

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

January 1997

780 messages · Wed 1 Jan 1997 – Fri 31 Jan 1997

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 twentieth of January a poet stood on the west front of the Capitol and read a poem to the president, the Congress, and the cameras of the world — the largest audience an American poem had that decade. This list, seven hundred and seventy-nine letters and the busiest month in the archive so far, raised a dozen about it, most asking who he was. Joe Amato opened on the ninth: *“anybody know anything ‘bout miller williams’ work?”* Pat Pritchett had not heard either — *“Who’s gotten the nod this time? I haven’t heard”* — and David Kellogg thought he was from Arkansas, which he was. That is the whole of the room’s interest in the inaugural poem. It had something better on.

Because for the first time in the eleven months I have been reading this list, the news was about the list’s own subject, and the list came. On the eighteenth of December the Oakland school board had resolved that the English its pupils spoke was a language with a history, and by January the country was at war over it. Gabrielle Welford forwarded a letter got up by linguists, protesting that the Linguistic Society’s resolution supporting the board had gone unreported while the papers filled with *“mean-spirited and ignorant assertions”* that African American English was bad grammar and slang. James Brook posted the resolution entire, and beside it the Chronicle’s report that the board was about to gut it after three weeks in which *“everyone from Rush Limbaugh to Maya Angelou”* had weighed in.

The room had been waiting all year for this question without knowing it. It could not agree what avant-garde meant in March, or what a sonnet was in May, or where the West is in November; it spent June being begged not to define langpo. Now a school board had said in public that a way of speaking is a language, and the apparatus of American opinion had told it that it was not — and every instinct the list had was suddenly relevant. William Marsh went to Emerson and got the month’s shortest true sentence out of him: *“today’s standard = fossilized slang”*. Susan Wheeler asked whether there is a gender-specific standard English, and whether it is easier to transgress than an ethnic one.

The best of it came from Bil Brown, who had been reading a while before he said anything. What people are calling Ebonics, he wrote — spelling it his own way, which is the argument — *“What ppl call IBONICS is what I call written poetry”*. He wondered whether what gets diagnosed as a learning disability might be a

way of associating that arrives early rather than late. He is making, from inside the practice, the case the linguists were making from outside it, in the very English under indictment, and nobody appears to notice that this is what has happened.

And then Jordan Davis did the thing that redeems the list. He posted the street address of the Oakland Unified School District — 900 High Street — and suggested people send books. He knew what it was worth: *“it’s a somewhat empty patronizing gesture”*, he said, to be sure, but a teacher he knew had told him it helps. I have set the inaugural thread and the Oakland threads where January put them, eleven days apart, because this is the month poetry was given the west front of the Capitol and the room could not name the man holding it, while up the coast the actual argument about who owns English was being settled by a school board under national bombardment — and the most useful thing anybody here produced about any of it was an address you could post a parcel to.

— K. M. F.

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- 440. maria damon — Re: music to clear the head, actual boox
- 441. maria damon — Re: boox
- 442. Kenneth Goldsmith — Another One Bites the Dust
- 443. John Kinsella — Requests & Ethics
- 444. John Kinsella — by another name
- 445. Thomas Bell — Re: Closure & The Pastoral (another Chapter of *Ethics*)
- 446. Alan Jen Sondheim — Sonnet by Jennifer
- 447. Pritchett,Pat — Re: tunes to keep your head clear
- 448. Patrick Foley — Re: lit...
- 449. amato — Re: lit...
- 450. John Kinsella — Closure & The Pastoral (another Chapter of *Ethics*)

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- 451. Schuchat Simon — Re: tunes to keep your head clear
- 452. George Bowering — Re: etymology or the study of insects
- 453. George Bowering — Re: the secret life of books
- 454. George Bowering — Re: fetal poetics (a consequence of plain gold bands)
- 455. KENT JOHNSON — Re: tunes to keep yr head clear
- 456. George Bowering — Re: News !
- 457. George Bowering — Re: neologism redux De Basis
- 458. simon — Re: News !
- 459. Ron Silliman — Possibly, a job for a writer
- 460. maria damon — Re: neologism redux De Basis
- 461. maria damon — Re: News !
- 462. Charles Alexander — Re: News !
- 463. Mark Weiss — what gets taught
- 464. DS — Re: News !
- 465. amato — Re: what gets taught
- 466. maria damon — Re: what gets taught
- 467. Charles Alexander — Re: what gets taught
- 468. John Kinsella — Re: Closure & The Pastoral (another Chapter of *Ethics*)
- 469. Eliza McGrand- CVA Guest — creative semi-auto nonfictively produced-incoherent-with...

- 470. Miekal And — Re: what gets taught
- 471. Rachel Loden — Re: the secret life of books

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- 472. George Bowering — Re: the secret life of books
- 473. David Bromige — oh, alright (clothing)
- 474. Mark Weiss — (no subject)
- 475. Miekal And — ZON♦S NEOLOGISMS
- 476. Ron Silliman — quark this
- 477. Sherry Brennan — addresses
- 478. Pierre Joris — [Fwd: A modest proposal]
- 479. Douglas Barbour — Re: Closure & The Pastoral (another Chapter of *Ethics*)
- 480. maria damon — Re: oh, alright (clothing)
- 481. maria damon — Re: what gets taught
- 482. maria damon — (no subject)
- 483. Douglas Barbour — Re: tunes to keep yr head clear
- 484. Christopher Alexander — lilt
- 485. tmandel — A nest of ninnies
- 486. Keith Tuma — building bridges
- 487. Kenneth Goldsmith — Little Orphan Anagram
- 488. acgold01 — Mottram Conference
- 489. amato — Re: building bridges
- 490. steph4848 — Names & books
- 491. Tom Beard — reading, hearing, wearing
- 492. Pierre Joris — Re: Mottram Conference
- 493. maria damon — Re: ZON♦S NEOLOGISMS
- 494. David Bromige — first tie-sporter?
- 495. duane davis — Re: Charles Bernstein's Crime
- 496. Pam Brown — Re: Closure & The Pastoral (another Chapter of *Ethics*)
- 497. Gabrielle Welford — Abolition 2000 '97 Conference WWW (fwd)
- 498. Gabrielle Welford — Urgent Action Bulletin (fwd)
- 499. maria damon — Re: reading, hearing, wearing
- 500. Gabrielle Welford — NCDAP Action Alert
- 501. Gabrielle Welford — Biogs of Contemp Women Poets
- 502. Gabrielle Welford — Re: Justice for Garment Workers II (fwd)
- 503. DS — Re: Abolition 2000 '97 Conference WWW (fwd)
- 504. DS — Re: Charles Bernstein's Crime
- 505. Gabrielle Welford — AAVE (fwd)
- 506. Jeffrey W. Timmons — Re: oh, alright (clothing)
- 507. Thomas Bell — Re: quark this

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- 508. Mark Weiss — inauguration poem
- 509. Marina deBellagente laPalma — poem
- 510. Herb Levy — Re: Elmslie in Seattle
- 511. Herb Levy — Books & Tunes
- 512. Tosh — Re: AAVE (fwd)
- 513. DS — Re: AAVE (fwd)
- 514. Miekal And — Re: poem
- 515. Sherry Brennan — Poet to the President
- 516. henry — Re: building bridges
- 517. Joel Felix — Re: Poet to the President
- 518. maria damon — Re: AAVE (fwd)
- 519. henry gould — Re: Poet to the President
- 520. David Kellogg — Re: building bridges
- 521. Rachel Loden — new _no roses review_
- 522. Marjorie Perloff — Pomogi!! (fwd)

- 523. Henry Gould — music to clear yr head
- 524. Tosh — Re: AAVE (fwd)
- 525. wheeler — Re: POETICS Digest - 18 Jan 1997 to 19 Jan 1997
- 526. Mary Hilton — New Chapbook by Jefferson Hansen
- 527. Laura Moriarty — Re: Eustache
- 528. Mark Weiss — Re: POETICS Digest - 18 Jan 1997 to 19 Jan 1997
- 529. DS — neo...
- 530. DS — Re: POETICS Digest - 18 Jan 1997 to 19 Jan 1997
- 531. Tom Vogler — Elmslie performance
- 532. Matthias Regan — Re: POETICS Dig: Brathwaite/Frost/shapeofthepoem
- 533. Pam Brown — Re: AAVE (fwd)
- 534. Tosh — Re: AAVE (fwd)
- 535. Pierre Joris — Re: AAVE (fwd)
- 536. Aldon L. Nielsen — Re: Take A Letter, Maria
- 537. Aldon L. Nielsen — Re: Miller or Maya?
- 538. Pam Brown — Re: AAVE (fwd)
- 539. Tosh — Re: AAVE (fwd)
- 540. Franklin Bruno — Re: POETICS Digest - 19 Jan 1997 to 20 Jan 1997
- 541. steph4848 — Re: Miller or Maya?
- 542. Mark Weiss — Re: POETICS Dig: Brathwaite/Frost/shapeofthepoem

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- 543. KYLE CONNER/LRC-CAHS — Re: POETICS Digest - 18 Jan 1997 to 19 Jan 1997
- 544. Pam Brown — Tam Tam
- 545. Pam Brown — Tam Tam the second
- 546. Tosh — Re: Tam Tam the second
- 547. Miekal And — shapeofthepoem til may 68
- 548. Pierre Joris — Re: AAVE (fwd)
- 549. Pierre Joris — Re: Tam Tam
- 550. KENT JOHNSON — Re: name of great bookstore
- 551. Diane Marie Ward — Re: Miller or Maya?
- 552. Tom Mandel — Masada
- 553. Pierre Joris — Re: Masada
- 554. Miekal And — hypermedia apprenticeship @ Dreamtime Village
- 555. daniel_bouchard — Frost: shave of the poem
- 556. Douglas Barbour — Re: Brathwaite/Frost/shapeofthepoem etc
- 557. maria damon — Re: Tam Tam the second
- 558. Miekal And — greener Pastures
- 559. maria damon — Re: POETICS Digest - 18 Jan 1997 to 19 Jan 1997
- 560. maria damon — Re: Take A Letter, Maria
- 561. maria damon — Re: Miller or Maya?
- 562. Aldon L. Nielsen — Re: The Blacks
- 563. Miekal And — Re: greener Pastures
- 564. amato — Re: Frost: shave of the poem
- 565. Christopher Reiner — Toilet Pastures
- 566. Miekal And — crossmedia beliefware
- 567. Matthias Regan — Re: POETICS Dig: Brathwaite/Frost/it's wonderful
- 568. Mark Weiss — Re: Frost: shave of the poem
- 569. henry — Re: Frost: shave of the poem
- 570. David Bromige — Shape/shape/Frost/N England
- 571. Miekal And — address & hours of great bookstore
- 572. Miekal And — Taproot?
- 573. David Bromige — "TOILET PASTURES"
- 574. David Bromige — Addresses: Steve Evans/Jennifer Moxley
- 575. pollet — Backwoods Broad-sides backlist
- 576. David Bromige — Toilet Pastures

- 577. DS — Re: The Blacks
- 578. David Bromige — slepign
- 579. maria damon — Re: shapeofthepoem til may 68
- 580. maria damon — Re: shapeofthepoem til may 68
- 581. DS — Re: greener Pastures
- 582. Brian Carpenter — Re: Elmslie in Seattle
- 583. Don Cheney — Re: slepign
- 584. KYLE CONNER/LRC-CAHS — Re: AWP Convention
- 585. Rachel Loden — how to proceed (was Re: The Blacks)
- 586. robert drake — Re: Taproot?
- 587. David Bromige — toilet pastures
- 588. Stephen Cope — Evora, Cape Verde, Music
- 589. Bradford J Senning — Re: Shape/shape/Frost/N England

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- 590. Mark Weiss — Re: greener Pastures
- 591. George Bowering — Re: Shape/shape/Frost/N England
- 592. George Bowering — Re: Toilet Pastures
- 593. Tom Beard — Re: shapeofthepoem til may 68
- 594. Marina deBellagente laPalma — tamtam
- 595. William Northcutt — Dorn
- 596. Miekal And — ear inn
- 597. Ken Edwards — crime & punishment
- 598. Miekal And — Re: CUPichuLAYshun
- 599. Robert Archambeau — Re: Landscapes, poetry etc.
- 600. Brigham Taylor — Hernando Houseman
- 601. Robert Archambeau — Re: Landscapes, poetry etc.
- 602. Tom Beard — Re: Landscapes, poetry etc.
- 603. Robert Archambeau — Re: Landscapes, poetry etc.
- 604. Ron Silliman — Snowy Woods
- 605. GRAHAM W. FOUST — no address
- 606. Pierre Joris — Re: Marty Ehrlich
- 607. Tom Mandel — Marty Ehrlich
- 608. Mark Prejsnar — Landscapes, poetry etc.
- 609. Joel Felix — LVNG Supplemental "Book"
- 610. Charles Bernstein — Re: Marty Ehrlich
- 611. amato — Re: AWP Convention
- 612. Brian Carpenter — Re: Toilet Pastures
- 613. william marsh — Mason Williams
- 614. Eliza McGrand- CVA Guest — Re: Landscapes, poetry etc.
- 615. henry gould — Re: Landscapes, poetry etc.
- 616. Eliza McGrand- CVA Guest — urban and landscapes -- found one! (taylor poem)
- 617. Mark Weiss — Re: Landscapes, poetry etc.
- 618. daniel_bouchard — Re: Landscapes, poetry etc.
- 619. Mark Weiss — (no subject)
- 620. maria damon — Re: urban and landscapes
- 621. Mark Prejsnar — Apples, oranges & form
- 622. maria damon — Re: Mason Williams
- 623. Jay Schwartz — Re: Landscapes, poetry etc.
- 624. Miekal And — rural artifice
- 625. maria damon — Re: Apples, oranges & form
- 626. Jordan Davis — Re: your mail
- 627. Jordan Davis — suburban practice, urban subject
- 628. DS — Re: Landscapes, poetry etc.
- 629. henry gould — Re: Landscapes, poetry etc.
- 630. Michael Coffey — Apples, oranges & form -Reply

- 631. Mark Weiss — Re: your mail
- 632. Mark Prejsnar — more citification
- 633. Mark Weiss — Re: Apples, oranges & form -Reply
- 634. Pritchett,Pat — Re: Apples, oranges & form -Reply
- 635. Aldon L. Nielsen — Re: further on a certain A. Philip
- 636. Laura Moriarty — NEW RELEASE
- 637. maria damon — Re: further on a certain A. Philip
- 638. Henry Gould — Re: Apples, oranges & form -Reply
- 639. maria damon — WINTER READING SERIES: "ALTERNATIVE" VERBAL ARTS!!
- 640. maria damon — Re: WINTER READING SERIES: "ALTERNATIVE" VERBAL ARTS!!

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- 641. Franklin Bruno — Re: Pepsi-Cola
- 642. William Northcutt — Rezni's Holocaust
- 643. Susan Wheeler — Brathwaite/shape
- 644. henry gould — la citta - correction
- 645. Michael Boughn — Re: Dorn
- 646. Tom Mandel — Marty Ehrlich
- 647. Tom Mandel — City 'n 'burbia
- 648. Tom Mandel — a modest proposal
- 649. Mark Prejsnar — Re: Apples, oranges & form -Reply
- 650. Mark Prejsnar — Re: Apples, oranges & form -Reply
- 651. Douglas Barbour — Re: Urban Songs
- 652. GRAHAM W. FOUST — back to bp
- 653. David Bromige — Address for Evans & Moxley
- 654. groberts — urban environments
- 655. Joe Safdie — Re: urban and landscapes
- 656. Rachel Blau DuPlessis — Re: address query
- 657. k.a. hehir — commisions
- 658. shoemakers — you write what you eat
- 659. Charles Alexander — events, tucson

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- 660. Tenney Nathanson — (no subject)
- 661. Marina deBellagente laPalma — from the rain belt
- 662. George Bowering — Re: Hernando Houseman
- 663. George Bowering — Re: Snowy Woods
- 664. George Bowering — Re: Perth Amboy
- 665. Miekal And — listserv addiction
- 666. Miekal And — Re: "Little Men"
- 667. Mark Weiss — Re: Perth Amboy
- 668. Charles Alexander — Re: back to bp
- 669. groberts — billy the kid
- 670. Alan Jen Sondheim — Calling Babylonians
- 671. Charles Alexander — Re: Calling Babylonians
- 672. maria damon — Re: commisions
- 673. dbkk — Re: commisions
- 674. dbkk — "Little Men"
- 675. Tosh — Re: "Little Men"
- 676. David Bromige — hallmark cards
- 677. David Bromige — Kevin Killian's bezazzful writing

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- 678. Dan Raphael Dlugonski — city in poetry
- 679. David Bromige — oh, alright (clothing)
- 680. George Bowering — Re: back to bp
- 681. George Bowering — Re: city in poetry

- 682. George Bowering — Re: oh, alright (clothing)
- 683. Miekal And — Re: Calling Babylonians
- 684. Rachel Loden — Re: Hallmark cards
- 685. maria damon — Re: "Little Men"
- 686. Douglas Barbour — Re: back to bp
- 687. David Bromige — Hallmark
- 688. k.a. hehir — Commissions
- 689. Alan Jen Sondheim — Re: Calling Babylonians
- 690. Aldon L. Nielsen — Re: Hallmark

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- 691. Christopher Reiner — Witz Publications Received
- 692. Ron Silliman — Taking Heart, Giving Spleen
- 693. Rachel Loden — Re: Taking Heart, Giving Spleen
- 694. maria damon — Re: Taking Heart, Giving Spleen
- 695. robert drake — addresses?
- 696. Don Cheney — truth in advertising
- 697. Douglas Messeril — New Sun & Moon Titles
- 698. Tosh — Re: New Sun & Moon Titles
- 699. aerialeedge — New Objects
- 700. Eliza McGrand- CVA Guest — Re: commisions
- 701. acgold01 — Twentieth-Century Lit. Conference
- 702. Miekal And — Re: 14 perfect lines, jennifer
- 703. Chris Stroffolino — Re: POETICS Digest - 25 Jan 1997 to Doug Messerli
- 704. Michael Boughn — HD
- 705. Rachel Loden — easier _no roses_
- 706. Alan Jen Sondheim — 14 perfect lines, jennifer
- 707. David Bromige — address

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- 708. Miekal And — Re: whippet whirly word project
- 709. Miekal And — Re: whippet whirly word project
- 710. maria damon — Re: 14 perfect lines, jennifer
- 711. David Bromige — Rod Smith's review
- 712. Aldon L. Nielsen — Re: Daimonics
- 713. Alan Jen Sondheim — Re: 14 perfect lines, jennifer
- 714. Brigham Taylor — More on the urban poetry thread...
- 715. shoemakers — Re: More on the urban poetry thread...
- 716. aerialeedge — review of _Some Other Kind of Mission_
- 717. Jerry Rothenberg — Re: More on the urban poetry thread...
- 718. Steve Carll — triple crown of poetry
- 719. k.a. hehir — whippet whirly word project
- 720. Loss Glazier — urban poetry - mexico
- 721. k.a. hehir — Re: whippet whirly word project
- 722. Laura Moriarty — readings (planning snafu)
- 723. Mark Weiss — Re: More on the urban poetry thread...
- 724. Mark Weiss — Re: urban poetry - mexico
- 725. Aldon L. Nielsen — Re: urban poetry - Kansas
- 726. Thomas Lecky — Re: New Sun & Moon Titles
- 727. Laura Moriarty — more reading snafus

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- 728. Joshua N Schuster — Moxley/Brown readings
- 729. George Bowering — Re: oh, alright (clothing)
- 730. Bil Brown — Re: Nuyoricans in Kentucky
- 731. Bil Brown — Re: san diego readings
- 732. nuyopoman — Nuyoricans in Kentucky

- 733. nuyopoman — REVIEW OF _SOME oTHER kiND OF mISSION_
- 734. Douglas Barbour — Re: Fred Wah's _Diamond Grill_
- 735. Jerry Rothenberg — san diego readings
- 736. william marsh — Re: triple crown of poetry
- 737. Jordan Davis — Re: triple crown of poetry
- 738. Mark Weiss — Getting the word out
- 739. Mark Weiss — Re: walkways
- 740. David Dowker — alterran relocation
- 741. cris cheek — sonic writing

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- 742. David Bromige — oh, alright (clothing)
- 743. Daniel Bouchard/College/hmco — a Boston pub
- 744. Sylvester Pollet — hart crane & charlie mingus
- 745. Aldon L. Nielsen — Re: hart crane & charlie mingus & sonny rollins
- 746. Mark Prejsnar — Re: Getting the word out
- 747. Thomas Bell — integration as hegemony?
- 748. Charles Alexander — Re: Getting the word out
- 749. Miekal And — sounding alan
- 750. Charles Alexander — masque of rhyme
- 751. Alan Jen Sondheim — Book announcement
- 752. Gabrielle Welford — Anthology of 19th-c American women poets "WMST-L DIGEST2" (fwd)
- 753. Mark Weiss — Getting the word out
- 754. George Bowering — Re: urban poetry - Kansas
- 755. Steven W. Marks — Re: Getting the word out
- 756. George Bowering — Re: oh, alright (clothing)
- 757. George Bowering — Re: hart crane & charlie mingus
- 758. George Bowering — Re: hart crane & charlie mingus & sonny rollins
- 759. David Bromige — oh, alright (clothing & timing)

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- 760. KYLE CONNER/LRC-CAHS — Re: jazz & amiri
- 761. KYLE CONNER/LRC-CAHS — Re: integration as hegemony?
- 762. Miekal And — cold to warm
- 763. Miekal And — Re: oh, alright (clothing)
- 764. robert drake — Re: Getting the word out
- 765. Douglas Barbour — Re: pastoral perhaps?
- 766. Aldon L. Nielsen — Re: jazz & amiri
- 767. Aldon L. Nielsen — Re: integration as hegemony?
- 768. Michael Boughn — Re: Query: Performance and spirit
- 769. Charles Alexander — Re: Getting the word out
- 770. henry gould — bk review (longish)
- 771. Mark Weiss — Re: Getting the word out
- 772. Charles Bernstein — THE L=A=N=G=U=A=G=E BOOK (FWRD)
- 773. Charles Bernstein — FRENCH WOMEN POETS (fwrdr)
- 774. Steven W. Marks — Re: Getting the word out
- 775. acgold01 — Rutgers Conference
- 776. Julie Marie Schmid — Re: Query: Performance and spirit
- 777. Fred Muratori Fred Muratori — Re: THE L=A=N=G=U=A=G=E BOOK (FWRD)
- 778. Pritchett,Pat — Re: bk review (longish)
- 779. maria damon — Re: Query: Performance and spirit
- 780. Aldon L. Nielsen — Re: |||

1. **George Bowering**
Re: patr-iarchy/onization

Wed 1 Jan 1997

Now for "best
male"? Anyone?

Kathrine

jean genet, anytime, anywhere, hands down.--md

aw, what about James Schuyler?

George Bowering.

2499 West 37th Ave.,
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Canada V6M 1P4

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e-mail: [REDACTED]

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2. **William Slaughter**
Re: WCW QUOTE---

Wed 1 Jan 1997

I'm away from my books and working from memory,
but didn't Williams write: "The poem is a capsule
wherein we wrap up our punishable _secrets_."
I thought so.

William Slaughter

[REDACTED]

On Tue, 31 Dec 1996, main wrote:

wcw:

"A poem is a capsule where we wrap our punishable selves."

judging judgment, wcw's capsule might look like a moebius strip.

dan featherston

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3. **Rachel Loden** ***Re: patr-iarchy/onization***

Wed 1 Jan 1997

Charles Alexander wrote:

>

> At 09:44 PM 12/31/96 -0600, you wrote:

> > Now for "best

> > > male"? Anyone?

> > >

> > > Kathrine

> >

> > jean genet, anytime, anywhere, hands down.--md

>

> Are we speaking "all time" or 20th Century? I'm overwhelmed by the choices.

> Genet for you, but for me, even in France, Mallarme just for that throw of

> the dice & the book as spiritual instrument, or maybe Apollinaire, and even

> Proust I have to go back to every few years. I think I'll just go back to

> being overwhelmed. I don't think anybody wins hands down -- but up, perhaps?

It's got to be up, definitely, for best male--check '96 logs for Tom Mandel on "angle of erection."

Rachel

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4. **Ron Silliman** ***Es-vice president?***

Wed 1 Jan 1997

"I loved that scene in which Doc H. and the scary bad guy are in the bar, dissing each other in Latin, and some galoot thinks they are speaking Spanish. (I guess your es-vice president would have thought so, too)." -- George Bowering

If you're refering to Mr. Quayle, he once stated that the reason he had not traveled much to Latin America was because he did not speak Latin.

I am curious about that prefix, tho.

Ron Silliman

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5. **pollet**

Re: NPF/Sagetrieb needs Ron Johnson Photo

Wed 1 Jan 1997

Our long-awaited Sagetrieb 14.3 (in final proofing) contains a piece by Ronald Johnson (on Bunting/Briggflatts), a review of ARK by William Benton, and along piece by Peter O'Leary "ARK as a Spiritual Phenomenon." We want to find a good recent photo of Johnson for the cover. He sent us one from 1990 which we might be able to use if I can track down the photographer for permission, but we'd like a couple to choose from, and a more recent one if possible. Any volunteers, any leads? Back, Front, phone, pick a channel! Hope you all celebrated St. Sylvester's Day (Dec. 31)! Welcome to 1997. best, Sylvester Pollet

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6. **Thomas M. Orange**

post-poetry

Wed 1 Jan 1997

i think henry posted a plea last week for responses to ron's questions about how to forge a poetry adequate to this post-ridden (-industrial, -modern, -capitalist, etc) age.

two books i bought myself for xmas are providing interesting food for thought. michael coe's *_breaking the maya code_* goes over the developments which led in the past decade to the decipherment of mayan hieroglyphs; and gerard genette's *_mimologiques: voyage en cratylie_* (tr. thais morgan) recounts a history of cratylism (plato's character cratylus argues that words and things are not related to one another arbitrarily or through convention and use but directly, naturally, and correctly) as a kind of unthought of western language theory.

postmodernism should be the moratorium of any future isms. so eager to historicize, we've posted ourselves right out of currency, right past contemporaneity (this is peter osborne's argument in *_the politics of time_*). at the very least we are not post-anything but pre-something.

we actually are behind and have a lot of catching up to do. personal computers, for example, have become so powerful and sophisticated in ten years (the xt-clone i still use was top shit in 1987) that they're beyond the needs and capacities of the average user, so that now network computers (basically an internet box) might be the answer.

used to seem like we were in a period of baroque excess in need of a bach or ramon fernandez to come along with synthesis, blessed rage for order. or forge ahead with nothing in the napsack but irony and freeplay. no, i think going

back, especially through modernisms, with a needle and thread, stitching together accounts anew, showing different figures in the fabric in different lights. like henry has been saying our take on (post) modernism needs to be supplemented by others (russian etc.)

as for poetry, cheers to charles alexander for championing "un coup de des," which i still think is so unlike anything before or after it. go from yr standard alexandrines or blank verse to "un coup de des," and project forward a comparable revolution, and that's the poetry of the future. in prose, perform a similar projection with finnegans wake. what more can be done after these, well a lot of mucking around for sure. but until we can read beyond linear script...

iconicity! and archive, archive, archive! amass, and let the search engines find the string.

happy new year all,
tom orange

	Rien n'aura eu lieu que le lieu	
	Nothing will have taken place but the place	
	- Mallarme -	

~~~~~

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## 7. George Bowering

### **Re: Es-vice president?**

Wed 1 Jan 1997

---

*"I loved that scene in which Doc H. and the scary bad guy are in the bar, dissing each other in Latin, and some galoot thinks they are speaking Spanish. (I guess your es-vice president would have thought so, too)." -- George Bowering*

*If you're refering to Mr. Quayle, he once stated that the reason he had not traveled much to Latin America was because he did not speak Latin.*

*I am curious about that prefix, tho.*

*Ron Silliman*

Yep, that's the veep and the gaffe I was alluding to. But I catch your point on the prefix. Well, that's the way Dan told me it was spelled. I voted for "ex-" but he corrected me. I said oh come on. He said "I'll bet you a potatoe on it."

George Bowering.

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

fax: [REDACTED]

e-mail: [REDACTED]

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8. **Michael Boughn**

**Re: WCW QUOTE---**

Wed 1 Jan 1997

---

*So, when William Carlos Williams writes---*  
*"For if the poem set out to punish the wicked and*  
*reward the virtuous, it had better be on the basis of*  
*fulfilled love rather than unfulfilled" (SE 207)--*  
*do you (dear open question interlocutor) agree?*

Chris, ain't it just a question of USING the poem--of an ordering around your own hard feelings--or not?

You can do whatever you want, but I'd come down with WCW here, such a use makes for pretty uninteresting poems. I once heard a very famous poet, winner of mucho big prizes and dinero at SUNY Barfalo, not of this ilk, but who shall nevertheless remain unnamed, read a LONG poem trashing Philip Larkin, comparing him to a dog etc., all of it apparently having to do with some mano a mano bs boy bizness. Like who cares. Sooner or later the muse'll get you for that, even if the Gugeneheim-McArthur-Nobel folks go all weak in the knees for it.

Mike  
[REDACTED]

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9. **wheeler**

**Re: Query**

Wed 1 Jan 1997

---

On Tue, 31 Dec 1996, maria damon wrote:

> In message <[REDACTED]> UB Poetics  
> discussion group writes:  
> > Susan,  
> > this may not be exactly what you're looking for, but Lee Edelman wrote  
> > an interesting book on Hart Crane's rhetoric called \_Transmemberment of  
> > Song\_ (Stanford UP, 1987. isbn 0804714134). She analyses his work

through

> > the lens of a set of tropes characterized by intentional distortions -  
> > links it up to the engineering theme in The Bridge (literally twisting  
> > it into shape).

>

> for what it's worth, lee edelman is a male type person. crane is a neologist;--  
> "irrefrangible" or some such, don't have my book in front of me --is that what  
> yr after susan?--md

>

> Thanks. Edelman's helpful, but what I'm going for are those words  
that literal readers assume are just misused -- where even the  
associative connection is hard to place. Where a poet licenses a  
word seemingly forever, repeating it in a slightly off sense. Like  
Brotsky's "chordate."

-- Susan

Can't recall the name of the major trope....  
sheesh...

> > help, anybody? It's a trope of exaggeration, distortion, etc. & while  
> > you're onto Crane, Paul Giles's book "Hart Crane: the Contexts of the  
> > Bridge" (Cambridge UP, 1986) has an incredible run-through on double  
> > meanings & puns in The Bridge.

> >

> > "Cheerios", Henry

>

Susan Wheeler

37 Washington Square West #10A

New York, New York 10011

██████████

██████████

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10. **jdhollo**

***Re: POETICS Digest - 31 Dec 1996 to 1 Jan 1997***

*Thu 2 Jan 1997*

---

"Brotsky's"? "chordate"?

????????????????????

!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!

And a bite of heaven / in ninety-seven

to one & all

Anselm Hollo



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11. **Susan Wheeler**

**Re: POETICS Digest - 31 Dec 1996 to 1 Jan 1997**

Thu 2 Jan 1997

Alright alright alright. In his prose book Watermark and in several of the poems he uses "chordate" a host of times, referring to buildings and atmospheres as well as mammals. Apologies if this was taken as a lousy example.

Susan Wheeler

"Brodsky's"? "chordate"?  
????????????????????  
!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!  
And a bite of heaven / in ninety-seven  
to one & all

Anselm Hollo

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12. **daniel\_bouchard**

**Re: WCW QUOTE---**

Thu 2 Jan 1997

A "righteous" judge and a vindictive judge (both of which are at once annoying and dangerous). I use the word JUDGE because the action grounded by these two distinctions of love makes all the difference here. Did Williams believe in "tough love?"

I would rather have read "For if the poem set out to CUT THE LAWN and TRIM THE HEDGES, it had better be on the basis of fulfilled love rather than unfulfilled," but Williams must have written these lines on a weekday and not a weekend.

I would argue that Williams makes no bones here about poetry's apocalyptic function. It can read outlandishly today because the market for apocalyptic poetry is so depressed. When the market changes, the assets are redubbed "prophecy."

You can have your wafer, you can eat it too (no teeth please), but then it's gone and whether you will return for more is up to you.

This list will end tomorrow  
in a fiery surge.



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### 13. **Jordan Davis**

#### ***theory surge***

*Thu 2 Jan 1997*

---

Would Ron Silliman please reiterate his claim to Henry that it's time for a theory of post-language writing?

Jordan

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### 14. **Chris Stroffolino**

#### ***Re: WCW quote***

*Thu 2 Jan 1997*

---

Well--is it selves or secrets?

    ("we have no selves; we tell each other everything"--  
    carly simon)

And Mike Boughn--thank you for your response. I think we read the quote differently--I was not suggesting that how dare WCW disclaim large bitter mean-spirited narrowminded (sons of tricky dicky?--sorry) poems trashing Larkin or Ashbery or Silliman or whoever--but was questioning or uncomfortable with what seemed to be an implication that one cannot write poetry from the point of view of unfulfilled love--that such is not valid, that one should ,say, wait until one is 40 and married or something until one can claim the "stable" authority of being a poet--- I fear such a taboo (though I wouldn't say it's WCW's fault) seems to have taken hold in many poetry interpretative communities, or "scenes" or "aesthetics" and that I rather wish to leave the possibility open that one may indeed USE one's frustration and unrequital--if that's all one "has"--to write poems, and explore that subjectivist gap in which one may punish one's own desire to punish others (etc. a kind of via negativa) without necessarily "taxing any private party" (satire--but satire, too, often gets a bad rap--one thinks of some dude in a powdered blue wig oh so witty oh so witty and priveleged and lacking pathos as if the two modes are incompatible ).....chris

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15. **Michael Boughn**

**Re: WCW quote**

Thu 2 Jan 1997

---

Yeah, Chris, but in the quote you provided the fulfilled/unfulfilled love part of the proposition is tied to the question of (I don't have the quote here now) the question of using the poem to represent a moralistic world. Hence my response. He seems to be saying, yeah, it's ok, or it can work to represent the world in terms of good and bad if its from an experience of fulfilled love, an act of generosity, if you will. Otherwise it's just more of that old protestant mean streak, self-centered judgmentalism. Love is thus seen as transformative, even in relation to moralizing. I was trying to understand the relation of the two parts of the proposition, which don't seem to make sense to me if taken separately.

Mike

████████

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16. **henry g**

**Re: WCW quote**

Thu 2 Jan 1997

---

One often notes in a satirist - just as in a professional comic - a sort of conjunction of opposites - an ability to shock convention combined with its Janus-face - a sort of bedrock conservative trust in the order of things. So the talent to make & perform very bold poetry - to snarl & whimper & scorn & adore - is balanced by its antithesis - Baudelaire, maybe?? - Henry G (responding to Chris's strophes).

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17. **Herb Levy**

**Subtextual winter in Seattle**

Fri 3 Jan 1997

---

Although this series has yet to find it's Boswell (you may never learn how we dress or who attends), ██████████ continues.

Here's the rundown for the next few months, curated by Laynie Brown. All readings begin at 7:30 pm on the third Thursday of the month at the Speakeasy Cafe, 2304 2nd Ave in Seattle's Belltown district. That arhythmic knocking sound is the pool players upstairs impatiently waiting their turn.

January 16  
Doug Nufer  
Susan Clarke

February 20  
Tom Malone  
Laura Moriarty

March 20  
Peter Gizzi  
Elizabeth Willis

April 17  
Danika Dinsmore  
Myung Mi Kim

The Subtext Web site also continues, or at least abides, at:

<<http://www.speakeasy.org/subtext/>>. Check it out, you'll love it. Or something.

Bests,

Herb Levy



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18. **main**

***Re: WCW QUOTE---***

*Fri 3 Jan 1997*

---

daniel--

curious: how are you defining apocalyptic versus prophetic poetry, and how does 'the market' define this?

best,

dan featherston

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19. **Chris Stroffolino**

***Re: "tough love" WCW (the judge he holds a grudge)***

*Fri 3 Jan 1997*

---

Yippee, the holidays are over!

I saw CITIZEN RUTH tonight (and recommend it--Ruth's reply to her mother's question: "Just think what would have happened if

\*i\* would have had an abortion?" is worth the price alone)

Ruth, Dan Bouchard, rejects "tough love" (or is it "rough love")

at one point....

Well, ONWARD, to Williams---

Open question, when shoplifting at the store (or swimming near the shore)  
where they sell (or where are anchored)

ethical maxims, do you chose "JUDGE NOT, LEST YE BE  
JUDGED"?

Now, let's say they're playing a muzak version of the DIRE  
STRAITS song that reminds you that "when you point the  
finger at someone because your plans went through, you got  
three more fingers pointing back at you"---but you may  
not have to hear it (because of the poetry walkman you're  
wearing and unheard sounds are sweeter...) and it may not  
inform the decision you must make....

Or do you CHOOSE TO JUDGE, choose to choose, choose to go...knowing  
that

you may most likely be judged in return,(and are too impatient to wait for  
death)

and maybe choosing to judge harshly because YOU want  
to be judged, or want people to ADMIT that they are judging  
as if somehow it's deeper, or more intimate than mere  
"unconditional love"?

Judgment is often contrasted with perception....

but that distinction is largely linguistic

(unless one does not ever feel like EYES are JUDGING)...

judgment may be allowed to be irrational, provisional....

but it seems to me it is too often taken (mistaken) as  
final and binding (because interlocutors are queasy? or  
because they don't consider it to be as SEXY as I do?)

"Make it easy on yourself" is another song they play on shore...

"You made it there somehow"( Dylan)

So, Michael---yes, WCW's point is certainly to criticize  
the ethical puritan vindictiveness that he feels ignores and  
denies the sensuous pleasures of the present and certainly  
i would not argue against him here yet I don't know if I can  
so easily translate his "fulfilled love" into "generosity" as  
you do. It may be what YOU mean, but I don't know if it's  
what HE means (of course, what YOU mean is more important  
to me anyway right now). For my own part, I would change  
the terms to something like "doubt" and "dogma" (even if  
this seems to sacrifice "eros" for the time being)---

I.e. "If the poem sets out to punish the wicked or reward

the plants, it had better do so in the basis of DOUBT, in a spirit of PLAY, improvisation, DESIRE FOR love, truth, rather than on dogma, certainty, too rigid posturing." Fulfilled love (if not merely a "notch in a belt") would be "nice" but if we argue that it's NECESSARY as a PRECONDITION for judgment (or dialogue), then poetry (or poetics) becomes subordinated to "life" (an ideal pretending to be the real) and is reduced to a mimetic advertisement for a self, a ready made, that has no need for "poetic creation".....And although I do not want to outrule the value and beauty of such a mode of poetry, it does seem quite rare and one has to do something in the meantime, and attempting to write one's way OUT of "unfulfilled love" (as, say, Dickinson did--sometimes at least) may be as valid as an activity as writing FROM "fulfilled love", whatever that is...and one may even make moral (or at least ethical) claims in the process (and such claims need not be seen as mere trying to "drag you down in the hole that he's in")

Chris---

(P.S. STILL NO ONE TO REPORT ON THE MLA RIDING PANEL yet?)

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## 20. **Jordan Davis**

### **Watch it**

*Fri 3 Jan 1997*

---

For the record:

Mike Boughn says 'old protestant mean streak, self-centered judgmentalism' and Chris Stroffolino says 'ethical puritan vindictiveness'.

Watch it,  
Jordan

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## 21. **daniel\_bouchard**

### **Apocalypso**

*Fri 3 Jan 1997*

---

>> curious: how are you defining apocalyptic versus prophetic poetry, and how does 'the market' define this?<<

I don't want to impress definitions upon poetry through the statements I made yesterday (re: WCW quote). I mentioned poetry's apocalyptic FUNCTION (a function that the reader has to be willing to recognize, and not have forced upon them), not "Apocalyptic" as genre.

A prophet (as defined by my company dictionary) is "a person gifted with profound moral insight and exceptional powers of expression." It is not unusual for poets to possess these characteristics, and for readers to find them reflected in the poets' work.

But remember: prophets ("true prophets") sometimes communicate a message that its recipients have a strong distaste for. This is where the market enters. The "market" is a mood ring on people listening to the message. Deep blue indicates the utterance as off base. Scarlet indicates a stoning. Green means the message will be acceptable in another two generations or so.



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22. **Brian McHale**

***Re: POETICS Digest - 31 Dec 1996 to 1 Jan 1997***

*Fri 3 Jan 1997*

---

Susan Wheeler: Is it the term "catachresis" that you're fishing around for?  
Brian

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23. **Herb Levy**

***Shaviro reading in Seattle***

*Fri 3 Jan 1997*

---

Oh, yeah, I didn't add this non-Subtext reading to that list I sent last night, but since there was some talk here about Steve Shaivro's Doom Patrols when it was only available online (& it still is, you find it and the beginnings of his new book book, Stranded in the Jungle at [<http://dhalgren.english.washington.edu/~steve/index.html>](http://dhalgren.english.washington.edu/~steve/index.html)), I should probably mention that Steve is reading from the newly non-virtual publication (perhaps the last US book by Serpent's Tail) of Dooom Patrols tonight at 7:30 pm at Elliott Bay Books.

Herb Levy



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24. **Jordan Davis**

**Rothschild reads at Biblios**

Fri 3 Jan 1997

---

The legendary Dug Rothschild will be reading at Biblios Cafe this Sunday at 5 p.m., and not, as it is alleged in the poetry calendar, with Larry Fagin, either. Since the days are getting longer, and the weather has been kind in New York so far, why not come by and celebrate by listening. Biblios is on the edge of Tribeca, on Church Street between Lispenard and Walker.

Jordan Davis

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25. **Tara Pauliny**

**Re: Apocalypso**

Fri 3 Jan 1997

---

*curious: how are you defining apocalyptic versus prophetic poetry, and how does 'the market' define this?<*

Dan, Laudatory applause for the response. I have a fortune teller fish I use for writing pieces that works within similar marketing confines. Each movement of fish is designed to extract & tell me what my emotional strata is & thereby livest my day accordingly. These are the one word emotions of a miracle fish-- whose every prophecy I find pleasurable for even the ones with negative connotations are saturated in some fishes of justifiable commodification, or arche-typal loaves of feeding.

Be well

David Baratier

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26. **Shaunanne Tangney**

**Re: Apocalypso**

Fri 3 Jan 1997

---

i have missed most of this discussion (various reasons) but couldn't help but add what follows to the discussion. i am currently writing a dissertation on apocalypticism and postmodern american fiction. a key point to my work is that in the pomo apocalypticism is all about narrativity. prophets, or prophetic voices, are a very intriguing element in the tactic i've taken. what made me start to think in this direction was reading (for the 1st time) robinson jeffers, some 3 years ago--most especially the poem "Cassandra." i think it has something to add to the discussion at hand, and so i include it below--



best to all in the new year--  
shaunanne

CASSANDRA

The mad girl with the staring eyes and long white fingers  
Hooked in the stones of the wall,  
The storm-wrack hair and the screeching mouth: does it matter, Cassandra,  
Whether the people believe  
Your bitter fountain? Truly men hate the truth; they'd liefer  
Meet a tiger on the road.  
Therefore the poets honey their truth with lying; but religion-  
Venders and political men  
Pour from the barrel, new lies on the old, and are praised for kindly  
Wisdom. Poor bitch, be wise.  
No: you'll still mumble in a corner a crust of truth, to men  
And gods disgusting. --You and I, Cassandra.  
--Robinson Jeffers, *The Double Axe*

On Fri, 3 Jan 1997 [REDACTED] wrote:

*curious: how are you defining apocalyptic versus prophetic poetry, and how does 'the market' define this?<<*

*I don't want to impress definitions upon poetry through the statements I made yesterday (re: WCW quote). I mentioned poetry's apocalyptic FUNCTION (a function that the reader has to be willing to recognize, and not have forced upon them), not "Apocalyptic" as genre.*

*A prophet (as defined by my company dictionary) is "a person gifted with profound moral insight and exceptional powers of expression." It is not unusual for poets to possess these characteristics, and for readers to find them reflected in the poets' work.*

*But remember: prophets ("true prophets") sometimes communicate a message that its recipients have a strong distaste for. This is where the market enters. The "market" is a mood ring on people listening to the message. Deep blue indicates the utterance as off base. Scarlet indicates a stoning. Green means the message will be acceptable in another two generations or so.*

[REDACTED]

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27. **Aldon L. Nielsen**

**Re: Riding Away with the MLA**

Fri 3 Jan 1997

---

That virus that was cutting through the multitudes at the MLA (perhaps loosed upon us by Jonathan Yardley? did you read his column on that last day?) finally cuaght up with me on the way out of town, and I haven't been able to lift hand to read a book since (or to eat, for that matter), but wanted to post a footnote to the description of the Riding panel which I trust will soon appear here --

First Ridint panel I attended at an MLA differed in one substantial respect from this year's -- Riding herself sent a LENGTHY statement regarding her feelings about such a panel and required of the organizers that they read it to the assembled audience (who, in that day, amounted to about ten of us) -- It was every bit as knotty as any of her earlier writings -- Does anyone know if it's ever been published anywhere????

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28. **George Bowering**

**Re: Watch it**

Fri 3 Jan 1997

---

*For the record:*

*Mike Boughn says 'old protestant mean streak, self-centered judgmentalism' and Chris Stroffolino says 'ethical puritan vindictiveness'.*

*Watch it,  
Jordan*

Yeah, John the Baptist was a Baptist, and so am I!

George Bowering.

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

fax: [REDACTED]

e-mail: [REDACTED]

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29. **Gwyn McVay**

**Re: upcoming biblio reading**

Fri 3 Jan 1997

---

I love it that the Germans take the idiom a step further and break the person's neck as well--that's really flinging yourself into your work--!

gm

On Sat, 4 Jan 1997, David Bromige wrote:

| *Hals und beinbruch Douglas!*

| db

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30. **aerialedge**

**Re: Riding Away with the MLA**

Fri 3 Jan 1997

---

Notes from the Riding panel:

. . . for what poets do is turn . . .

    a hoping cough

        idiotic

        defiance

extrinsic <> inhering

    "vocabularistic promiscuity"

fugis

    instinctual

    renunciation

Xenos?

    fort--

    get away

        no metalanguage / the death that  
gets you into culture

"the ego's cathetic gliding"

    How came about it

        -----

    thoughts

"An Anonymous Book"

babies  
are  
indoctrinated -- language is laziness --  
"appearances do not deceive, if  
there are enough of them"  
"I am interested in generalities that mean something w/out instances"  
"poetry is the discharge of pieces of self"  
which is not against the wall  
Anarchism  
is enough  
systematizing  
the individual unreal

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31. **Tara Pauliny**  
***Re: Riding Away with the MLA***

*Sat 4 Jan 1997*

---

Aldon: Considering I'm unsure of which essay was spoken, these are all possibilities:

Anarchism is not enough (book): Laura Riding (Gottschalk)  
Massachusetts Review 13: Response to critics  
Chelsea 35: Poetry Log Random Choices  
Chelsea 52: Judgement of one another

Hope you have a mighty fine library somewhere near you.  
Be well,

David Baratier

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32. **William M. Northcutt**  
***cyber bookstores***

*Sat 4 Jan 1997*

---

I know this has come up before, but, oops, I wasn't listening. . .

Are there any bookstores on the web which carry a good stock of small press poetry pubs? I've tried the big Amazon, and they have a thumbnail's worth.

Also, I remember at one point, or I think at least, Sun and Moon had a website, but I couldn't find it when I did a search yesterday. Do any of you have a url for it?

Thanks, William

-----

William Northcutt  
Anglistik I  
Universitaet Bayreuth  
95440 Bayreuth  
email: [REDACTED]  
Tel: 49 921 980612  
Fax: 49 921 553641

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### 33. **Ron Silliman** *Post-theory language writing?*

Sat 4 Jan 1997

---

Yo, Jordan,

That's not what I wrote, of course.

What we need is a discourse about poetry (call it theory if you will, tho that implies some sense of unity when what's needed actually may be diversity, discussion and even disagreement) as it is TODAY. Which is to say, with a sense of whatever it was that was langpo taken as a (problematic) given, but also incorporating some other very important aspects of the universe, eg

- \* The state of the world, post-USSR
- \* The collapse of the left in the US  
(and Europe) as one (of many) consequences of the above
- \* The collapse of theory  
(or at least the decline into dismal tenure infighting)
- \* The social function of writing in a world in which capital  
is clearly more powerful than any state
- \* The role(s) of technology in all of the above
- \* The role of writing  
(and of language and language use)  
in relation to each of the above

One obvious consequence of the above set of stuff that would need to be taken into consideration is the impact of internationalism--which can be seen in the influence of recent French writing in so many younger American poets (and not

just the ones from Providence--Norma Cole and Cole Swenson, for example). Or the impact of Russian poets.

Another would be the example (and importance, frankly) of this list and others like it.

One of the distressing things about recent years has been that, outside of Chain and a very other venues (Witz, the NY Talk marathon), there have been few serious places beyond these lists to discuss poetry seriously that are not entirely within the bounds of academic institutions (and I'm quite aware of just whose server this message will sit). With the exception of those in the academy, there has been a virtual shutdown of theoretical work by poets in my own age group since, say, 1990.

I'm open to any and all suggestions.

Ron

-----  
>Date: Thu, 2 Jan 1997 15:41:57 -0400

>From: Jordan Davis <[REDACTED]>

>Subject: theory surge

>

>Would Ron Silliman please reiterate his claim to Henry that it's time for a

>theory of post-language writing?

>

>Jordan

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34. **Charles Alexander**  
*visual etc.*

Sat 4 Jan 1997

---

I thought I posted the following to the Poetics List a few days ago, but it turns out I had a real snafu in my email addresses list, & I think I ended up posting it to Pierre Joris. Sorry, Pierre, it was not intended solely for you at all.

charles

Very busy lately, holidays & all, so just getting back to some thinking about Ron's & other's responses to my initial query regarding the relative absence of visual & other multimedia poetries within lang-poetry circles. Part of this is so hard just because one resists the labels, even (or maybe mostly) the lang one.

But I rather disagree with Ron that visual poetry lacks attention to linguistics, which was/is so important to language poetry. I just think the linguistic

emphasis may be elsewhere. For example, in Karl Young's work (it's a very broad body of work, and these comments don't apply to all of it) one encounters a visual surface at times like rubbings of language from building surfaces (I'm thinking of some of his screen-folds here, but of other works as well), giving a sense of the history of the presentation of language, complicated by his work's presentation of works in translation, thus involving a transference of language in both time (the historical dimension) and space (one culture to another). This can get quite complex and is, I think, very much "linguistic." And in Karl Kempton's work, much of which presents letters structured to make patterns/pictures, often the choice of letters quite consciously concerns the aural, visual, and historical properties of those letter forms. This too is linguistic -- and the patterns presented are sometimes based on sign systems from a variety of cultures, another linguistic consideration. And certainly in bpNichol's work, where words are sometimes transformed into pictures and back again, there is a broad commentary on the nature of language/linguistic systems. Even in one of Nichol's numerous translations of basho's famous haiku of the frog jumping into the pond, what seems like a simple picture of a line (the trajectory of the frog's jump) into an open circle, is actually, because of the conspicuous placing of that line on the bottom right-hand part of the circle, a giant uppercase letter Q. This may be stretching the concept of what is linguistic -- but is it really? I still would agree with Ron that much of what came to the forefront in some visual poetry anthologies (and particularly the Mary Ellen Solt anthology) was indeed quite static. But then within most of the poetry anthologies of any kind critiqued on this Poetics List over the last couple of years, I think that many of us would agree there is also a good deal of static work.

It's also intriguing to me that Ron and others bring up Johanna Drucker's work, pretty much before the work of anyone else. I'm a friend and admirer of Johanna, but I think her visual poetry (if one wants to consider it as that rather than as artist's book or visual typography) is but one corner of a vast body of work. I do agree that her critical work is a beginning toward a needed body of theory regarding visual poetry/book arts/typographical art work, but even there I don't think what she or anyone else has done to this point in any way approaches comprehensive treatment of the field. In some ways the joy of book arts and visual poetry and sound poetry is that the work is so outside the academy (for the most part -- yet there are exceptions) that theory hasn't touched it much. Yet it's also so individualistic that I can't imagine a theory which could do it justice, although I do see a great need (and have called for it in numerous places) for more critical and theoretical approaches to such work. It may be in part because there isn't a great deal of writing (critical & theoretical) which might help us approach and understand such works, that far too little attention is paid to it. Visual poetry (as well as sound poetry, mail art, book arts, and

other related practices, many of which are quite "linguistic") has resisted almost entirely being absorbed into any programs or schools or academies, which has perhaps benefited its ability to remain a valid and widely practiced underground art, but which has made it difficult for people to find and understand it.

charles

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### 35. **Michael Boughn**

#### ***Re: Watch it***

Sat 4 Jan 1997

---

*For the record:*

*Mike Boughn says 'old protestant mean streak, self-centered judgmentalism' and Chris Stroffolino says 'ethical puritan vindictiveness'.*

*Watch it,  
Jordan*

Watch what, Jordan?

Mike

██████████,ca

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### 36. **shoemakers**

#### ***Re: Dogma & judgement***

Sat 4 Jan 1997

---

Douglas--That's a marvelous quote in your sig. Who is Margaret Avison and where does the quote come from?

Happy New Year ev'rybody, steve

On Sat, 4 Jan 1997, Douglas Barbour wrote:

*Re:From: Chris Stroffolino <██████████>*

*Subject: Re: "tough love" WCW (the judge he holds a grudge)*

*I always thought bpNichol put the case best in a palindrome in \_The Martyrology Books 3 &4\_ "Coda: Mid-initial Sequence" :*

*'dogma I am god'  
heresy  
    hearsay  
in the worst sense*



*false pride  
who thinks to bestride the world  
because he feels crushed by it*

*What else need be said?*

=====

Douglas Barbour

Department of English

University of Alberta

Edmonton Alberta T6G 2E5

████████ FAX: ██████████

H: ██████████

*Gentle and just pleasure*

*It is, being human, to have won from space*

*This unchill, habitable interior*

*Which mirrors quietly the light*

*Of the snow, and the new year,*

*Margaret Avison*

Steve Shoemaker

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### 37. **Douglas Barbour**

#### **Re: Dogma & judgement**

Sat 4 Jan 1997

Re:From: Chris Stroffolino <████████>

Subject: Re: "tough love" WCW (the judge he holds a grudge)

I always thought bpNichol put the case best in a palindrome in \_The Martyrology Books 3 &4\_ "Coda: Mid-initial Sequence" :

'dogma I am god'

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hearsay

in the worst sense

false pride

who thinks to bestride the world

because he feels crushed by it

What else need be said?

=====

===== Douglas Barbour Department

of English

Gentle and just pleasure University of Alberta

It is, being human, to have won from space Edmonton Alberta T6G 2E5

This unchill, habitable interior ██████████ FAX: ██████████ Which mirrors quietly the light H: ██████████ Of the snow, and the new year,  
Margaret Avison

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38. **raea100900**

***Re: cyber bookstores***

*Sat 4 Jan 1997*

---

The Sun And Moon url is [www.sunmoon.com/](http://www.sunmoon.com/)

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39. **shoemakers**

***post-lang theory***

*Sat 4 Jan 1997*

---

Ron and Henry's recent posts have opened up huge territories, and I'll only try to reply from one particular angle. One urge that seems operative in the search for a post-langpo theory or description is simply the desire for something "other" than language, something for language to rub up against. In both Henry's "Providence School" model and the recent New Coast push this desire took a "mystical" turn. That's not quite where I want to go myself, but what I do want is something like a return to "the world." When Oppen talks about the world as this "fatal rock" or the "pure mineral fact," or when he says

The self is no mystery, the mystery is  
That there is something to stand on.

We want to be here.

The act of being, the act of being  
More than oneself.

he's stating basic propositions, giving basic reminders about the place from/in which we begin. This urge toward solidity, groundedness, a concern with \*being\*--a concern with the conditions of human habitation in the physical world (under pressure of technological change, formations of capital etc etc.) This is a direction often left unpursued by much langpo. There are always exceptions--say Leslie Scalapino in Way, or Kit Robinson in Champagne of Concrete--and these exceptions are among my favorite writings. Langpo in general has been important to me and figures centrally in my understanding of twentieth-century poetry, so i don't want to caricature--but it's hard not to when you're trying explicitly to write of general trends. So: too often Langpo is ironized, textualized and flattened out, the poetic corollary of the structuralist and post-structuralist systematizings (Saussurean linguistics etc.). It seldom permits the kind of

"earnestness," the concern for "truth" we find in work like Oppen's. What we need now, maybe--to return to the question of theory--is a poetic analogue to theorist-writers like Taussig or de Certeau, who favor a more "tactile" approach, trying to write their way into the nooks and crannies of the big systems and concepts, punching holes in the grid, turning blind corners to disappear into unmapped space etc. As writing, this is a return to an immanent and phenomenological mode à la Benjamin. Rather than irony as a function of knowing the big bad System is out there and we can't escape it, there is the knowledge that we live in, through, around, behind the system all the time and it still leaves us with all the same awkward, anxious, daily, beautiful dilemmas we've always faced. So if:

Imagists>Objectivists>New American>Langpo>Worldpo???

(Oversimplified model, i know) how do we return to "the world" bringing with us all that L=A=N=G=U=A=G=E taught us? One immediate objection to all this will be the argument that language *is* how we live in the world, but I don't really believe this is the whole story. When Joan Retallack came here recently for a marvelous reading she quoted (either Austin or Searle, can't remember which) to the effect that "The dictionary contains all the distinctions we have cared to make." That's a great quote--and Joan seemed to be using it pretty approvingly, but she also corrected herself, saying that there are some, or perhaps a lot that *aren't* in there. That's what's fascinating to me--is why we constantly have to put the distinctions/words that *are* in there together in new ways, to try to get at the meanings that we feel but don't yet know how to say. Rubbing two words together won't make fire unless you can imagine the wood is there too.

steve

Steve Shoemaker

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40. **maria damon**

***Re: Post-theory language writing?***

*Sat 4 Jan 1997*

---

i agree, ron: and tho i myself write from the academy, i'm interested in precisely theorizing and facilitating practice (i guess, in short, providing a secondary but necessary discursive context for) of this kind of post-national poetix. i feel frustrated on a number of counts, some of which i've aired here, but heartened that others at least desire the same kind of discourses, even if we differ about what constitutes the poetic. maria d

In message <[REDACTED]> UB Poetics discussion group writes:

- > Yo, Jordan,
- >
- > That's not what I wrote, of course.
- >
- > What we need is a discourse about poetry (call it theory if you will,
- > tho that implies some sense of unity when what's needed actually may be
- > diversity, discussion and even disagreement) as it is TODAY. Which is
- > to say, with a sense of whatever it was that was langpo taken as a
- > (problematic) given, but also incorporating some other very important
- > aspects of the universe, eg
- >
- > \* The state of the world, post-USSR
- > \* The collapse of the left in the US
- > (and Europe) as one (of many) consequences of the above
- > \* The collapse of theory
- > (or at least the decline into dismal tenure infighting)
- > \* The social function of writing in a world in which capital
- > is clearly more powerful than any state
- > \* The role(s) of technology in all of the above
- > \* The role of writing
- > (and of language and language use)
- > in relation to each of the above
- >
- > One obvious consequence of the above set of stuff that would need to be
- > taken into consideration is the impact of internationalism--which can
- > be seen in the influence of recent French writing in so many younger
- > American poets (and not just the ones from Providence--Norma Cole and
- > Cole Swenson, for example). Or the impact of Russian poets.
- >
- > Another would be the example (and importance, frankly) of this list and
- > others like it.
- >
- > One of the distressing things about recent years has been that, outside
- > of Chain and a very other venues (Witz, the NY Talk marathon), there
- > have been few serious places beyond these lists to discuss poetry
- > seriously that are not entirely within the bounds of academic
- > institutions (and I'm quite aware of just whose server this message
- > will sit). With the exception of those in the academy, there has been a
- > virtual shutdown of theoretical work by poets in my own age group
- > since, say, 1990.

>  
> I'm open to any and all suggestions.  
>  
> Ron  
>  
>  
> -----  
> >Date: Thu, 2 Jan 1997 15:41:57 -0400  
> >From: Jordan Davis <[REDACTED]>  
> >Subject: theory surge  
> >  
> >Would Ron Silliman please reiterate his claim to Henry that it's time  
> for a  
> >theory of post-language writing?  
> >  
> >Jordan  
>

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#### 41. **Jordan Davis** ***watching the post***

Sat 4 Jan 1997

---

Ron --

I don't know about the other givens you're giving, but Larry Price's theoretical writings (post-1990) have a lot to do with

| \* *The social function of writing in a world in which capital  
| is clearly more powerful than any state*

and

| \* *The role of writing  
| (and of language and language use)  
| in relation to each of the above*

I hope Larry won't mind my outing him this way. As for the other parameters -- internationalism, academia, language poetry, serious places to talk seriously... I love period pieces, but one has to live \_somewhere\_... and now I see Rod's said something. Guess I'll step off.

Mike --

What to watch: don't equate 'protestant' with 'moralizing'.

Thanks,  
Jordan

42. **aerialedge**

***To the Larks***

*Sat 4 Jan 1997*

---

"A" "theory" "of" [Post-Language] Writing

or

"To the Larks"

The innumeration of the present conditions set forth by Mr. Silliman signify the sacral absurdity of the contemporary poetic quest. Given the increasing difficulties, not of understanding the (corporate) situation, but of negotiating it-- it is clear why there is not a voluminous literature on poetics \_of the type he & his peers produced\_ by those one might stipulate as "young."

Still, it would be a mistake to consider the "young" unengaged with issues of poetics-- Mr. Bernstein's phrase in his Riding paper "for what poets do is turn" provides something of a description for what I see happening in much contemporary writing. I think there is some accuracy in characterizing those dubbed language poets as having taken as a or the main source of influence writers such as Stein/Zukofsky/the Williams of Spring & All etc. A reinterpretation of the modernist canon. I believe a similar phenomenon may be going on among the generation following language relative to the New American Poets (the Allen anthology). We do not "hate speech." Though some of us, rather boringly engage in it with regard to poets slightly older than us. When I hear it it strikes me as fourth-beer-talk whatever premise(s) it takes place on.

To return to our story. This "return" to NYSchool, Blk Mtn, Beat, etc. poetics in the present leads to a more public poetry, (paradoxically with a smaller audience?-- this is yet to be seen), than that generally identified w/ language. The work of Lee Ann Brown, Kevin Davies, Stacy Doris, Ben Friedlander, Lisa Jarnot, P. Gizzi, Bill Luoma, Jennifer Moxley, Susan Smith Nash, Joe Ross, Chris Stroffolino, Mark Wallace, Elizabeth Willis, MANY others, all share a public inflection-- sometimes performative, often not, of speaking to/with/for an audience which is "accessible" -- not in any simplistic way, but nevertheless is a real event \_in\_ the work. Not to charge language with a complete absence of these concerns but the sense of audience in, say, much of \_In the American Tree\_ seems to me quite different. It perhaps assumed a level of information \_because\_ it could\_ that it's not clear we can today. So the complexity does not go away, but takes another direction:

Spicer's "poetry is for poets" (visible in Moxley's dedication: "To my Contemporaries") as opposed to or thrown in the pot with "no one listens to poetry."

"For what poets do is turn. . ."

One could also point to various social phenomena as driving this different sense of audience-- the academy is not supporting poets as it did. & personally I'm intrigued by the idea of "cognitive limits" -- that what can be understood can be understood by most people-- this leads to a different kind of imaging of the poetic project, & of the place of community. It makes it, I think, even more important, & even more a real possibility.

I've said elsewhere that with the exception perhaps of Fluxus, Language was the first avant-garde that included equal numbers of women to men. Of course there's no summation of what this means for the current generation but it is clear that this trend importantly continues & seems usefully to break down, though in other ways definitely participates in, the kind of metanarrative of influence relative to younger writers/langpo/new-amer I've *\*provisionally\** presented above.

When I hear the term "post-language" my first thought is "why don't we just call ourselves poets." Insist on the term "Poet" with a capital P, just as at another time not long ago it was useful to insist on the term "writer" as opposed to "poet."

With a few years distance from that first preface to Apex of the M one can see even more clearly the ways in which it was wrong while at the same time pointing to a necessary, even inevitable, generational differentiation. The degree to which it was proscriptive about these differences caused many to, rightly I think, laugh out loud. However it's unflagging faith in the value of the work being produced by new writers is touching, & accurate.

The point I suppose is that every & no writer escapes this kind of historical framing. Escaping it when the work is truly attended to. Escaping into it?

Two words-- Tom Raworth.

Outside of these questions of generational generosity an issue in poetics that interests me these days is sense & nonsense. Marnie Parson's book Touch Monkeys seems to me very good. It frames the issue relative to the genre of Nonsense (Carroll, Lear, etc.) & makes interesting use of Kristeva in reading Stein, Zukofsky, Hejninian, others. I'm less interested in the genre than in some crossing of Wittgenstein w/ Lacan/Kristeva/Zizek but it always comes out Buddhist. Though when/if I might come up with something presentable. . .

Bob Mould at the Knitting Factory Feb. 8, two shows!  
Both Amygdala & Duende will be in the audience.

--Rod

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44. **Charles Alexander**

**Re: To the Larks**

Sat 4 Jan 1997

---

Rod -- Great post on the present/future of writing, poets as Poets, the insistence on new Poets writing it and differentiating their project, and more. Truly, "what poets do is turn . . ."

One concern, though, in this thread. In this attempt to begin a grasping toward a theory of post-Language writing, is there some assumption that there is "a" theory of language writing. I think, to its credit, that there are many. And there must be many for the writing now & to come. Perhaps related in an overall body, but each with its separate address & function.

charles

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45. **aerialedge**

**Re: To the Larks**

Sat 4 Jan 1997

---

C. A. wrote:

>In this attempt to begin a grasping toward a theory of post-Language writing, is there some >assumption that there is "a" theory of language writing. I think, to its >credit, that there are many.

It seems to me if there is "a" theory of this writing, post-this-or-that, it is just that-- there are many.

--Rod

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46. **John Kinsella**

**An observation**

Sat 4 Jan 1997

---

A slight sun-lift liberates though emphasises the cool drifts as blackbirds struggle and squirrels fetishise absence. The breeze sibilant camouflages its cut & bite and subterfuge yields like the lyric. I take no place in my centre and am merely informed, a second to an even greater hack called information. The great presses turn driven by the kilns of Fleet Street, the news is promising: the Lads will decline in 97 and insurance companies WILL undermine the premise of capitalism: come undone like the bonds of a hydrogen sulphide molecule exposed to reasonable heat.

John Kinsella

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47. **Herb Levy**  
**Re: To the Larks**

Sat 4 Jan 1997

---

Charles Alexander wrote:

*One concern, though, in this thread. In this attempt to begin a grasping toward a theory of post-Language writing, is there some assumption that there is "a" theory of language writing. I think, to its credit, that there are many. And there must be many for the writing now & to come. Perhaps related in an overall body, but each with its separate address & function.*

I think "the" theory of language poetry IS that there are many theories of language poetry.

That is, if there is "a" theory of language poetry at all.

With luck this means there must continue to be a multiplicity of theories, rather than just one for any post- poetries.

(I don't mean to resume the recent discussion about Zoocoughski by using the words in quotations.)

Herb Levy



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48. **David Bromige**  
**upcoming biblio reading**

Sat 4 Jan 1997

---

Hals und beinbruch Douglas!

db

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49. **David Kellogg**  
**Re: Post-theory language writing?**

Sat 4 Jan 1997

---

Marjorie Perloff's new book, *Wittgenstein's Ladder: Poetic Language and the Strangeness of the Ordinary*, is in some sense an anti-theory of the avant-garde. Or at least it uses Wittgenstein "against" theory and "for" avant-garde writing in interesting ways. My review-essay of this book, entitled "Perloff's Wittgenstein: W(h)ither Poetic Theory," will come out this month (so I hear) in

\_Diacritics\_. It engages some of the issues Ron mentions (i.e., the collapse of theory, natch).

I've made this offer before, but I'll make it again: anybody who wants an off-print, mail me backchannel and I'll send you one. Try to send me something of yours in return.

Really, tho, everybody should read the whole issue.

Cheers,

David

~~~~~  
~~~~~

David Kellogg                      Duke University  
[redacted]                      University Writing Program  
[redacted]                      Durham, NC 27708  
FAX [redacted]

There is no mantle  
and it does not descend.

-- Thomas Kinsella

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## 50. **George Bowering** ***Re: Dogma & judgement***

Sun 5 Jan 1997

---

*Douglas--That's a marvelous quote in your sig. Who is Margaret Avison and where does the quote come from?*

Margaret Avison is a great Canadian poet, probably the biggest modernist influence on the best Canadian poets, bpNichol, etc.

You will find her work in the first run of Cic Corman's \_Origin\_, and her second book was published way back in about 1960 or a little later, by Norton in the USA, as a company tax dodge.

George Bowering.

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

fax: [redacted]

e-mail: [redacted]

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51. **Ward Tietz**

**Re: post-theory**

Sun 5 Jan 1997

---

It seems to me that there could be quite a lot of life left to theory, that is if we allow it to take different forms. The crisis in theory may be no more than a crisis in the forms of theory, which might only be a matter of more general and rapid medial changes that have overwhelmed our traditional means of cognition and response. What we probably need now is more non-written theory to supplement the more standard written variety.

Gregory Ulmer has argued for a teletheory, a theory that uses video and other multi-media supports, but it could take other forms as well.

Ward Tietz

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52. **Charles Alexander**

**Re: post-theory**

Sun 5 Jan 1997

---

Intriguing ideas, Ward. Just as communication occurs in ways which are visual, musical, etc., why can't theory?

charles

At 07:33 AM 1/5/97 EST, you wrote:

>It seems to me that there could be quite a lot of life left to theory, that is  
>if we allow it to take different forms. The crisis in theory may be no more  
>than a crisis in the forms of theory, which might only be a matter of more  
>general and rapid medial changes that have overwhelmed our traditional  
means of

>cognition and response. What we probably need now is more non-written  
theory to

>supplement the more standard written variety.

>

>Gregory Ulmer has argued for a teletheory, a theory that uses video and other  
>multi-media supports, but it could take other forms as well.

>

>

>Ward Tietz

>

>

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53. **Michael Boughn**

***Re: watching the post***

Sun 5 Jan 1997

---

Mike --

*What to watch: don't equate 'protestant' with 'moralizing'.*

*Thanks,  
Jordan*

Jordan: I was referring to the mean streak within protestantism, not to all "Protestants": cf Calvin for instance. I thought, perhaps wrongly, that after Hawthorne it was commonly assumed in many literate circles that that mean streak was a big part of the foundation of US culture ("The Maypole at Merry-mount", "Young Goodman Brown", \_The House of the Seven Gables\_, \_The Scarlet Letter\_ etc.). Hence Ralph Reed, Newt, Falwell, etc. etc. all those weasly looking guys with squinty eyes, moral axes to grind, and big wealthy PACs.

I certainly didn't mean to offend any one on the list.

I knew George was a Baptist, but I thought it was the Molson Baptists.

Best,  
Mike

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54. **Michael Boughn**

***Re: watching the post 2***

Sun 5 Jan 1997

---

Interestingly, now that I think about it, Hawthorne posed the problem precisely in the terms WCW lays out in the quote Chris posted, i.e. what's always missing in those bleak, Hawthornian Puritan moralized landscapes is fullfilled love, not as we have come to limit its signification and as I hear Chris translating it, i.e. to some one, but as a mode of living. What Blake called a State, in this case Beulah, as opposed to, say, Ulro, the State within which, WCW implies, good poems cannot be written. For Hawthorne, I think it's safe to say, it was a problem of the failure of the American imagination to live up to the fundamental Christian values that it originally proposed to found itself on--love and the forgiveness of sin, as opposed to judgement and the punishment of sin, or perhaps fullfilled love as opposed to unfullfilled love.

Mike



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55. **George Bowering**

**Re: watching the post**

Sun 5 Jan 1997

---

*I knew George was a Baptist, but I thought it was the Molson Baptists.*

*Best,  
Mike*

Used to be. But I went to Europe, just like Henry James, and got sophisticated.  
Now I belong to the Bass Ale Baptists.

George Bowering.

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

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

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56. **George Bowering**

**Re: Hawthorne**

Sun 5 Jan 1997

---

Yep, I remember, though, my long ago reading of Hawthorne's short stories (and jejeune essay I published on them) as being about the hassle of being an artist, whether in "America" or Europe, the question of the creator's sinful pride and the punishment that comes with it. That is certainly part of my youth, too, the puritan response to my starting in youth to develop an artist's personality (you know, staying in bed late etc.).

George Bowering.

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

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

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57. **maria damon**

***adorno revisited***

*Sun 5 Jan 1997*

---

sorry to bring this up again, but, adorno's character aside (tho i read the mandel thread w/ much interest and learned a lot), i was wondering whether anyone other than me reads his "no poetry after auschwitz" dictum to refer specifically to lyric poetry, as this is the genre that most preoccupies his attention elsewhere, and as this statement makes an enormous amount of sense to me --i.e. no context for the purely self-reflective, aesthetic object that glorifies the individual subject generating it and celebrated by it...? that is, beyond a statement mourning the demise of enlightenment culture generally, does it indict specific products of that culture --and by implication, suggest that there are other more appropriate modes of cultural (and within that, poetic) expression after 1945? i was on a panel at MLA on "ecstasy, history, and lyric subjectivity," where i talked about hannah weiner and wanted but was unable to develop the concept of her poetry as "anti-lyric" subjectivity, or "post-lyric" (post 1945 poetic) subjectivity, and this question was one i mulled over somewhat. any help wd be welcome. bests, maria d

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58. **Aldon L. Nielsen**

***CFP: AIHA,30th Annual Conference (13-15 November 1997) (fwd)***

*Sun 5 Jan 1997*

---

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

Date: Mon, 30 Dec 1996 13:37:01 -0600 (CST)

From: Fred Gardaphe x5219 <[REDACTED]>

To: [REDACTED]

Subject: CFP: AIHA,30th Annual Conference (13-15 November 1997) (fwd)

Aldon,

Good to see you at MLA; here's the call for papers I was telling you about; feel free to spend it out to places in cyberspace.

Fred

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

Date: Wed, 11 Dec 1996 00:02:34 +0100

From: Marco Della Pina <[REDACTED]>

To: Multiple recipients of list H-ITALY <[REDACTED]>

Subject: CFP: AIHA,30th Annual Conference (13-15 November 1997)

Date: Tue, 10 Dec 1996 07:35:32 -0600 (CST)

From: Fred Gardaphe x5219 <[REDACTED]>

-----  
Call for Papers

American Italian Historical Association

30th Annual Conference

13-15 November 1997

Cleveland, Ohio

Shades of Black and White

Italy-Africa-U.S.

Conflict and Collaboration between Two Communities

Deadline June 1, 1997

We invite presentations by researchers and scholars on any topic related to the general theme of the conference. Papers which focus on the relationship between African Americans and Italian Americans, as well as on the peoples of Africa and Italy are encouraged. Presenters are not limited to traditional forms of expressions or disciplines. Examining the varied relationships from artistic perspectives is encouraged. The conference is hosted by the Italian American Cultural Foundation (IACF) and will be held at the Holiday Inn Lakeside in downtown Cleveland. Hotel rates \$79 + taxes, single or double. Suggestions for entire sessions and panels are also welcomed. Those interested in serving as chairs of or respondents to panels, should notify the conference organizer before the June 1st deadline. Proposals for papers, presentations, panels and other participation should be submitted, along with a 200 word biography to: Mr. Joseph Ventura 11418 Edgepark Drive Garfield Heights, Ohio 44125

[REDACTED]; fax [REDACTED] AIHA policy requires that presenters be members of the organization, but will suspend this requirement for accepted papers by those who do not wish to become members. All participants must be pre-registered for the conference in order to appear on the final conference program.

Individual memberships are: Regular \$35; Family \$50; Students \$15; Retired: \$20. Checks should be made payable to AIHA and sent to Dr. Salvatore LaGumina, Department of History, Geography and Political Science, Nassau Community College, One Education Drive, Garden City, NY 11530-6793. Full conference Registration: Early bird--before October 12, 1997 \$140 After October 12, 1997 \$160 Registration Costs include two lunches and the annual banquet Full Conference without lunches \$120 Full Conference only \$100 Partial Conference Registration: 1 day \$60; 2 days, \$90; banquet only \$75.

Scholarships are limited. For more information call [REDACTED].

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59. **Chris Stroffolino**  
*a boughn to pick (ULRO)*

Mon 6 Jan 1997

---

But Jordan--I don't think neither Michael and I were equating  
PROTESTANT with MORALIZING (at least not in a positive sense, or even in a  
negative sense...

nor was I (will not speak for Michael here) suggesting,  
unlike some people (who will remain nameless)  
that a sense of the ETHICAL in poetry means that  
"one supports the status quo....

but I see now that Michael has replied..... Michael...okay, Blake claims that  
good poems can not be written from the state of ULRO.... Yet, I would suggest  
that part of Blake's "genius" (if I may so use that term without somebody  
LAFFING OUT LOUD....although actually if they ENJOY that laugh, let them)  
was that he, especially in the 4 ZOAS, MILTON and JERUSALEM, actually did  
"give voice" to the ULRO impulse--but made it into a "character". I am very in-  
terested in the poetic freedom the more expansive mode of poetry afforded  
Blake--an ability to spend a lot of time enacting and exfoliating exactly the neg-  
ative and vindictive and destructive and vengeful and painful and bitter and  
dark processes and relationships that his "better wisdom"---the unfallen Los--  
could exist as kind of implicit judge for. One of the questions is, DOES Blake ac-  
tually "purge" such negativity, whether seen as "inner" or "societal"? ---Chris

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60. **Chris Stroffolino**  
*Re: POETICS Digest - 4 Jan 1997 to 5 Jan 1997*

Mon 6 Jan 1997

---

RE Ron Silliman's post of questions (which I won't here articulate an  
answer--still waiting to see how he responds to Rod, etc.)--or should I say  
"assignments"--

He claims that

the collapse of the left is a consequence of the  
breakdown of the USSR (in america as well as europe)

I see that in europe, but HOW in America....

It seemed to me it was as collapsed b4 as after....

One could even appeal to the argument that now that  
the phony communism of the USSR is gone, that there's  
a hope for a new left more than there was before the  
"breakdown".....

(also, the "french thing" in us poetry seems to be waning...

even providence has turned out Lisa J., Pam R (both with  
B D books), Jennifer M---who have very little in common  
with the Albiach/Palmer nexus (and now, say, Ange  
Mlinko)....

well, i'll stop here. chris

"i got sunshine on a cloudy day"---smokey robinson  
"Creating the effect of sunshine on a cloudy day over the area of a city  
block was something our budget didn't allow for"--  
spike lee

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61. **Ron Silliman**

***Collapse of theory (a theory of collapse)***

*Mon 6 Jan 1997*

---

Ward,

I doubt that it's the forms so much (since I take it that everything human is, in some sense, theoretical, if we can but see it as such...even the anti-theory protestations of anti-intellectuals) as the fact that Theory (big T) as a social ensemble at some point stopped being about the desire to change the world (i.e., stopped seeing itself in relation to social movements) and quickly descended in being about ways to better the self (that next step increase, etc.).

Perhaps a history of the work of Stanley Aronowitz, the union organizer (steel-workers, I believe) who has been one of the pooh-bahs behind Social Text (or, perhaps, Sokal Text), one of the major influences on Jameson and a good portion of the US left, might be illustrative.

How is it that The Project went from changing the world to changing one's oil?

Ron

>

>Date: Sun, 5 Jan 1997 07:33:52 EST

>From: Ward Tietz <[REDACTED]>

>Subject: Re: post-theory

>

>It seems to me that there could be quite a lot of life left to theory, that is if we allow it to take different forms. The crisis in theory may be no more than a crisis in the forms of theory, which might only be a matter of more general and rapid medial changes that have overwhelmed our traditional means of cognition and response. What we probably need now is more non-written theory to supplement the more standard written variety.

>

>Gregory Ulmer has argued for a teletheory, a theory that uses video and other multi-media supports, but it could take other forms as well.

>

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62. **Ron Silliman**

**Jim Gustafson**

Mon 6 Jan 1997

---

Somebody told me that there was a message on this list by someone who was apparently writing an obit for Jim Gustafson, the Detroit area poet. If so, I missed it. Can this be true?

Ron Silliman

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63. **Michael Boughn**

**Re: a boughn to pick (ULRO)**

Mon 6 Jan 1997

---

*Michael...okay, Blake claims that good poems can not be written from the state of ULRO....*

*Yet, I would suggest that part of Blake's "genius" (if I may so use that term without somebody LAFFING OUT LOUD....although actually if they ENJOY that laugh, let them) was that he, especially in the 4 ZOAS, MILTON and JERUSALEM, actually did "give voice" to the ULRO impulse--but made it into a "character".*

No, Chris, I didn't say that. I think I projected those poetics on to Williams as a way of interpreting the quote you posted. And it's not, I don't think, a question with Blake of purging anything, as if you could "purify" this world. In Blake's cosmology, such an impulse itself would be ulronic, no? Your impulse sounds very similar to Blake's, though it seems to me he places more emphasis on understanding how that "darkness" can be located in a cosmology that sustains contention, the antithetical, as Jack Clarke called it.

Altho' our Human Power can sustain the severe contentions  
of Friendship, our Sexual cannot, but flies into the Ulro.

--\_Milton\_ 41: K533; E143

Mike



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64. **Michael Boughn**

**Clarke book launch**

Mon 6 Jan 1997

---

On February 15, 1997, Talking Leave Books Store, Just Buffalo, and shuffaloff books will co-sponsor a book launch for John Clarke's *In the Analogy* (shuffaloff, 1997). John Clarke was a long time resident of Buffalo where he taught at SUNY at Buffalo for 29 years. A jazz musician and Blakean, Clarke, in association with Charles Olson, John Weiners, and Harvey Brown, was an editor of the *Niagara Frontier Review*, and with Fred Wah, George Butterick, and Albert Glover of *The Magazine of Further Studies*. In 1980 Clarke delivered the Lectures in Poetics at the New College of California which became *From Feathers to Iron: A Concourse of World Poetics* (Tombouctou, 1987). During the 1980's Clarke performed "Skald Song" with bassist/percussionist Charles Keil, also of Buffalo. In 1989, he was named Ohio Poet by the Ohioana Library Association, and in 1991 he received the prestigious Artist's Fellowship in Poetry from the New York Foundation for the Arts. From 1989 until his death in 1992 he edited *intent.:letter of talk, thinking, and document*. *In the Analogy* is the culmination of Clarke's life-work in poetry. The first volume was published by shuffaloff in 1991. The current edition includes all the poems from that book as well as an additional 5 complete books and part of a sixth. A ravishing translation of the sonnet into an american language modulated by an epic impulse, *In the Analogy* astonishes with the range of its thinking and reference. This is John Clarke's final work, not finishing, though it never for a moment forgets that fact, but finally just stopped in its tracks. As Robin Blaser has written: "Here we are just plain after-the-modern (to use Olson's clear recognition and step around the pile-up of postisms) and at work. . . . A really, really good book!" The book launch, to be held at Talking Leaves Book Store at 7:30 PM, will include an open reading. Jack's friends and students are encouraged to read from his work, or to read work that he inspired. For more information, contact Michael Boughn at shuffaloff books ([REDACTED], [REDACTED]) or Jon Welch at Talking Leaves Books ([REDACTED], [REDACTED]).

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65. **Douglas Barbour**

**Re: Margaret Avison**

Mon 6 Jan 1997

---

"Date: Sat, 4 Jan 1997 12:37:36 -0400  
From: [REDACTED]  
Subject: Re: Dogma & judgement

Douglas--That's a marvelous quote in your sig. Who is Margaret Avison and where does the quote come from?"

Margaret Avison is a Canadian poet who appeared in Cid Corman's 'original' *\_Origin\_* as well as Canadian mags. & has published a number of books in Canada, although one, *\_The Dumbfounding\_*, was published by Norton in 1966. That quote is from "New Year's Poem," which first appeared in *\_Winter Sun\_* (U of Toronto, 1960; McClelland & Stewart, [w/ *\_The Dumbfounding\_*] 1982). A deeply Christian poet, she is also one of our finest. George, who has written terrific essay on her work, might add something to this small comment.

(Of course, New Year's being over, I have already changed my sig...)

=====

Douglas Barbour

Department of English

University of Alberta in the rooms you live in

Edmonton Alberta T6G 2E5 other people's books line your shelves

████████ FAX: ██████████

H: ██████████ bpNichol

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## 66. **Charles Bernstein**

### ***The Visual in Language***

*Mon 6 Jan 1997*

>With luck this means there must continue to be a multiplicity of theories,  
>rather than just one for any post-poetries.

-- Herb Levy writes, echoing Rod Smith, and also for me Charles Alexander's recent post on the "visual"...

In the interest of emphasizing this multiplicity, but even more multiplicity of histories, I want to give a very different account of an interest in visual poetry and sound poetry from the 70s on than that of Ron Silliman's. Not only do I feel my work intimately connected to these projects, but one of the things Bruce Andrews and I wanted to do with L=A=N=G=U=A=G=E (the magazine) was to incorporate discussions of visual and

sound work (domestic and foreign) into the discussion of the poetry to which we were committed, but which was rarely discussed in this context, and vice versa. Indeed, this was, what we thought anyway, a difference between our approach and that of others, who also placed their work in the context of the New American Poetry, and it was also a difference (at least in emphasis)

with many of the New American poets themselves.

The resistance to visual and sound work is very strong in the poetry precincts in which I travel, indeed for many of my favorite writers such concerns are quite alien. I don't criticize this partialness, it seems to me that poets, and other artists, are necessarily partial if they are to focus on what they can or need or want to do (poetry is all about resistance, a point too often elided in discussions like this). However, for others of us, the concerns of visual poets, book artists, and sound poets were a concrete part of what we imagined we could do as poets, and also what we did. Certainly this was and remains the case (though each case is a different story) for Nick Piombino, Susan Howe, Bruce Andrews, Steve McCaffery, Ray DiPalma, Tina Darragh, Joan Retallack, Hannah Weiner, Chris Cheek, Johanna Drucker (one of whose typographically extravagant books I reviewed in the first issue of L=), and myself (to mention a few obvious folks); it is why Jackson Mac Low (among others) was such a crucial figure, and still is, for many of us (some of us) (me), not to mention why the anthologies of Jerome Rothenberg, which link up these often separated strands of the visual/verbal/vocal (to use a phrase of Bob Cobbing's) have been so significant. (Jerry made this relevant comment on this list on Oct. 29, 1995: "Concerning Jim Rosenberg's digression regarding concrete poets & Black Mountain poets, etc., let me just say that it doesn't correspond at all to my memory of all of that. What I recall is a relative indifference back & forth, with as much occasional hostility on one side as on the other & several notable crossovers.")

I've always felt more affinity with many book artists and "visual" poetry than with most "contemporary" poetry; that probably goes without saying; then again the point probably does need to be made because the genre of poetry often tends to push up against, but resist, the upper limit of visuality and the lower limit of sonicality. Of course, Ron's ongoing engagement with the borders of "prose" leads into other, also fruitful, conjunctions, syntheses, &c, one in which the visual marking often associated with poetry seem to disappear (they don't of course: they are only reconfigured, as Ron would be the first to note). (I recommend looking at Ron's very early Mohawk to see another side of his visual interests.)

It also seems to me that among the younger poets ("younger than me") whose work I read with the greatest engagement, this interest in the visual and acoustic domains in, about, around, and through poetry -- that in any case cannot ever be split off from poetry -- is quite strong. Certainly in Buffalo. Crucial, now (now is never "post" except in a secondary sense), in this respect (and so this brings me to an directly respond to the question that is also floating around on the list) is poetry on the web, in which the visual dimensions are even more visible (they are always

inescapable), for example choices of color, font and background, which many more writers are now confronted than in the past -- if not in HTML, then on their computers.

--Charles Bernstein

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## 67. **Charles Bernstein**

### ***Re: To the Larks (incorporating "Riding")***

*Mon 6 Jan 1997*

---

I've been slowly catching up with the last month's posts, so will give something of a scattered response to several issues that have come up, in this and separate post.

I. Riding Panel at the MLA Lisa Samuels, who it seems to me is the person doing the most interesting work on Riding these days, organized a panel on Riding's Prose. She gave an excellent "report" on *Anarchy Is Not Enough*, one of Riding's best, and certainly most bouyant, works. She was so convincing that she may have gotten a publisher to put the book back in print. Barrett Watten and I were the other speakers.

Rod Smith wrote to the list:

>Still, it would be a mistake to consider the "young" unengaged with issues of  
>poetics-- Mr. Bernstein's phrase in his Riding paper "for what poets do is  
>turn" provides something of a description for what I see happening in much  
>contemporary writing.

I thought that I would clip and send the paragraph from which Rod quoted from "Riding's Reason", my introduction to (Riding) Jackson's and Schulyer Jackson's *Rational Meaning: Toward a New Foundation for Words*, which will be published by University of Virginia Press this Spring. Certainly the paragraph brings up several threads of the past month:

\*\*\*\*\* After the publication of her *Collected Poems* in 1938 and two non-poetry books the following year, Riding published almost nothing for thirty years. In 1970, her *Selected Poems: In Five Sets* was published under the name Laura (Riding) Jackson. In the preface she explained her renunciation of poetry, saying that the craft of poetry distorted the natural properties of words and that the sensuosity of words blocked what she called, in her poem "Come, Words, Away", the soundless telling of truth that is in language itself. She puts it this way in "The Wind, The Clock, The We":

At last we can make sense, you and I,  
You lone survivors on paper,  
The wind's boldness and the clock's care



Become a voiceless language,  
And I the story hushed in it —  
Is more to say of me?  
Do I say more than self-choked falsity  
Can repeat word for word after me,  
The script not altered by a breath  
Of perhaps meaning otherwise?

The thirty-year pause in this life of writing, at least as reflected through a cessation of publishing, echoes the gap between George Oppen's *Discrete Series* (1934) and *The Materials* (1962). Oppen, just seven years younger than Riding, perhaps had not found a way to reconcile his left political commitment with his practice of poetry. But he did return to poetry, and with an epigraph that he could share with Riding: "They fed their hearts on fantasies / And their hearts have become savage." Riding, whose politics moved in the opposite direction from Oppen's, never returned to poetry, where meaning is always "otherwise" than intended, instead turning (for what poets do is turn) toward a way of meaning otherwise, that is not toward poetry but to a voiceless telling. The long poetic lacuna of these two "non-Jewish Jews" implicitly acknowledges the question later stated most famously by Theodor Adorno: can lyric poetry be written after — much less during — the systematic extermination of the European Jews? As far as I know, Laura (Riding) Jackson does not explicitly address this issue, but what she does say of 1938 and 1939 is significant: "Human sense of the human stood at last poised at the edge of an unignorable question about the human." Within this historical context, perhaps Oppen's commitment to a clarity and honesty ("that truthfulness / that illumines speech" ) that is expressible only through a highly delimited diction can be linked to (Riding) Jackson's recurrent concern for "right use" and "good sense" and frequent censure of what she experienced as linguistic violation. For the unnameable catastrophe of these years, with its rationalized but irrational logic of extermination, engendered a crisis of and for expression in which the abuse of language became inextricably identified with the abuse of the human.

\*\*\*\*\*

To finally just append a response to Maria Damon. Yes I think Hannah Weiner can be understood as creating an "anti-lyric subjectivity", if not to say simply rejecting the lyric, as it has been known and practiced. I think also her use of a visualized prose, and moreover the enormous range of prose-format poems of the past thirty years, is also relevant in this regard.

--Charles Bernstein

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68. **John Cayley**

***Chinese Writing \* Today \* Number 2***

*Mon 6 Jan 1997*

---

\*\*\* Apologies for cross-postings \*\*\*

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69. **Ward Tietz**

***Re: Collapse of theory (a theory of collapse)***

*Mon 6 Jan 1997*

---

Ron,

On a social level I'm sure you're right. I suppose the larger question, and you seem to imply it in your account of things, is about how to respond. I wish I knew how to respond on a social/political level, but I really can't say that I do.

What I was trying to get at in my previous post was a need to respond (I probably should have been more specific) to what are, for me, problems in form. Despite the social role of theory I think there are specific and practical problems

that can be addressed locally. I think we can identify things today which resist theory simply because the forms of theory we have don't accommodate them well.

Most theory on electronic writing that I've read, for example, I haven't found very useful. It's not that I've disagreed with it, it's just that I found that the discursive form of it did not correspond very well with what was being theorized. A theory of electronic writing, and a lot of other things film, video, dance, etc., it seems to me, need demonstration as much as they need explanation. In the standard forms of theory demonstration is almost always left out.

I think it's interesting that, theory, theoria, was not always even a form of writing. The word was used originally for a group of people, sent by a state, to confirm or witness events and perform rites. Only gradually was it taken up into writing as a means of accounting, more generally, for phenomena that were not present.

So, in thinking about the form of theory, as first moving from a performative structure to a discursive one, it seems to me we could wonder about whether theory were capable of other transmutations. I guess I'm wondering if we could work out a presentational/demonstrative form for it and begin to develop a different kind of thinking.

Ward Tietz

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70. **Charles Alexander**  
***Re: The Visual in Language***

*Mon 6 Jan 1997*

---

Thanks, Charles Bernstein, for the note on the visual. I had associated an intense interest in visual & sound work with L= magazine, and it had seemed like there is little such interest in later work associated with lang poetry. But certainly not "no" interest. And you remind me that, for many of the younger poets I know, there remains a commitment to such work. I have admired your own collaborations with Susan Bee. I just received word of a new book from Granary Books, Little Orphan Anagram, by Susan with Poems by you. Could you tell us anything about this work, particularly as, being a Granary Book, I imagine it's in an edition of such size & price that most of us on this list will not end up seeing a copy. Although perhaps not, as I know Granary has expanded its publishing activities in several ways, including recent publication of some of Johanna Drucker's earlier limited edition work in editions which should make that work more accessible.

And just received here is Bruce Andrews's *Ex Why Zee*, which is primarily written texts of performance and collaborative works from the early '80's to the present. At first glance it looks marvelous, but I just received it a couple of days ago and haven't sat down and read the whole yet.

Besides those you mention, Charles, I have always felt that Armand Schwerner's mix of visual systems and his idiosyncratic joining of visual poetry, sound poetry, dance notation, and more, was and is important to a number of writers. Also, the work of Dick Higgins & Something Else Press, and through it, a link to the work of Fluxus, always an energetic involvement of language with much else in the many worlds of art, not only visual and musical, but performative and more. Perhaps it is this willingness to expand the boundaries of language-based art (beyond what is commonly perceived as language) that I don't sense quite as much right now, although you are absolutely right to point out that a very great deal of work is going on in many computer-based and computer-accessed practices.

charles alexander

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## 71. **David Bromige**

### ***what are we wearing & how do we theorize***

*Tue 7 Jan 1997*

---

herb levy sd "we may never know how each other is dressed" (or to that effect). i would enjoy knowing what our correspondents are wearing. navy blue cords, a blue shirt which is looked at more closely thin threads of white, black and blue, a flannel navy shirt over that, unbuttoned, white socks inside thick gray socks. i got most of it for xmas.and dr dean edell spectacles from longs drugs.

theory can come in many shapes. it isnt always going to be singleminded essays much revised then read in silence (more or less) to an audience that may either discuss it afterwards (e.g. sf late 70s) or not (e.g. conferences that run out of time). Then to be published in anthologies or individual collections. these list postings taken altogether, for instance, with the hmu-factor of their intersections.what color is yr moodring today?

db

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## 72. **Ron Silliman**

### ***Theors***

*Tue 7 Jan 1997*

---

Responses to three posts:

Chris,

The "problem" of dating the collapse of the Left in the US (let alone elsewhere) is a little like determining which pre-hominid fossil gets to be called "human," australopithecus or whatever. Was it 1968, when the revolution did not happen here or elsewhere (and some of those elsewheres, such as Paris, Prague and Mexico City, had much more intense experiences that year than the did the US) and we got Nixon instead, our own version of Franco. Was it 1981, when Reagan took over (Modern Times Books in SF noted that leninist texts, include Lenin, Marx, Mao, etc, stopped selling almost overnight the minute Reagan was elected--that was 15 years ago)? 1989, with the fall of the Wall, Tienanmen and collapse of the Soviet State? Or, or, or?

[[Certainly the power of a film like the late Jean Eustache's \*The Mother and the Whore\* or Tanner's \*Jonah who will be 25 in the Year 2000\* {translated into English by M. Palmer} have much to do with that sense of 1968 as a failed moment in history.]]

I don't expect poets to solve the problems of society as a precondition for writing, but they are (in their own often transformed ways) some of the useful commentators into the human condition we can ever hope to have.

On the decline of the "french thing" in US poetry, I don't know. I will note that Lisa Jarnot and Jennifer Moxley wrote two of the best books of 1996 (and if we wanted to start talking about what is going on NOW in US poetry, those books might be a good place to begin).

- > He claims that
- >     the collapse of the left is a consequence of the
- >     breakdown of the USSR (in america as well as europe)
- > I see that in europe, but HOW in America....
- > It seemed to me it was as collapsed b4 as after....
- > One could even appeal to the argument that now that
- > the phony communism of the USSR is gone, that there's
- > a hope for a new left more than there was before the
- > "breakdown".....
- > (also, the "french thing" in us poetry seems to be waning...
- >     even providence has turned out Lisa J., Pam R (both with
- >     B D books), Jennifer M---who have very little in common
- >     with the Albiach/Palmer nexus (and now, say, Ange
- >     Mlinko)....
- >     well, i'll stop here. chris

-----  
Charles,

I appreciate your note and P.O.V. The list (see below) was, in fact, almost exactly the reason for my decision to divide *In the American Tree* into sections by coast. [Tho I recognize that it is, in fact, more complicated than that, what with Steve and cris (whom I'd only met once back then and had not read).] One thought to keep in mind is that during the 1970s and early '80s, the artists in SF who were most visible around venues that one also found poets tended to be Terry Fox, Tom Marioni, Jill Scott, Doug Hall, etc. Which is to say \*performance\* artists. The original impulse that led to the creation of New Langton Arts (and before it 80 Langton Street) was a series of performances, one a night for a month or so, on Bluxome Street, sponsored by someone around one of the galleries who was, literally, responding to their need to get these performances away from their spaces with their tendency to cause stains on the carpets. 80 Langton was a shared storage facility used by members of the SF Art Dealers Association. So that, with a few exceptions (Francie Shaw being the most visible in those days), the impact of the visual arts scene was most clearly present in the work, say, of Steve Benson and Abigail Child. By the time that Barrett had started writing for Art Week, things had of course changed radically.

"Certainly this was and remains the case (though each case >is a different story) for Nick Piombino, Susan Howe, Bruce Andrews, Steve McCaffery, Ray DiPalma, Tina Darragh, Joan Retallack, Hannah Weiner, cris cheek, Johanna Drucker (one of whose typographically extravagant books I reviewed in the first issue of L=), and myself (to mention a few obvious folks); it is why Jackson Mac Low (among others) was such a crucial figure, and still is, for many of us (some of us) (me), not to mention why the anthologies of Jerome Rothenberg, which link up these often separated strands of the visual/verbal/vocal (to use a phrase of Bob Cobbing's) have been so significant."

Charles Bernstein

-----  
Ward,

I'm not certain that I buy the thesis that certain topics tend to be anti-theoretical (or that their forms tend not to lend themselves to that second order discourse). I do agree on the lack of usefulness in "electronic writing." I can't say that hypertext has improved much since it was invented by William Blake. I am aware of the origins of the term, its root in Theors as those emissaries were called.

I think the more crucial question is the series of specifically professional moves that were made in, in particular, the 80s, first to a theory that saw itself as more interesting than anything on which it might comment (viz October, a mag that could stand for the Fall of Theory, or at least the Autumn), even as it never

questioned its own phenomenon of Privileged Topics, Texts and Epochs. Lentriccia's move seems like an almost logical "next step" in light of that history -- that was a move someone was going to make and the only interesting question is why him instead of Fish or Greenblatt or Clifford, etc.

It would be useful to take major texts by US theoretical writers, maybe in 5 year increments, and ask "what was the social project into which this writing saw itself fitting"?

In the social sciences (as distinct from the "human" ones), in the 1960s the major mag (almost the only seriously theoretical one) was *Studies on the Left*, edited by students of William Appleman Williams largely in Wisconsin. That mag broke up (at virtually the same moment that SDS split over this same question) over the question of whether the purpose of historical and sociological discourse was to pave the way for a revolutionary political party. The subsequent mags started by its editors (Jimmy Weinstein at *Socialist Review*, Genovese at *Marxist Perspectives*) divided precisely on that line. Interesting to see that Genovese is now an active rightwinger (this is NO SURPRISE) and that Weinstein, who still talks a progressive line, has been one of the *bete noirs* of the Writers Union for all of the unpaid work at the heart of *In These Times*.

>What I was trying to get at in my previous post was a need to respond (I probably should have been more specific) to what are, for me, problems in form. Despite the social role of theory I think there are specific and practical problems that can be addressed locally. I think we can identify things today which resist theory simply because the forms of theory we have don't accommodate them well.

>

>Most theory on electronic writing that I've read, for example, I haven't found very useful. It's not that I've disagreed with it, it's just that I found that the discursive form of it did not correspond very well with what was being theorized. A theory of electronic writing, and a lot of other things film, video, dance, etc., it seems to me, need demonstration as much as they need explanation. In the standard forms of theory demonstration is almost always left out.

>

>I think it's interesting that, theory, *theoria*, was not always even a form of writing. The word was used originally for a group of people, sent by a state, to confirm or witness events and perform rites. Only gradually was it taken up into writing as a means of accounting, more generally, for phenomena that were not present.

>

>So, in thinking about the form of theory, as first moving from a performative structure to a discursive one, it seems to me we could

wonder about whether theory were capable of other transmutations. I guess I'm wondering if we could work out a presentational/demonstrative form for it and begin to develop a different kind of thinking.

>

>

>Ward Tietz

>

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### 73. **KENT JOHNSON**

#### ***visual stuff***

*Tue 7 Jan 1997*

---

Just to add a couple of names to the discussion of visual poetics:  
Some of Jed Rasula's first-power but neglected work  
and, much earlier, Kenneth Patchen.

And actually what about the whole area of the "art book" which a number of the original zaum "poets" moved in (Marjorie Perloff has some great material on this in *\_The Futurist Moment\_*.) What parameters do we use to decide what realm we put such "books" in? Where does poetry stop and art begin?

Or are we really speaking of a seamless continuum that we too easily split-up into expressive categories? For example, if we can have music with "just words" as John Cage showed, can we also have poetry "without words"? And what does it mean, and what purposes are served when we begin to call things by certain names? In calligraphy (the refined practice of it) there is supposed to be, as I can only barely understand it, a shimmering tension between linguistic sign and pure form that creates a brand new thing. Can we aspire toward something similar in spirit within the alphabet we inhabit?

I ask these disjointed things knowing that there can only be speculation and no answer in the end. But that's the idea, right?

Kent

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### 74. **henry**

#### ***Re: post-lang theory***

*Tue 7 Jan 1997*

---

Steve Shoemaker - I guess I had it coming, trying to put out a "school" of poetry based on a metaphysics - but I was actually promoting something very close to what you described in your interesting post. I wouldn't call a Peircean pragmatist realism exactly "mystical". There are in the Russian metarealists I referred



to, some roots in Russian Symbolism & the symbolist movement in general, which could certainly be called "mystical" in the thirst for "another world", & devaluation of both ordinary reference functions of language & the "ordinary" world itself. But what I actually "called" for was a new poetry parallel to the border (defined, theoretically, by M. Epstein) between the "metarealists" (with their concern for poetic tradition & interest in "multidimensional" reality) & the "new acmeists" (with a focus on the "ordinary" world and the poem as a free entity functioning in this "present" world).

To try to be brief, I think there are connections between the realism in Peirce (the physical & "intellectual" worlds are BOTH real, outside text & our formulations about them) & the direction you outlined. Look for the Providence School's new textbook, *\_Novum Organum Bubbleheadicum\_*, which will codify all the new extra-generational tendencies. (Univ. of Left Overbie Press, 1999). - Henry Gould

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75. **henry**

***Re: To the Larks***

*Tue 7 Jan 1997*

---

Regarding Rod's interesting post - maybe the reason "the young" have not the same theoretical meta-explanations for themselves is that it takes a generation to absorb what's gone before AS POETRY (rather than as event, revolution, rumble). The metanarrative is in the work itself, as an absorption/re-turning/finding of what's been done. (hence the "call ourselves Poets" call). Beat, objectivist, Olson, NY, New Am, are still producing effects for which the crystallizations of theory are not yet ready. See page 4443 in *\_Novum O.Bubbleheadicum\_* for fuller treatment. Later...- Prof. Iago Iamgodamn Dogma

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76. **Jordan Davis**

***Rock the vote (change th' oil)***

*Tue 7 Jan 1997*

---

Ok, Ron, but I'd have to guess that Duncan was more of an influence on Lisa Jarnot's book than any recent French writer was. "Often I am permitted to return to a salad bar..."

Come to mention it, judgment has been a thorny issue in my subculture lately, and we're all bleeding from the sides. What could it possibly mean, to write or to read without rushing to judgment? Have I been drowning in prepared statement? I heard stories that there used to be a banner in St Marks Church that

read 'Prohibit sharply the rehearsed response.' Was that the case, or were my interlocutors speaking allegorically.

Does Response (which was my favorite book of the year, and Tilt by Gillian McCain was good, and Damon Krukowski's book was surprisingly good, and Lisa's Sea Lyrics, and Moxley's Verses, Moriarty's Symmetry, Smith's Theories, Ange Mlinko's Immediate Orgy and Audit, and who can forget The Little Golden Book of Lesser New York School Poets, ed. anon -- tho really it's readings right now that seem to be the locus of everybody's attention and activity, in New York anyway -- the list of best poems read aloud in NY in 96 would be different from the list of best books of poems -- the under-published Kim Lyons gave a couple of amazing readings, John Godfrey read twice, Rod Smith's reading at Poetry City may have topped his book..) that was such a long parenthesis I'll start again -- does this newer mode, which could be called 'response' (in sympathetic contrast with 'resistance'), which takes as its basis the effects of these disastrous shifts of the world's mood -- I mean its economics -- household, yes? -- on a particular person, a particular mind, or a few at a time, does that really represent a shift of scale from that of 'new sentence' writing? Couldn't it be seen as an intensification of what was heretofore diffuse?

Couldn't judgment really be about registering molarity? (Henry -- do not tell me that you've had all your moles registered since you were a lad. Thank you.)

If you really are only talking about Lentricchia, Fish, Jameson, Ross, etc, then all I can say is whoops! Whoops, and why are you talking about them.

Blame me, I voted for Anderson,  
or I would have,  
Jordan

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77. **Ward Tietz**

***Re: visual etc.***

*Tue 7 Jan 1997*

---

On Saturday, January 4th, Charles Alexander wrote,

"For example, in Karl Young's work (it's a very broad body of work, and these comments don't apply to all of it) one encounters a visual surface at times like rubbings of language from building surfaces (I'm thinking of some of his screen-folds here, but of other works as well), giving a sense of the history of the presentation of language, complicated by his work's presentation of works in translation, thus involving a transference of language in both time (the historical dimension) and space (one culture to another). This can get quite complex and is, I think, very much "linguistic." And in Karl Kempton's work, much of which

presents letters structured to make patterns/pictures, often the choice of letters quite consciously concerns the aural, visual, and historical properties of those letter forms."

I agree with you Charles. I think a lot of this work offers a very different kind of "history of literature." Karl Kempton is probably one of the very few who is able to maintain a link back to the pattern poetry of the medieval period and earlier.

Ward Tietz

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78. **Miekal And**  
*Re: visuals in poetry (later 20th C, american)*

Tue 7 Jan 1997

I've just joined the list so I'm not sure if there is more to this thread than chiming in about visual/verbal lit. Our press, Xeroxial Editions has been publishing concrete, visual/verbal, collaborative, & xerolage since 1980. We carry the works of about 40 different poets from 15 different countries (including some folks I imagine that are on this list).

Also, let's not forget Kamensky, the Russian zaum artist whose visual works he chose to call ferro-concrete 40 years before the concrete poetry movement even began.

Miekal

--

@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@

Dreamtime Village website: <http://net22.com/dreamtime>

QAZINGULAZA: And/Was/Wakeest website:

<http://net22.com/gazingulaza>

e-mail for DT & And/Was:

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79. **pollet**  
*Mina Loy Art Show NYC*

Tue 7 Jan 1997

Friday's NY Times (3 Jan.,A24) has a review of a show called "Surrealistic Pillow," much of the work from William Copley's collection. Man Ray, Max Ernst, Magritte, Duchamp, all the usual suspects, but also (quoting the Grace Glueck review) "Less Familiar are such works as Loy's 'Communal Cot' (1950), a prophetic collage-assemblage depicting people or parts thereof cocooned in rags and deployed on what appears to be a large expanse of pavement." The review contains a photograph (detail) of the work. Nolan/Eckman Gallery, 560

Broadway, at Prince St., SoHo, NYC, through January 25. Maybe someone in the city could see it & post a description? Sylvester Pollet, National Poetry Foundation, Univ. Maine, Orono ME

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80. **Burt Kimmelman**  
***Re: The Visual in Language***

Tue 7 Jan 1997

---

Charleses et al.,

Let me remind us all of some of Paul Blackburn's work as well, which made some inroads toward the merging of the concrete and the literal.

Burt

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81. **David Bromige**  
***visuals in poetry (later 20th C, american)***

Tue 7 Jan 1997

---

or take a look at the work of philip whalen. (i hear from laura moriarty that a new collected is soon to appear. norman fischer is reported to know about this. but there should still be copies of \_On Bears Head\_ out there--it was a surprisingly large run.) db

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82. **Jordan Davis**  
***Re: Rock the vote (change th' oil)***

Tue 7 Jan 1997

---

Ah better a lateral mole-mesh than a \_literal mish-mash\_, I always say.. J

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83. **henry**  
***Re: Rock the vote (change th' oil)***

Tue 7 Jan 1997

---

On Tue, 7 Jan 1997 10:18:29 -0400 Jordan Davis said:

>

>Couldn't judgment really be about registering molarity? (Henry -- do not

>tell me that you've had all your moles registered since you were a lad.

>Thank you.)

I guess you haven't heard the bootleg tape of my reading at Naked Mole Rat Theater in St. Paul, July 7, 1969. Not sure where you can order it now - used to have it under the counter if you said the password at that place on the West Bank (U of M, that is) - must be someplace in NYC - check around. It will recon-  
trive all yr tropes through a lateral mole-mesh. - HG

p.s. How DOES the audience respond to an inner left elbow mole? Blisters??

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84. **Charles Bernstein**  
***Re: The Visual in Language***

*Tue 7 Jan 1997*

---

Charles Alexander asks for some information on my new book with Susan Bee. In some way it's most like the book we did with Charles and Chax Press about ten years ago called Fool's Gold, though it works with large page formats and plays with the frame of the bound book more than that one, which has an accordion-fold format.

Here's what the prospectus for the book says:

LITTLE ORPHAN ANAGRAM by Susan Bee, with new poems by Charles Bernstein

Susan Bee has created a companion volume to her 1995 Granary Book, Tale-spin, transforming the genre of the illustrated book with her brilliantly colored, dizzyingly inventive, and poignant juxtapositions of new and found images. In this fin-de-siecle mix of fractured nursery rhymes, distressed mottos, riddles, and inscrutable sayings - Nonsense meets Folly on the road to Imagination.

\*\*\*\*\*

As Charles speculates, Little Orphan Anagram is a limited edition book: there will be 35 copies and the 40 pages (20 spreads) of each book will be hand-painted by Susan. (The process involves collages [with poems and images] that are letterpress printed and then painted over.) For more information you can contact Steve Clay at Granary: [REDACTED]. Steve will put some images of the book up at the Granary Website (<http://www2.granarybooks.com>) and also there will probably be some additional images put up at Kenny Goldsmith's visual poetry site (<http://www.ubuweb.com/vp>) - though not until next month. You can see pages from Susan's Talespin at both sites.

Meanwhile, for folks in NY Jan. 18, come to the opening:

Susan Bee: Recent Paintings and a New Granary Book  
January 18 - February 28, 1997

Opening: Saturday, January 18, 5-7 pm

\*\*\*Gallery Hours: Thurs.-Sat., 12-6 pm and by appt.\*\*\*

Granary Books Gallery is pleased to announce a show of recent paintings and a new Granary Book by Susan Bee. Bee's paintings are collaged, mixed media works in oil and enamel paint that revolve around the figure as presented in movie posters of the 1940s and 50s as well as in paper dolls, postcards, and advertisements. These paintings involve narrative fragments in combination with multiple layers of paint. The collaged elements are embedded in encrusted, paint saturated surfaces. There is a tension between the narrative significations of the images and the abstract, formal qualities of the picture plane. In some of the paintings, the compositions involve decorative, organic arabesques and floral motifs. The paintings play out dramas and gender roles, psychic states, and visions.

Little Orphan Anagram will also be shown.

\*(\*(\*(\*(\*(\*(\*(\*(\*(\*((\*\*\*)\*)\*)\*)\*)\*)\*)\*)\*)\*)\*)\*)\*\*"

Sylvester Pollet asks about the Mina Loy work in the "Surrealistic Pillow" show. I haven't seen this yet, but Susan tells me that there is one collage by Loy in the show, and that it is certainly worth seeing. Also recommended is the great New York Dada show at the Whitney, which has some great Duchamps, Man Rays, Stettheimers, &c., plus a terrific small section of visual/typographics poetry. While there is Man Ray's photo of Loy, and one of the cases has a magazine open to a Loy poem, there are no visual works by Loy in this show.

\*(\*(\*(\*(\*(\*(\*(\*(\*(\*((\*\*)\*\*)\*)\*)\*)\*)\*)\*)\*)\*)\*)\*\*"

>i would enjoy knowing what our correspondents are wearing  
says David Bromige

As I write this post I am wearing a green sweater and brown corduroy pants (bought at the train station in DC on my way to the MLA, one of the hard-to-pass -on sales at a place called Structure), and black New Balance sneakers with velcro flaps (I don't see why people still wear laces, kind of like being stuck in Dos). Hm, Structure and New Balance ...

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## 85. **aerialedge**

**Re: To the Larks**

Tue 7 Jan 1997

HG wrote

>Regarding Rod's interesting post - maybe the reason "the young" have not

the same theoretical meta-explanations for themselves is that it  
>takes a generation to absorb what's gone before AS POETRY

But the other side of that is how strongly influenced people are by immediate predecessors. When I say younger poets are "going back" to the generation of the Allen anthology a lot of the ways of reading they're bringing with them are from the generation that followed the Allen anthology. It couldn't be otherwise. Luckily & of course these ways of writing/reading are quite varied. Nevertheless I think it interesting, even useful, to try & map these changes \_when the mapping is understood as contingent\_ -- as leading into the work -- rather than tacking or taxing it. The sheer number of interesting possibilities for writing now, in terms of form, influence, technology much less theoretical approach seem to me to be -- well, one might want to celebrate if there wasn't so much worthwhile to do. But then we do celebrate too.

--Rod

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86. **k.a. hehir**

**POETRY AWARD CANCELLED (fwd)**

*Tue 7 Jan 1997*

---

happy new stuff , this forward is mainly for my fellow canadians on the list but i thought others may find it interesting as well. as one who sits on a seat that publishes 2 undergraduate poetry journals, this is quite an important development for the future of poetry. awards like this also help us youngsters get into grad-school too.

cheers,  
kevin hehir

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

Date: Tue, 7 Jan 1997 02:05:06 -0500

From: John Barton <[REDACTED]>

To: Multiple recipients of list CANLIT-L <[REDACTED]>

Subject: POETRY AWARD CANCELLED

POETRY CATEGORY OF THE NATIONAL MAGAZINE AWARDS  
CANCELLED!!!!

In my capacity as co-editor of Arc: Canada's National Poetry Magazine, it has come to my attention that the National Magazine Awards Foundation has cancelled the Poetry category of the National Magazine Awards. I was preparing to enter the work of four contributors to Arc from the past year, when I discovered that this category had been dropped. (By the way, there is still a fiction category.)

I called the National Magazine Awards Foundation's office on December 30, 1996, to find out why the poetry category was cancelled and was told that the Foundation's board of directors, after much "discussion," decided to cancel the Poetry category due to what they have chosen to perceive as declining "interest" in the category. This was made "clear" to them by the dwindling number of entries submitted by magazines from across Canada as well as by private individuals (who may also enter their own work or the work of other poets whose work has appeared in Canadian periodicals). This "difficult" decision was apparently made with "much regret" and was "not unanimous."

Based on my discussions with the Foundation's office staff, it is not clear to me that the Foundation has ever attempted to reverse the decline of entries, which has apparently been worsening over the past ten years. As the co-editor of Arc, I have never received any letters from the Foundation, urging Arc to submit. I also very much doubt that other Canadian literary magazines were ever similarly invited to submit entries. The Foundation also implied to me that they felt the \$50. fee per entry (ie. if Arc had been submitting this year, we would have paid \$200. to enter the work of four contributors for consideration) was perhaps outside the reach of the modest budgets of most literary magazines. I inferred from this comment (perhaps incorrectly) that the fee could not be adjusted to accommodate the straightened budgets of the literaries" because fairness must be maintained across categories and among equals. Ie. Canadian Geographic must be treated as fairly as Arc, even though it is unlikely the two magazines would ever compete in the same category.

The Foundation also rationalized that there were many other poetry prizes for which poets could conceivably be eligible. I pointed out that there are few \*national awards\* for Canadian poets, especially ones where poets are honoured on the same stage as peers among other writers of other genres.

I explained to the staff member to whom I was speaking (I am embarrassed to say that I cannot remember her name), that the award is very important to Canada's poets. It is highly regarded and considered to be a true honour. It is an opportunity for poetry to be honoured on the same stage alongside other kinds of writing. It is also important to the magazines that published the nominated and winning poets because it helps them to further develop their credibility, especially in the eyes of potential contributors, subscribers, benefactors (ie. the granting agencies).

Also, to exclude poetry from the National Magazine Awards further marginalizes the genre and represents an insult from our peers whose support we will increasingly need as the funding for the arts deteriorates in Canada. If the Foundation wishes to appear indifferent to the state of the arts -- and the situation of poets in particular -- in Canada, it should be prepared to sustain a



very embarrassing and well deserved black-eye as result of the cancellation of this category.

Please call or write the National Magazine Awards Foundation to express your disgust with their decision:

National Magazine Awards Foundation  
109 Vanderhoof Avenue, Suite 207  
Toronto, Ontario, M4G 2H7

[REDACTED]

[REDACTED] (fax)

Apparently, they have changed their minds in the past. A while ago, they re-instated the award for sports writing in response to opposition from the sports writing community. Part of your message to the Foundation should also be to do a better job of promoting the submission process and deadlines to the various communities that the awards serve. It is all very well for this Toronto-based, high-brow foundation to assume that the message is getting out to magazines both on the periphery of the country and at the margins of commercial publishing. It has also struck me as very poor planning that the awards submission deadline is usually within less than two weeks of the Christmas holidays. For commercial magazines that have paid staff, it might be more reasonable for them to meet such a poorly timed deadline. For magazines like Arc (and most literary periodicals) who are run by volunteers, it is more difficult -- Arc is run in our "off-hours," ie. outside our "regular" workdays in the "real" world.

Happy New Year in these difficult times.

Thanks for your interest.

John Barton  
Co-editor  
Arc: Canada's National Poetry Magazine  
P.O. Box 7368  
Ottawa, Ontario, K1L 8E4

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87. **amato**

***Re: The Visual in Language***

*Tue 7 Jan 1997*

---

| *(I don't see why people still wear laces, kind of  
| like being stuck in Dos).*

yeah but charles, mares eat oats  
and dos eat oats  
and little lambs eat ivy

a kid'll eat ivy too  
wouldn't you?

-----

white tee, navy blue sweats, grey socks...  
(oh and yeah, black jockey underwear)  
feelin' comfy///  
happy new year!  
joe

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88. **shemurph**

***Jeffrey Timmons and Others Reading - Scottsdale***

*Tue 7 Jan 1997*

---

For those of you in the Phoenix/Tempe area, the Scottsdale Center of the Arts Poetry Series, now celebrating our 10th Season, is featuring a POETRY ARTWALK on Wednesday, January 8th, at 8:00 p.m. This is a FREE EVENT. Five writers have been commissioned to create original works in response to visual art on display.

Works from the Chihuly "Baskets" and Desert Landscapes by Ed Mell have served as the visual focal points for tomorrow's program.

Jeffrey Timmons (of this list), along with Meg Davis, Wanda Panduren, Rick Naguchi, and Dorothy Lykes, have been commissioned to read their new works.

Hope to see any list members who live out this way!

Sheila Murphy

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89. **Miekal And**

***Re: "post lang theory and who's younger than you"***

*Wed 8 Jan 1997*

---

Mark Wallace wrote:

>

> Actually, as Rod Smith and some others point out, there is already a fair  
> amount of critical work being done by a variety of writers working on the  
> variety of theories that might fall under the rubric "postlanguage"  
> poetries, or just plain Poetry with a capital G (never could spell).

Damn, I kinda feel like Rip Van Winkle out here in farm country. Like I wake up from a long sleep & there's a new rumor that the next movement is "post-language". Such a hodgepodge group of hyper-idiomatic writers & were genericizing our fine art by calling it "post-language"?

Actually the discussion about theory is interesting to me as we are in the slow beginnings of getting our "school" off the ground, have led a bunch of WORDBANG! workshops with all the various mottly assortment of anarchists, grad students, eco-villagers, & lowlife that pull thru Dreamtime Village. Ive easily been able to get people excited about the creative act, about writing thru writing, about inventing new words, new languages, sound & visual poetry but life here is anything but academic or constructed. I coldnt interest but few in the theory, the criticism, because quite simply for many of these folks, its talking about doing something, rather than being participant in the process itself. Life here has a lot more to do with fixing windows & planting potatoes & living the dream of the culture we have yet to imagine, thru simple action & attention to the processes.

Miekal

--

@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@

Dreamtime Village website: <http://net22.com/dreamtime>

QAZINGULAZA: And/Was/Wakeest website:

<http://net22.com/qazingulaza>

e-mail for DT & And/Was:

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90. **henry gould**

*Re: visual stuff*

Wed 8 Jan 1997

On Tue, 7 Jan 1997 19:13:03 +0600 KENT JOHNSON said:

 $\geq$ 

>Or are we really speaking of a seamless continuum that we too  
>easily split-up into expressive categories? For example, if we can  
>have music with "just words" as John Cage showed,  
>can we also have poetry "without words"? And what does it mean, and  
>what purposes are served when we begin to call things by certain  
>names? In  
>calligraphy (the refined practice of it) there is supposed to be, as  
>I can only barely understand it, a shimmering tension between  
>linguistic sign and pure form that creates a brand new thing. Can we

>aspire toward something similar in spirit within the alphabet we  
>inhabit?

Some people can certainly "read" paintings the way others read poetry. (& maybe vice versa). Iconography and emotion. & on yr last question, the makers of medieval illustrated books thought so (I saw the Lindisfarne Gospels for the 1st time at British Museum last year). - ~HG~

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## 91. **Michael Boughn**

### **Re: visual stuff**

Wed 8 Jan 1997

*names? In  
calligraphy (the refined practice of it) there is supposed to be, as  
I can only barely understand it, a shimmering tension between  
linguistic sign and pure form that creates a brand new thing. Can we  
aspire toward something similar in spirit within the alphabet we  
inhabit?*

Dave Chirot and I have been talking about Robert Grenier's recent work in very similar terms, right down to the unanswerable question(ing) (though Grenier's calligraphy would seem to push the whole thing toward the american, democratic rethinking of the aesthetic) (if not toward a reforming of penmanship programmes in the public schools!)

Mike



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## 92. **Danny Huppatz**

### **The Visual in Poetry**

Wed 8 Jan 1997

Re: Charles Bernstein's comments on the Visual in Poetry, I have been involved in a project for the last three years in Melbourne (Australia) that works as an intersection between visual & textual languages. It began as a regular artist-run gallery but importantly included writers (poets, theorists, fiction writers) in all decision making & running of the space. Each exhibition of visual included at least two different written texts in an attempt to create some kind of "inter-textual space". It never really quite worked out as hoped, mostly because the audience were very much art world & so the written texts tended to be sidelined as merely "catalogue essays". Starting last year, I began inviting writers to produce installations in the gallery in an attempt to shift the textual further

into the realm of visual art. Some of these have been very successful & overall the project has produced much collaborative work between artists & writers (though now the boundaries are blurring). Also, a friend of mine (an art theorist) is preparing a collaborative installation with a visual artist as part of a philosophy conference to be held in Melbourne later this year. I think this kind of shifting of territories can help "deterritorialize" writing (or "poetry") while at the same time loosening up other disciplines such as visual art or philosophy. Plus it also serves as a link that can bring different communities together.

Re what our correspondents are wearing: a blue batik shirt (unbuttoned) given to me by my grandmother years ago & a pair of boxer shorts i got for christmas with an image of a boxer dog & the words "down boy down" written all over them

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### 93. **Loss Glazier**

#### ***Re: The Visual in Language***

*Wed 8 Jan 1997*

---

At 10:23 AM 1/6/97 -0500, Charles Bernstein wrote:

>Buffalo. Crucial, now (now is never "post" except in a secondary sense), in  
>this respect (and so this is brings me to an directly respond to the  
>question that is also floating around on the list) is poetry on the web, in  
>which the visual dimensions are even more visible (they are always  
>inescapable), for example choices of color, font and background, which many  
>more writers are now confronted than in the past -- if not in HTML, then on  
>their computers.

---

In this context, and in addition to Kenny G's home page, I highly recommend a look at the EPC Gallery (accessible from the EPC home page) where a number of interesting and varied visual works abound including work by Bernstein, Raworth, a long calligraphic work by Mike Basinski, and my own pressing-HTML-into-service kinetic works are on display.

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### 94. **pollet**

#### ***Mina Loy Art***

*Wed 8 Jan 1997*

---

Thanks to Keith Tuma & Marisa Januzzi, who reminded me that there's a reproduction of Loy's "Communal Cot" in Last Lunar Baedeker, Conover 1982, plate 29. the detail in the Times showed only the central two figures in the top row.

Conover gives the dimensions as 27"x46 1/2".     Sylvester Pollet, NPF Univ. Maine

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95. **tmandel**  
*Eustache film*  
Wed 8 Jan 1997

---

Ron or anyone else -- do you know where one can rent (or otherwise look at) "The Mother and the Whore" an extraordinary film I haven't seen in two decades. I have the idea that it may have somehow exited circulation.

Tom

\*\*\*\*\*  
Tom Mandel \* 2927 Tilden St. NW  
Washington DC 20008 \* [REDACTED]  
vox: [REDACTED] \* fax [REDACTED]  
\*\*\*\*\*

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96. **daniel\_bouchard**  
*Discourse & Theory, not sitting in a Tree*  
Wed 8 Jan 1997

---

Isn't it strange to think Pound was disturbed as recently as 80 years ago by "the thought of what America would be like if the Classics had a wide circulation?" Poor Pound in his troubled sleep, dreaming of beautiful lilies in the land of vulgar acorns. Did he think an ennobled civilization would come from a populace with access to (and presumably reading) the Greeks and Romans? And then this civilization would help transform the world into a better place as HE imagined it? Or would it just be a nicer place to hang out?

Pound must have thought his contemporaries were reading crap. I suppose the same could be said today. (Does this mean I share Pound's vision? And would that mean I have a future as a broadcaster in foreign land? Perhaps I could denounce a population for listening attentively to Jennings Rather Koppel without first having read Ben Bagdikian.)

I agree that there is a need for discourse about poetry. I prefer not to call it theory, not because it implies a sense of unity but because it implies abstractions independent of particular things. Can you equate discourse and theory? Not in my dictionary. Calling for discourse today is wise but implying that it may necessarily be an extension of recent theory, or a continuation of "langpo taken as a (problematic) given" is ludicrous.

Commence discoursing.



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97. **Robert Archambeau**  
*Re: The Visual in Language*  
Wed 8 Jan 1997

---

Those who have been following this thread might be interested to know that there will be a special issue of *\_Mosaic: A Journal for the Interdisciplinary Study of Literature\_* devoted to literature and the other arts coming out sometime later this year (Sept. or Dec., I think). The journal is available at most university libraries.

You can also advance order a copy from their web site:

<http://www.umanitoba.ca/publications/mosaic/sub.htm>

Robert Archambeau

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98. **David Bromige**  
*discourse & theory*  
Wed 8 Jan 1997

---

perhaps this intriguing discourse has room for a slight piece of historical perspective. (I've just read Daniel Bouchard's latest posting, but i'm sure other postings inform my desire to respond here).

The poetics & poetry of The New American Poetry appeared to some of us to lead inevitably to NOT writing about one's practice. Only the poem cd be the ground, and if there were critical points to be made, let them be made within, and as, the poem. "Writing about" was a secondary, and therefore dispensable, practice. This is certainly why I (who enjoyed writing criticism) dispensed with it for some years. I think it's also the case that Clark Coolidge and Michaels Palmer and Davidson abstained, although they might have granted interviews as time went by. I think i recall arriving at sd conclusions on my own but rehearsing them with m palmer early on. Later, there came to be a term (mfgd at New College?), "analytic lyric," which to my mind (altho an ugly phrase) cd be applied to my practice from the word Go, and to that of the others named above, plus many more besides.

The critique provided by L=A=N=Gpoets starting up in the early & middle 70s i felt (for the reasons given above) was mistaken. But coming to admire (at first, certainly, in the sense of "wonder at") their poetry, and getting to know them as

persons, I began therefore to assimilate what they had to say "about". I saw that (a) there work was sufficiently different to warrant such "aboutness" and (b), more importantly, that they had registered this: if you dont describe yourself, other, alien beings will do it for you. Once this penetrated at least my thick skull, with a sigh of "its dirty work, but..." I wrote some things that werent poems. Clark and M Palmer gave many more interviews. M Davidson wrote brilliantly about other poets in ways that also helped define for us what he's at in his poetry.

In the present, i find i'm much taken with (well, it's tout neuf to me) this list-writing. no doubt there will be those capable of abstracting theses from it and providing us with provocative books "about", and that will prove one kind of usefulness, but i enjoy it as the melee it is also. i'm glad for the appearance of company--its like new hampshire sans the third dimension. db

this a.m. i'm wearing the same pants, which btw turn out to be not navy but black, the same genre of sockwear, the same navy overshirt, but whats under it is changed: a one-size-fits-all Teeshirt defining "compendium" that they give you when you read at that London bookshop.

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99. **amato**

***poetry, theory, discourse, etc...***

*Wed 8 Jan 1997*

---

what has, from the beginning, attracted me to language poetry, is, as i thought and continue to think, here were some folks who were thinking...

however, i want to be sure to indicate just how presumptuous some of the exchange hereabouts might appear in the face of other poetic realities (and i'm not indicting or alleging or insinuating)... i mean, *\*my\** posts too---i fret over this on a daily basis, each time my pinkies tickle these keys... there are lots and lots of (good and bad) poets for whom this list is a non-entity, for whom any number of poetic assertions in these spaces means absolutely zero...

in spite of this, and for my part, i *\*do\** believe that this list, and places like it, represent the single most important 'event' in poetry and poetics in the past decade or so (even more important, as i see it and in the long term, than the popular proliferation of slam scenes)... now i didn't say "most worthy" or some such---i said "most important"... but the significance of such an event (as this list) is that it further distances the present moment from past moments in which one school -- language poetry or any other -- could lay claim to defining, cavalierly, the present moment...



which means that even my claim as to the significance of this list is subject to a scrutiny that it would hitherto not enjoy...

now, nobody is being cavalier about things, i know... and it is true that a small group of folks can exert an enormous influence in historical terms... but again, a list such as this provides a way to check the motivations (institutional and otherwise) behind such influence, or at least to challenge same... with a \*relative\* chorus of voices that no other forum "we" have at our disposal seems to tolerate, let alone facilitate...

in all, then: i find myself understanding, yet remaining somewhat uncomfortable with the ... proposal or provocation that some 'we' might now, almost premeditatedly, arrive at a new place for poetry/poetic---by, i assume, sheer force of will, insight, reach, what have you... a very seductive suggestion, but far as i've been able to ascertain, "we" have already arrived at a place (whether a measure of progress i cannot say) where contingency is understood in its fullest sense, and where the vagaries of history are permitted to play themselves out without our imposing, say, a neoclassical grid over same...

for those who get off on the oracular: as a poet, one can say, "we have arrived here," but best to say it, as i see it---\*here\*, not over there someplace (this is a liability that, in my more critical moments, i've sweated interminably)...

the logicians among you will note the (democratic) paradox ... here---i assert the intrinsic divisibility of a "place" in a peculiarly indivisible way... so (if i may): this place we're at, you and me and you and you and ..., would seem to be constructed upon an awareness of the tenuous nature of conceptual foreclosures... the conflicts that will likely be played out ("negotiated") wrt poetry and poetics will likely be played out on a day-to-day basis, as has pretty much always been the case... a list such as this foregrounds this actuality... which means that something new may well emerge, "we" may find ourselves someplace different, but that all's we can do is provide a ... climate conducive to same, to the enormous number of variables at work in our work ...

all of which is not to say that a woman's or man's reach should not exceed her or his grasp... but i just don't think the time is ripe for the muse to descend, draw one's inspiration where one may...

if, on the other hand, the... proposal or provocation is that we come together in a new or different way (for poets or writers, i mean) on the basis of shared political commitments (read "values" if you wish), even if we may find ourselves opposed in terms of our aesthetic commitments (read "values" if you wish), why then i'm all for it, speaking as a utopian (i.e., earthling)... by which i mean to suggest that the sorts of politics represented by our aesthetic practices should perhaps be more loosely, or more generously, constru(ct)ed than the politics we

bring to other (public) spheres (which assumes the active presence of at least TWO public spheres)...

declining, i think, though not reclining//

best,

joe

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100. **Aldon L. Nielsen**

***Re: clothes make de man***

*Wed 8 Jan 1997*

---

Actually, Fish DID make that move earlier -- but since he did it at the MLA, rather than in the pages of a major mag, it didn't catch much attention nationally -- when asked by a befuddled audience member what he was going to do now that he had pronounced the death of theory, Fish told the assembled audience that he would return to his first calling as a Miltonist -- I invite you to read his subsequent books for insights on Milton --

David -- glad to see you here -- I'm still wearing the pajamas I donned when my fever shot over 103, but at this point, the fever having subsided, it's merely an affectation carried on in hopes of securing sympathy from my overworked wife -- Hope to see you on the coast soon --

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101. **maria damon**

***Re: two men sitting in a Tree***

*Wed 8 Jan 1997*

---

bouchard rites:

I agree that there is a need for discourse about poetry. I prefer not to call it theory, not because it implies a sense of unity but because it implies abstractions independent of particular things.--

i've been trying to work on this, not a "discourse" (at least i haven't called it this in my mind) but a workable vocabulary and "angle" of analysis that responds to poetries that are not easily recuperable as academic fetishes. thus i haven't really turned much of my attention to "language poetry" as such, but have, as marjorie pointed out in lastyear's corn skirmishes, paid close attention to some "language oriented" poetry and poets, such as spicer, stein, duncan and most recently, hannah weiner. this list has been central to my gathering information about weiner, and other matters; at the same time, it hasn't been as insightful about matters of popular and mass poetries, or folk poetry. this i attribute,

perhaps erroneously, to the legacy of modernist aesthetic judgment and the seeming necessity to exercise that judgment. i was on a panel at the recent "re-thinking marxism" conference with amitava kumar and peter hitchcock, both of whom read their own work in the context of a post-marxist analysis of the role of poetry/rant/spoken word in creating useful oppositional consciousness. it felt good to be in that environment, where poetry is alive but also socially contextualized --not, as reductive stereotypes of marxism or cultural studies would have it, subordinated to the status of sociological evidence, but enhanced in their liveliness by acknowledgment and invocation of community reception and production. yum yum. it was cool. my own offering suffered from being undertheorized, and, as always when i invoke bob kaufman's name, technical snafus: the video screen wouldn't work. anyway, that's my 2 zence on poetic discourse. bests and happy new year, maria d

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## 102. **Mark Wallace**

### ***"post lang theory and who's younger than you"***

*Wed 8 Jan 1997*

---

Actually, as Rod Smith and some others point out, there is already a fair amount of critical work being done by a variety of writers working on the variety of theories that might fall under the rubric "postlanguage" poetics, or just plain Poetry with a capital G (never could spell). The problem is not so much that this work does not exist but that the forums for its appearance are few and far between. WITZ and POETIC BRIEFS have been much involved, as have some issues of CHAIN and TEXTURE, and Ed Foster has also printed some articles with such concerns in TALISMAN.

So, again, what's at issue, really, is not so much the lack of such work, but the LACK OF A FORUM IN WHICH IT MIGHT APPEAR SO THAT MANY PEOPLE WILL KNOW IT IS THERE. Indeed I want to pick up on some of the implications of Ron Silliman's recent posts about capitalism, academics, and the disappearance of almost all resources for poetry, and note that resources and publishing venues for innovative criticism of poetry by writers in the generation following language poetry are simply not THERE, beyond the ear-to-the-ground, practically nonexistent budgets of the above publications (my apologies to Ed if Talisman is financially doing well--none of the others are). It would be EASY, at this time, to put together a book-length collection of critical essays regarding "postlanguage" issues--what's missing is not the work, but a PUBLISHER with the resources to make such a project happen.

At this time, of course, we're not even CLOSE to having any academic interest in this subject, beyond perhaps 3 or 4 individuals. Would it be good if

there was such interest? One thing I noticed about the MLA is that the English profession is still wrestling with the notion of whether language poetry EXISTS. It was astonishing how dumbfounded a contemporary academic audience was at Joan Retallack's excellent poetry reading--no one in the audience even DARED ask her a question afterwards, except those of us who already know her. I'll leave it to Alan Golding to say whether I really did overhear a young academic challenging him, after Golding's fine talk on Bob Perelman's work, to say what language poets have done that hadn't already been done by Marianne Moore--I like Moore's work, but somehow I don't think that's the point here.

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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### 103. **Gwyn McVay**

#### ***Re: "post lang theory and who's younger than you"***

Wed 8 Jan 1997

Mark, in all fairness to that audience, she read a poem after "Icarus Fffff-falling"--I don't know the title, but it's from /Afterrimages/--in which the printed pages are divided in half vertically, and syllables from the top half are echoed in the bottom half. Given an audience that, almost by definition, isn't as familiar with her work as it ought to be, it seems natural that they'd have an easier time with that particular piece if they were seeing it on the page. Despite! despite! despite the fact that they ought to! etc.

Gwyn

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### 104. **henry gould**

#### ***discourse of potatoes***

Wed 8 Jan 1997

Something to keep in mind is that poetics (discourse,theory) not only tries to parallel & augment what's going on, but it also travels in a diametrically counter direction. The working writer has so much varied technique & subject matter to absorb & deal with that the result is WICKEDLY idiosyncratic & personal. Meanwhile the chat lists (print or email) on various levels try to glean

out what is done in common, what is characteristic, what is hip - always a group or grouping phenomenon!! Shucks, I ain't even gonna mention the...

ZEITGEIST!!! (ie. as many in various contexts have pointed out, there are networks, & common approaches, & shared experience which are prerogatives for anything - see Jeff Hansen's essay in latest Witz on this - yet even within these networks nobody's gonna be interested unless it's NEW in some way, some new departure or crystallization. Each poem is like a successful equation or theorem...blahbiddy blah...) Anyway, whatever pre- or post- (come to think of it, these terms are really tied to a linear concept of time which may not be accurate) -theories are a-growing, they have to be built on a sense of poetry which opens up to what the individual artist is doing IN DEPTH. - Henry Gould

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105. **Pritchett, Pat**  
**Re: discourse & theory**

*Wed 8 Jan 1997*

---

Thanks for a great post, David. It helped to put things in perspective for me.

My only other comment is: I am wearing a dark blue t-shirt, a blue corduroy button down shirt (with button down collar) and which the tag advertised as "teal": a color I'd always thought of as more substantially green though my wife assures me I am wrong about this. Dark blue Lee's jeans, very warm socks, and brown Merrill hiking boots which, let us be frank, are "da bomb," and of necessity feature laces.

Patrick Pritchett

-----

From: David Bromige

To: POETICS

Subject: discourse & theory

Date: Wednesday, January 08, 1997 12:53PM

perhaps this intriguing discourse has room for a slight piece of historical perspective. (I've just read Daniel Bouchard's latest posting, but i'm sure other postings inform my desire to respond here).

The poetics & poetry of The New American Poetry appeared to some of us to lead inevitably to NOT writing about one's practice. Only the poem cd be the ground, and if there were critical points to be made, let them be made within, and as, the poem. "Writing about" was a secondary, and therefore dispensable, practice. This is certainly why I (who enjoyed writing criticism) dispensed with it for some years. I think it's also the case that Clark Coolidge and Michaels Palmer and Davidson abstained, although they might have granted interviews as time went by. I think i recall arriving at sd conclusions on my own but

rehearsing them with m palmer early on. Later, there came to be a term (mfgd at New College?), "analytic lyric," which to my mind (altho an ugly phrase) cd be applied to my practice from the word Go, and to that of the others named above, plus many more besides.

The critique provided by L=A=N=Gpoets starting up in the early & middle 70s i felt (for the reasons given above) was mistaken. But coming to admire (at first, certainly, in the sense of "wonder at") their poetry, and getting to know them as persons, I began therefore to assimilate what they had to say "about". I saw that (a) there work was sufficiently different to warrant such "aboutness" and (b), more importantly, that they had registered this: if you dont describe yourself, other, alien beings will do it for you. Once this penetrated at least my thick skull, with a sigh of "its dirty work, but..." I wrote some things that werent poems. Clark and M Palmer gave many more interviews. M Davidson wrote brilliantly about other poets in ways that also helped define for us what he's at in his poetry.

In the present, i find i'm much taken with (well, it's tout neuf to me) this list-writing. no doubt there will be those capable of abstracting theses from it and providing us with provocative books "about", and that will prove one kind of usefulness, but i enjoy it as the melee it is also. i'm glad for the appearance of company--its like new hampshire sans the third dimension. db

this a.m. i'm wearing the same pants, which btw turn out to be not navy but black, the same genre of sockwear, the same navy overshirt, but whats under it is changed: a one-size-fits-all Teeshirt defining "compendium" that they give you when you read at that London bookshop.

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106. **DS**  
**wearing**  
*Wed 8 Jan 1997*

---

nothing

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107. **Charles Alexander**  
**Re: wearing**  
*Wed 8 Jan 1997*

---

one horizontally striped cotton shirt, blue & gray, short sleeves  
over a long-sleeved plum tee-shirt (it's chilly here)  
blue jeans, sonoma brand, cheaper imitation of levi's  
speckled socks and saucony running shoes

contemplating changing ear ring for the first time  
in more than a year to what looks like a hopi  
red blue and white with black lines and dot

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108. **Charles Bernstein**

***Re: Language in the Visual //Pound & the classics***

*Wed 8 Jan 1997*

---

>I think this kind of shifting of  
>territories can help "deterritorialize" writing (or "poetry") while at  
>the same time loosening up other disciplines such as visual art or philosophy.  
>Plus it also serves as a link that can bring different communities together.  
--writes Danny Huppatz

I certainly find your project of great interest, but have to report, from a strictly New York point of view, that there is an unfortunately strong barrier between writers who foreground the visual dimension of their work and visual artists using verbal language in their work. The crossover points are artificially narrow: not that the folks coming out a poetry context aren't engaged with the visual artists who use words, but that the "art world" tends to ignore the "poetry" in its representation of this whole field of activity, focussing almost exclusively on figures whose base-of-operation is the art world. I would love to see a discussion of Lawrence Weiner linked to a discussion of Robert Grenier, but if that were to happen I bet it would be someone on this list who would write it and another on this list who would publish it. That's all well and good. But interesting to note lines where lines exist. (I realize that this is something that Wystan Curnow and Marjorie Perloff have both written about and worked to change; and I think also of Mary Ann Caws's lecture on Ian Hamilton Finlay and Tom Phillips at the MLA, both of whom are counter-examples of cross-over figures. Also Susan Bee and Mira Schor's special issue of *New Observations*, "Ripple Effects: Painting and Language", about about which I recently posted an announcement.) Thanks, Mike, for mentioning Grenier, someone whose work is often on my mind. I should have added him to the list I made in response to Ron Silliman's post on the visual in language, although, speaking of the 70s, I would have been thinking of Sentences, his radical refusal of the bound book in favor of a Chinese box containing texts printed on large-format index cards; or possibly his instance on nonproportional space type, as in *A Day at the Beach* (an insistence that echoes Duncan's). However, in recent years, his remarkable series of color handwritten poems have fundamentally challenged the stability of the alphabetic code, bringing the page as field of verbal investigation closer to, or overlapping with, drawing: a sort of holographic attention similar to Susan Howe's reading/viewing of Dickinson's mss. By the way, my list in my



post was not a comprehensive list of poets doing "visual" work but a specific response to comments of Ron. In any case, I was glad to hear from Miekal And as his and Liz Was's work is quite relevant: many wonderful books etc. But I am sure they, and others like Karl Kempton, could well report something within "poetry" that I am speaking about within the "art world", and this was Charles Alexander's point I believe: poets primarily identified as visual poets publish and exchange work in relatively separate networks than poets doing work close to that but not primarily identified with the "visual". However, here there are MANY crossover points, such as And and Was's Xexoxial and Charles Alexander's own Chax. But often the projects are considered quite separate, even if parallel.

\*\*\*\*\*

and one more note --

: [REDACTED]

*Subject: Discourse & Theory, not sitting in a Tree*

*Isn't it strange to think Pound was disturbed as recently as 80 years ago by "the thought of what America would be like if the Classics had a wide circulation?" Poor Pound in his troubled sleep, dreaming of beautiful lilies in the land of vulgar acorns. Did he think an ennobled civilization would come from a populace with access to (and presumably reading) the Greeks and >Romans? And then this civilization would help transform the world into a better place as HE imagined it? Or would it just be a nicer place to hang out?*

*Pound must have thought his contemporaries were reading crap.*

But surely, of the many things Pound wrote that would make this point, this is an odd poem to choose. It's one of Pound's most sarcastic poems. As the note in Personae frames it -- The "learned judge" in a censorship case says he would allow an obscene reference in the classics that he would not allow in popular reading, since the readers of the classics are "comparatively limited [in] number" and I think by implication less likely to suffer the ill effects of such images and representations. And Pound's poem in the reply to that ... saying in effect that if that classics had a wild circulation they arouse the populace to a sexual high, not heighten their sensibilities (though I wouldn't necessarily won't to separate those two).

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109. **Chris Stroffolino**  
***Historically Riding Bernstein***  
*Wed 8 Jan 1997*

Dear Charles--thanks for the paragraph quote from your intro.  
which I am looking forward to almost as much as the Riding book. Since I am



impatient to dialogue, however, I will risk "wrenching" the paragraph you quote out of context to ask some questions....

The idea of historicizing "The Wind, The Clock...." is fascinating. Her address to the "lone survivors on paper" does seem to suggest a kind of WASTELAND as a backdrop. And she did write about how she had turned to poetry as a kind of shelter. Such a reading certainly avoids the pitfalls of "self-choked falsity" or a kind of reading that would deign to be dragged down into the kind of relationship with a certain kind of reader the poem seems to posit as well as criticize, one who would see "self-choked falsity" as an imagined reader-as-follower, or even a flattering (conjuring) of the critic who wants to be flagellated. From one perspective, this could be seen as a disclaimer of "personal responsibility":

(we all gather around NOTHING.  
NOTHING is what keeps us together.  
I am telling you I am telling you nothing.  
Therefore this "nothing" you may tell me I tell you  
may also be history, or may make you wish to  
TURN to history, where the answers, my friend,  
are blowing in the wind no less than here--  
no matter how hard "I the story" may try to  
become history)

I.e. You seem to read her as saying "the story" is "history"

Now the Oppen connection (which McGann tried to establish as well) is also interesting.....

Riding's politics moved in an opposite direction as Oppen? In what sense do you mean this? There's an implication that Oppen's leftism and his return to poetry are related, while Riding's attempt to critique certain aspects of poetry from a seemingly genreless perspective may invoke a kind of "rightism?" Are you implying that Riding's "voiceless telling" does away with "poetic turning?"

-----  
Back to the question of the HISTORICAL CONTEXT  
(the HOLOCAUST, etc.)....

Has the historical context changed?  
Against the backdrop of the unnameable atrocities  
of today. If the poet is to think globally

and see (if not imagine) the human forces that  
seem to move history more than are moved by history  
and if we assume that history means POWER  
and carries an authority poetry doesn't  
and that poetry may wish to claim  
but can only do so by killing  
for history is a club more easily admitted to  
by killing (of course, when a poet says "kill"  
the poet may mean kill history and its hierarchies--  
chief among these the hierarchy over poetry....  
the way it lies like poetry, or only speaks the truth  
when disguised as poetry (or a dictionary for that  
matter).

Then there's the kind of poetry that "contains history",  
I mean history as history, as if to find the HUMAN there  
Today, of course, there are more inclusive notions of  
history in circulation...but are they wide enough to  
contain poetry without threatening their status as  
history?

Or there is literary history....

(sylvia Playth is, in many interpretive circles,  
criticized for her reduction of the horror of Nazi  
Germany to a Freudian "family romance"  
while others are said to be "in denial" about  
the "personal as the political"  
from a certain perspective, history becomes a  
friendlier context, or habitation....  
a way to make use of one's hell

(Why bother, as Perelman wrote, except already  
bothered).....

There is a crack in the world (Waldman), not just  
in me. The historical world. We are no longer to  
be duped by the possibility that one can actually  
solve one's problems (Hence the oppen quote about  
fantasies and savagery), or become an  
"integrated personality"

(FREUD being the OPIATE of the "middle classes"  
--or of the proletariat basking in their own fat  
of linguistic, conceptual confusion that mistakes  
themselves for the "middle class"--another example  
of doublespeak that attests for the need for  
Riding's dictionary)....

A book that purports to be about "the mind" or  
"language" or "the possible" may "really" be about  
the historical wall the author bangs her head up  
against---or the historical wall poetry had this  
"nasty habit" of helping you forget to bang your  
head against. Remember it. Fight it.  
But don't fight fighting,  
Or don't beg begging  
Lest history hush you home to silence,  
considering what kind of hearing you'll get.  
(this is not "me" speaking)  
But things change.  
There USED TO be a left (as Ron reminds us).  
Now there isn't.  
Hope used to be "realistic."  
Yet nothing is realistic until real  
and nothing is real until history says it is (by killing it).

There are many contexts. Many HISTORICAL contexts, even if we choose to  
operate linguistically within the workroom (or play pen) of history,

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## 110. **Maria Damon (Maria Damon)**

### ***Re: wearing***

*Wed 8 Jan 1997*

---

mandel writes:

blue button-fly levis bought too small when I went on a diet and told  
>myself to fit into them or suffer the kantbequenchedness  
>  
>brown leather belt from telegraph ave. artisan (now back to a  
>previously well-worn hole: it's a start)  
>  
>blue plaid flannel shirt over golden state warriors tee shirt  
>(nostalgie de la boue)  
>  
>\$6.99 quartz watch acquired at 18th/K in DC. Copies \$800 Tag Heuer  
>chronograph (file under "Theory")  
>  
>Fleece vest from stepson's closet (cold basement office)  
>  
>wool socks: wear'em year 'round. they keep you warm or cool as

>required.

>

looks like most of you guyz...dress like cowboys. tho' wearing black jeans (ll beans size 8 petite, the only kind i've found that fit) myself today, plus pale pink turtleneck handmedown, thick lopi-yearn sweater knit by my sacred mother, and silver earrings from an indian friend. trying to find a nice way to dress for school this quarter.--md

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### 111. **Maria Damon (Maria Damon)**

**brannen**

Wed 8 Jan 1997

anybody got jonathan brannen's e- and/or phone #? jonathan, are u stil on the list?

md

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### 112. **Maria Damon (Maria Damon)**

**Re: wearing**

Wed 8 Jan 1997

*Maria D. writes, "looks like most of you guyz...dress like cowboys."*

*I haven't heard anyone mention any cowboy boots. And I live where cowboys live, and one wouldn't be caught without her boots.*

ok ok, i ment the jeans, which, as i sd before, are still referred to in denmark as cowboy-pants.

>

>I think we're talking more of a grunge look here, one some of us have been >sporting for 20 years or more

funny i never thot of u as a grundge type, more whole earthish.

>

>although we do dress up now & then, one way or another

>

>charles

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113. **Bil Brown**

**Re: wearing**

Thu 9 Jan 1997

---

Or what you are smelling of

"No ideas but in things" -- WCW

Bil

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114. **Bil Brown**

**Re: how we are smelling**

Thu 9 Jan 1997

---

Incense. Incest. The smell of a room, with a cold (a WOMB, \*SNIF\*). and not to sound too popular or undernourised... with a view. Breached becomes BLEACHED, only in reference to Nirvana and a dead boy popularized almost as the Buddha, half-hoping, half-dead. Half joking when the time comes to smell again.

Bil

(This Thread is getting Silli,man)

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115. **Ward Tietz**

**Version Box**

Thu 9 Jan 1997

---

I picked up a "Version Box" yesterday at the Saint-Gervais Center for video, computer-generated art and theater which I thought might be of interest to some people on the list. It's a limited edition catalogue/souvenir box, with work in English, French and German, from the participants of the month-long series of conferences and exhibitions on electronic literature and computer-aided/multi-media art that was held at Saint-Gervais in June. The box contains various objects, a CD-ROM and individual Mac/PC diskettes containing Michel Butor's "Immateriel pour un Don Juan", Robert Kendall's "The Clue", Philippe Bootz's "Icône", Jean-Marie Dutey's "Interface is Message", among others.

Those interested in obtaining a copy can contact Simon Lamuniere at the Saint-Gervais Center. Addresses are listed below.

Saint-Gervais Geneve  
5, rue du Temple  
CH-1201 Geneva

Switzerland

Tel. ( [REDACTED] )

Fax ( [REDACTED] )

e-mail: [REDACTED]

<http://www.sgg.ch>

The price of the box is \$70, plus \$10 postage.

Here's a full list of the contents:

Anthony Aziz / Sammy Cucher : Ozymandias(C)

Patrice Baizet : polystyrene expense (1,9 X 9,2 X 8,4)

Jean-Pierre Balpe : un roman (extrait)

Joachim Blank : Username: box Password: community

Jean-Louis Boissier : Bifurcation 2

Philippe Bootz : Icone

Urs Breitenstein : Il sole visto

Michel Butor / Ambroise Barras : Immateriel pour un Don Juan

Jean-Marie Dutey : Interface is message

Ceal Floyer : staple / agrafe / ALLEMAND

Rainer Ganahl : Shut down

Valery Grancher : meaning

Herve Graumann : ~20 punaises / thumbtacks / ALLEMANDs

Laurence Huber : Casita (photo)

Felix Stephan Huber / Philip Pocock : arctic circle

Robert Kendall : The Clue

Eric Lanz : manuscrit

Marko Lehanka : jouet / toy / Spielzeug

Christine Meierhofer : wire.objects

Guenther Selichar : Who's afraid of blue, red and green ?

Wolfgang Staehle / The Thing : Space Claim

Herwig Turk : vergessen(C)

Ward Tietz

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116. **Miekal And**  
**wearing / smelling /signifying**

Thu 9 Jan 1997

---

attire: zebra patterned drawstring pants, purple long sleeved shirt, me boot which I never tie (Im the one who started that fashion in the 70s you know).

smell: potting soil, spinach quiche, aviary residue, with a patina of offic smell

signification: Ive been potting plants, fixed spinach quiche for the crew & did my weekly chore of cleaning my bird room while Im sitting in the office writing about it.

miekal who could never get up the gumption to adopt the "charles bernstein casual look"

--

@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@

Dreamtime Village website: <http://net22.com/dreamtime>

QAZINGULAZA: And/Was/Wakest website:

<http://net22.com/qazingulaza>

e-mail for DT & And/Was:

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117. **Ron Silliman**

## Jean Eustache

Thu 9 Jan 1997

Tom,

I wish that I did. Eustache, who was one of Godard's and Truffaut's assistant directors for much of his career, died in his early 40s from cancer, so didn't build up a body of work that ever got marketed as such. I know that he made at least one other feature, although I never got to see it. But maybe somebody has gathered films starring Jean-Pierre Leaud (sp?).

There are a couple of film catalog type places around (one out of Chicago if I recall). In fact, didn't you have one lying around your house in Delaware last fall? I think that Jesse spilled some juice on it.

Both Siskal and Ebert have web sites. Maybe one of them has tips on how to find hard-to-get films. I would sort of expect that.

I must have seen that film 3 times, maybe 5. The scene in which the nurse runs off and J-P follows her and the 3rd woman lies on the mattress on the floor and just listens to a long Piaf number on the record player all the way through was a great lesson to me that I've carried over in my poetry (or tried to), about how art can modulate time and how one feature of great art is to s l o w i t d o w n.

The first time I saw that film I identified with the J-P character totally. The last time, I thought he was an insufferable, narcissistic pig.

I asked Eustache once why the flat owned by the woman who ran the boutique was so devoid of adornment on its walls. It was the one feature in that film that made it seem "unBerkeley," if you know what I mean. He replied that they didn't have money even for posters.

Ron

-----  
>  
>Date: Wed, 8 Jan 1997 09:05:58 CST  
>From: [REDACTED]  
>Subject: Eustache film  
>  
>Ron or anyone else -- do you know where one can rent (or otherwise  
look at) "The Mother and the Whore" an extraordinary film I haven't  
seen in two decades. I have the idea that it may have somehow exited  
>circulation.  
>  
>Tom  
>  
>  
>\*\*\*\*\*  
> Tom Mandel \* 2927 Tilden St. NW  
> Washington DC 20008 \* [REDACTED]  
> vox: [REDACTED] \* fax [REDACTED]  
>\*\*\*\*\*

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118. **Miekal And**  
**Re: Language in the Visual**

Thu 9 Jan 1997

Charles Bernstein wrote:

*By the way, my list in my post was not a comprehensive list of poets doing "visual" work but a specific response to comments of Ron. In any case, I was glad to hear from Miekal And as his and Liz Was's work is quite relevant: many wonderful books etc. But I am sure they, and others like Karl Kempton, could well report something within "poetry" that I am speaking about within the "art world", and this was Charles Alexander's point I believe: poets primarily identified as visual poets publish and exchange work in relatively separate networks than poets doing work close to that but not primarily identified with the "visual". However, here there are MANY crossover points, such as And and Was's Xexoxial and Charles Alexander's own Chax. But often the projects are considered quite separate, even if parallel.*

Reading this discussion on the visual in language continually reminds me of a discussion that Liz & I had with you & Bruce in the early 80s when we tried valiantly to pinpoint you guys on the boundaries of your own experimentations & while there wasn't more of a visual component with typography, layout,





to this problem. Marking up text and posting it is not difficult or terribly time consuming, and those of us who have access to academic sites can develop web pages extremely inexpensively.

I note that no women have offered up their clothing on this thread. I'm wearing purple leggings, a flannel night shirt and a red zip-up sweatshirt (maybe this is why the women aren't talking!)

Lisa Joyce

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121. **henry gould**

***Re: "post lang theory and who's younger than you"***

*Thu 9 Jan 1997*

---

Seems like the lack or no of publishing venues, like the issue of teaching poetry in degree programs, are symptoms or effects of more general things, like, the question of status or cultural hegemony - who gets invited to the canon balls; or another one, the place of poetry in this culture in general; or another one, related to the first - what is good poetry?

Huh? I think we've hashed these beans before! sd Villon from his comfortable electric chair.

them's big questions! & I'm wearing a cowboy hat over a crewcut, the two-gun holster I won in a drawing (got to be on the show too, "Axel & his Dog, with Roundhouse Rodney", 12 noon every day), denim overalls & a flannel cowboy shirt and no shoes, and are the 60s here yet? - Hank Gould (the youngest of 17)

[↑ Contents](#)

122. **Gwyn McVay**

***fem poet wear***

*Thu 9 Jan 1997*

---

I haven't wanted to answer because what I've been wearing is such a cliché, particularly today: black turtleneck, baggy black jeans, black Doc Martens. I mean, it's just too, too.

Gwyn

[↑ Contents](#)

123. **Susan Wheeler**  
***The Visual in Language***  
*Thu 9 Jan 1997*

---

Re those who have been able to give some equivalence to language and to art in their work, an interesting case is Dieter Roth.

Re attire, pjs and socks.

[↑ Contents](#)

124. **tmandel**  
***wearing***  
*Thu 9 Jan 1997*

---

blue button-fly levis bought too small when I went on a diet and told myself to fit into them or suffer the kantbequenchedness

brown leather belt from telegraph ave. artisan (now back to a previously well-worn hole: it's a start)

blue plaid flannel shirt over golden state warriors tee shirt (nostalgie de la boue)

\$6.99 quartz watch acquired at 18th/K in DC. Copies \$800 Tag Heuer chronograph (file under "Theory")

Fleece vest from stepson's closet (cold basement office)

wool socks: wear'em year 'round. they keep you warm or cool as required.

Vasque snow boots found with my daughters on either side of me on extreme sale in Chicago 4 Januaries ago on a break from sitting with my mom in the hospital as she recovered from pneumonia and was discovered recurrent with the cancer that 3 januaries later she died of crying out "wird niemand mir ein Holznarkose geben?" Holznarkose = wooden narcotic. I.e. "hit me on the head with a hammer; I've had enough." My mother had a grip and a salty sense of humor. A moment after she died (I was in the room) she wore everything, not even herself.

Tom

\*\*\*\*\*  
Tom Mandel \* 2927 Tilden St. NW  
Washington DC 20008 \* [REDACTED]  
vox: [REDACTED] \* fax [REDACTED]  
\*\*\*\*\*

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125. **Charles Alexander**

***Re: wearing***

*Thu 9 Jan 1997*

---

Maria D. writes, "looks like most of you guyz...dress like cowboys."

I haven't heard anyone mention any cowboy boots. And I live where cowboys live, and one wouldn't be caught without her boots.

I think we're talking more of a grunge look here, one some of us have been sporting for 20 years or more

although we do dress up now & then, one way or another

charles

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126. **Mark Wallace**

***"what they ought to"***

*Thu 9 Jan 1997*

---

Hi Gwyn McVay:

Everyone here in D.C. is looking forward to your reading at Ruthless Grip Art Project next month (February 8, 7:30 p.m., along with British poet and visual artist John Havela--consider this an "official" announcement).

Your response to my post yesterday is intriguing--I'm particularly interested in what lurks (as you well know) inside such terms as "an audience who wasn't as familiar with Joan Retallack's work though they ought to be." The issue it raises for me is why exactly they aren't familiar. The most generous reading--and the one you're perhaps implying to some extent--is that for some reason or other, the individuals gathered for Joan Retallack's reading (excepting some members of the company) just had not been familiar with it before, and were they to be familiar with it, they would of course embrace it and be interested, because it is, clearly, incredible poetry.

A more skeptical reading might see, however, a variety of political (on the literary level) reasons for the fact that Joan Retallack's work approaches being unknown (although that is now changing!), whereas Carolyn Forché, who read with her, continues to be one of the most read and well-known poets in the U.S. I'm not interested here in taking up an evaluation of Carolyn's work; some people in what might be termed "avant garde" contexts don't like her poetry at all, others do, and I myself have been impressed with her intellectual, poetic, and political "outreach" in various contexts. But the fact remains that economic, academic and other kinds of resources for poetry are often determined by what Charles Bernstein has called "official verse culture"--a culture that, however

varied, tends to promote some types of poetry at the expense of others. Thus, a more skeptical reading might suggest that an audience gathered at MLA would in great measure not know Joan Retallack's poetry because mainstream poetry presses would for the most part simply not publish Joan's work. Is that situation changing, with her recent books appearing from Wesleyan, etc? Perhaps, and all to the good if it is.

My own sense might be that the truth of the matter lies, in particular cases, somewhat between these more "generous" and "skeptical" poles. Some of the people present at that reading may come to a new appreciation of Joan's work, having been exposed to it. Others may continue to feel that it's not useful work because it doesn't express her emotions directly, talk about personal experiences, etc.

But I would suggest, however, that what people know and what they don't know is often conditioned not simply by their individual tastes, but by what publishing culture (academic, "official verse" and its tenuously financed alternatives) makes available to them. Thus, the issue of who knows what about what becomes ideologically loaded--what people are "exposed" to, and what they will admit as relevant, are conditioned (though not determined) by cultural circumstances.

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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127. **MAXINE CHERNOFF**

***Re: Jean Eustache***

*Thu 9 Jan 1997*

---

Facets Multimedia in Chicago has a huge and excellent foreign and difficult to find film rental service. Don't know their # or address but a phone call would solve that. They're located on West Fullerton Avenue.

Best,  
Maxine Chernoff

On Thu, 9 Jan 1997, Ron Silliman wrote:

| Tom,

*I wish that I did. Eustache, who was one of Godard's and Truffaut's assistant directors for much of his career, died in his early 40s from cancer, so didn't build up a body of work that ever got marketed as such. I know that he made at least one other feature, although I never got to see it. But maybe somebody has gathered films starring Jean-Pierre Leaud (sp?).*

*There are a couple of film catalog type places around (one out of Chicago if I recall). In fact, didn't you have one lying around your house in Delaware last fall? I think that Jesse spilled some juice on it.*

*Both Siskal and Ebert have web sites. Maybe one of them has tips on how to find hard-to-get films. I would sort of expect that.*

*I must have seen that film 3 times, maybe 5. The scene in which the nurse runs off and J-P follows her and the 3rd woman lies on the mattress on the floor and just listens to a long Piaf number on the record player all the way through was a great lesson to me that I've carried over in my poetry (or tried to), about how art can modulate time and how one feature of great art is to s l o w i t d o w n.*

*The first time I saw that film I identified with the J-P character totally. The last time, I thought he was an insufferable, narcissistic pig.*

*I asked Eustache once why the flat owned by the woman who ran the boutique was so devoid of adornment on its walls. It was the one feature in that film that made it seem "unBerkeley," if you know what I mean. He replied that they didn't have money even for posters.*

Ron

-----

Date: Wed, 8 Jan 1997 09:05:58 CST

From: [REDACTED]

Subject: Eustache film

*Ron or anyone else -- do you know where one can rent (or otherwise look at) "The Mother and the Whore" an extraordinary film I haven't seen in two decades. I have the idea that it may have somehow exited circulation.*

Tom

\*\*\*\*\*

Tom Mandel \* 2927 Tilden St. NW  
Washington DC 20008 \* [REDACTED]  
vox: [REDACTED] \* fax [REDACTED]  
\*\*\*\*\*

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128. **Gwyn McVay**  
**Re: "what they ought to"**

Thu 9 Jan 1997

Mark,

For what it's worth, Carolyn Forché does use her position in the "official verse culture" to promote experimental poetries and is even, at staid and lumpy George Mason U., teaching a workshop next fall based on experimental poetries and poetics. Indeed, to be as crude as utterly possible about it, double-billing herself with Joan Retallack, which she does frequently, gets Joan readings at staid and lumpy venues exactly like the MLA itself, where more mainstream poets would normally be higher up the list of poets to invite.

And, for what it's worth, about \$12.95, I think, Retallack's /Afterimages/ is on the shelf at my local (ack!) Borders, which also does a surprisingly good job of making available books by Sun & Moon and other, more querzblatz presses.

So I take a positivist view on this one: all we can do is give such work more exposure in whatever ways possible--the small presses deserve a big salute--and in that way try to solve the problem of \*how\* people know a poet as a poet. Maybe the people who were stunned silent at the MLA will slowly, slowly, start to wonder, and do some investigating for themselves: a reaction of not knowing how to deal with a work is \*still\* a reaction to it, and one that may lead to an opening for the reader.

Gwyn (thanks for the plug, d00d)

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129. **MAXINE CHERNOFF**  
**Re: wearing**

Thu 9 Jan 1997

Instead of telling what we're wearing, we could combine a few recent threads (pardon the pun) and tell what we're signifying or how we're smelling.

Maxine Chernoff

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130. **Gwyn McVay**  
***how we are smelling***  
*Thu 9 Jan 1997*

---

I am smelling only poorly. There was a flu and she had fallen victim to it, which means on the floor at its feet. With breached breath she slightly smelled some incense, which she had lit for her pewter Buddha, half-hoping.

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131. **Issa Clubb**  
***Re: Jean Eustache***  
*Thu 9 Jan 1997*

---

re: le maman et la putain

Searching the internet movie database (<http://www.imdb.com>) leads to this little nugget: <http://www.worldnet.net/~mannoni/putain.html>, a script in French (annotated to tell you what was left out of the actual film).

The first lines of the script are a pretty good advertisement for the film:

ALEXANDRE. Tu peux me prêter ta voiture ?

VOISINE. Oui, bien sûr. Voilà les clés. Tu sais où sont les papiers.

ALEXANDRE. Oui. Tu n'en as vraiment pas besoin.

VOISINE. Non. Ça va. Tu sais, le clignotant gauche ne marche pas. Alors fais attention. Moi j'ai un

système, je m'arrange pour ne pas tourner à gauche.

ALEXANDRE. D'accord ; merci.

à bientôt,

issa

---

Issa Clubb  
Voyager Art Dept.  
mailto: [REDACTED]

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132. **amato**  
***inaugural poetry...***  
*Thu 9 Jan 1997*

---

anybody know anything 'bout miller williams' work?... miller, you out t/here?...

joe



Date: Thu, 09 Jan 1997 11:18:42 -0600  
Reply-To: [REDACTED]  
Sender: [REDACTED]  
From: David Perkins <[REDACTED]>  
To: [REDACTED]  
Subject: Illinois at the Inauguration!  
Mime-Version: 1.0  
X-Mailer: Mozilla 3.01 (Win95; I)  
X-Listprocessor-Version: 8.0 -- ListProcessor(tm) by CREN  
X-UIDL: 258dc7afeadf896b47209ee9c6d715cb

Friends--

Just wanted to share a bit of good news. One of our poets, Miller Williams, has been asked to write and deliver the Inaugural Poem at Clinton's Inauguration ceremonies on January 20th. We had a new collection of his poetry due out in Fall of '97, but under the circumstances decided to move the release of the collection (THE WAYS WE TOUCH) up and include the inaugural poem in the collection. We've designed a special, limited commemorative edition (gorgeous!) to start arriving in bookstores shortly after the inauguration (that first printing is already sold out)--with a regular cloth edition immediately in the works. You can't imagine the flurry of activity down here in the quiet amidst the corn- and soybean-fields. We have more information about Williams and the collection on our Website (address below). Some fun, huh?!

--

David M. Perkins  
Director of Marketing  
UNIVERSITY OF ILLINOIS PRESS  
e-mail: [REDACTED]  
UIP Website: <http://www.uiuc.edu/providers/uipress>

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133. **Charles Alexander**  
**Re: Language in the Visual**  
Thu 9 Jan 1997

---

*Methinks that one of the things that has changed most since those times is the web & its intricically visual nature, that desk top publishing to produce hard copy is not all that different of an act than producing web content & the multiplicity of intermesh between all possibilities, visual & textual, is only now starting to reveal itself via the electronic broadcast....*

also, I think, Miekel, that the longer poets are poets they have a better acceptance of the fact that they are going to have to be involved not only with the

text but with the means of getting that text to an audience. No big publishers are simply going to do it for them, at least for almost all of them. And many times this leads to an intertwining of mode of production with the text being produced, leading some of us to create works which engage in the relationship of text to visual/structural formats, in ways you have done, or in ways I have done, or in any of other myriad ways. It has also led many to an interest/appreciation in such production even when they have not engaged in it themselves. And now the web and other electronic possibilities are causing a new explosion in such possibilities.

but I have never thought of Bruce & Charles as specifically disregarding the visual/tactile/structural presentation of texts as irrelevant in any way. I have rather always thought of those two as quite conscious that one never has "just the text." Either we have a physical artifact in our hands or in some way in front of us, or we have memory. At one time I became quite troubled by the life of books, their existence as closed & unused objects for probably 99% of their existence. But of course once one has experienced a book, it is always there, as memory.

charles alexander

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134. **Peter Landers**

**Re: wearing**

Thu 9 Jan 1997

---

*Maria D. writes, "looks like most of you guyz...dress like cowboys."*

*I haven't heard anyone mention any cowboy boots. And I live where cowboys live, and one wouldn't be caught without her boots.*

i look down at my feet ... uh-oh :)

i hope this doesn't make me a cowboy poet!

Pete

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135. **Pritchett, Pat**

**Re: inaugural poetry...**

Thu 9 Jan 1997

---

Who's gotten the nod this time? I haven't heard...

As far being "sanctified" by the State, I think it's something to be avoided. Poetry and politics make for very uneasy bedfellows in my opinion, though admittedly it's a complicated issue when we get into matters of federal funding for the arts, etc.

I still remember how I cringed when Richard Wilbur was "laureate" and came out with that excerable cantata, "On Freedom's Ground." It was the same year that the disclosure was made about the Defense Dept. drafting a white paper for the invasion of Nicaragua.

In other words, poetry that's used to celebrate the State in an official ceremony willy-nilly incurs for the poet involved a certain degree of complicity when it comes to matters of policy. What would be refreshing - and highly unlikely - would be to see a poet who read a critique of the Administration's policy toward Bosnia, gays, medicinal marijuana and the like.

Patrick Pritchett

-----

From: Matthias Regan

To: POETICS

Subject: Re: inaugural poetry...

Date: Thursday, January 09, 1997 3:53PM

>anybody know anything 'bout miller williams' work?... miller, you out  
t/here?...

>

>joe

I don't know miller williams' work but if here or anyone else watching knows just how one ends up getting picked to read the inagural poem, I'd like to know. I mean, is it all connections or is it that you happen to be on the reading list of the president-(re)elect? Or are their certain codified criteria? What does the list think? What does a poet do or not do these days to be sanctified (maybe not the right word) by the state?

Matthias

Matthias Regan

Northwestern University

Department of Chemistry

Phone: 847/



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136. **Matthias Regan**

***Re: inaugural poetry...***

*Thu 9 Jan 1997*

---

>anybody know anything 'bout miller williams' work?... miller, you out  
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Matthias

Matthias Regan  
Northwestern University  
Department of Chemistry  
Phone: 847/[REDACTED]

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137. **robert majzels**

***Readings Announcement Montreal***

*Thu 9 Jan 1997*

---

In case anyone is wandering through Montreal in winter:

Two evening readings (8pm) will be held at Bistro 4 (Saint-Laurent Boulevard corner Duluth) in Montreal: Gail Scott will be reading on February 7 and Erin Moure, Robert Majzels and Lola Lemire Tostevin will read on February 8th. Attendance is free and open to the public.

The readings are part of a weekend workshop to be held from February 7th to 9th, 1997 by No fixed address, a Montreal workshop exploring new writing practices. Applications to participate in the workshops are welcome until January 18.

For more information, contact:

No fixed address Workshop  
coordinator Lazer Lederhendler  
C.P. 47620, Plateau Mount-Royal  
Montreal, QC, H2H 2S8

phone or fax: [REDACTED] (9-5 weekdays only)  
e-mail: [REDACTED].

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138. **David Bromige**  
*smelling*

Thu 9 Jan 1997

---

a word of warning.  
: when you're smelling. . .  
yes when you're smelling . . .  
the whole world smells with you!

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139. **John E. Matthias**  
*True North/ND Review*

Thu 9 Jan 1997

---

Stephanie Strickland's *\_True North\_*, the first winner of the Ernest Sandeen Poetry Prize, will be published next week by the University of Notre Dame Press. I think the book will be of great interest to readers on the list. Many people will know Strickland's previous book, *\_The Red Virgin: A Poem of Simone Weil\_*, which won the University of Wisconsin's Brittingham Prize in 1993. Molly Peacock describes *\_True North\_* as writing "that sweeps text into hypertext" and Strickland as a poet who "tumbles her cornucopia of ideas and ideals out into what we might giddily call cyberpoetry--though she herself is calm, piercingly intelligent, and clear-eyed. Here comes our poetry for the 21st Century--and a brilliant poet who appears at just the right moment to be our guide." Sections of this book dealing with the life and physics of Willard Gibbs were chosen by Barbara Guest for the Poetry Society of America's 1996 Alice Fay Di Castagnola Award.

Available at \$14.95 from University of Notre Dame Press  
Chicago Distribution Center  
11030 South Langley Ave.  
Chicago, IL 60628

I should also announce that the third issue of *\_Notre Dame Review\_* is now in print. Contributors include Michael Anania, Mike Barrett, William Bronk, Kathy Fagan, Beth Ann Fennelly, Reginald Gibbons, Heather O'Shea Gordon, Jennifer Anna Gosetti, Corrinne Hales, Philip Holmes, Janet Holmes, Catherine L. Kasper, John Latta, Bret Lott, Cris Mazza, Gordon T. Osing, Robert Pinsky, Ira

Sadoff, Hillel Schwartz, Michael Stephens, Richard Tillinghast, Linda Vavra, John Witte, and David Wojahn.

Single copy price is \$8.00; subscription \$15.00.

Order from: *\_Notre Dame Review\_*, Department of English, University of Notre Dame, Notre Dame, IN 46556. Publication is bi-annual.

*\_NDR\_* nos. 1 and 2 can be visited at our WEB site:

<http://www.nd.edu/~english/ndr/ndr./htm>.

Contributors to #1: Michael Anania, William Bronk, Julia Budenz, Michael Collins, Christopher Jane Corkery, Richard Elman, Jaimy Gordon, Mary Hawley, Seamus Heaney, Marilyn Krysl, Denise Levertov, Derek Mahon, Peter Michelson, Czeslaw Milosz, Susan Neville, John Peck, Ernest Sandeen, Melita Schaum, Beryl Schlossman, Marci Sulak, Anthony Walton, David Wolinsky, Robert Olen Butler.

Contributors to #2: Renee Ashley, Wendy Battin, David Black, Corinne Bliss, Fred Chappell, Stuart Dischell, Richard Elman, Edward Falco, David Katz, Jesse Lee Kercheval, Marilyn Krysl, Konstantinos Lardas, Gus Pelletier, Michael Perkins, Goran Printz-Pahlson, Barry Silesky, Stephanie Strickland, Kymberley Taylor, James Weil, Kathleen West.

Sample copy price for #1 or #2: \$6.00.

John Matthias

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#### 140. **David Bromige**

##### *inaugural poet*

*Thu 9 Jan 1997*

---

i myself am quite chagrined at the choice of miller williams to be the inaugural poet. i had laid several bets--on any one of the following four: robert grenier, charles bernstein, lyn hejinian and hannah weiner--and have dropped quite a bundle, let me tell you. i also thought i myself might get the nod, but figured there'd be so much income from residuals that it would easily cover my losses. actually, for a long time i figgered george bowering should do it, but then i found that canada isnt technically one of the united states. damn! ah well--I'm sure it'll be someone on this list's turn by 2000.culture is a trickledown effect. they asked frost in '62 and would have asked pound in '76 if he'd still been alive. david b

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141. **Matthias Regan**

***Re: inaugural poetry...***

Thu 9 Jan 1997

---

| *Who's gotten the nod this time? I haven't heard...*

millar williams apparently: I just saw it in a recent post of the same title as yours & mine

>

>As far being "sanctified" by the State, I think it's something to be  
>avoided. Poetry and politics make for very uneasy bedfellows in my opinion,  
>though admittedly it's a complicated issue when we get into matters of  
>federal funding for the arts, etc.

[snip]

What would be refreshing -

>and highly unlikely - would be to see a poet who read a critique of the  
>Administration's policy toward Bosnia, gays, medicinal marijuana and the  
>like.

O, (nodding) I agree. & such critiques are not I think easy to write--largely because of what we believe constitutes "poetry" (ie, not always "individual" voice and "the big picture" but usually at least one of these Romantic conceits is regarded as necessary; and of course these are not necessarily Romantic, going back at least as far as Sidney's "Defense..." But then again, some of the 15th & 16th C. poets wrote beautiful political poems: Wyatt, Raleigh--they weren't always towing the state line either & consequences could be serious (the block) Still, I continue to wonder just how such things are decided these days. Can anyone name the last five inaugural poets; maybe some conclusions may be drawn.

Matthias (scribbling at the far edge of the work day)

Matthias Regan

Northwestern University

Department of Chemistry

Phone: 847/

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142. **Schuchat Simon**

***Re: inaugural poetry...***

Thu 9 Jan 1997

---

Whoa!

Don't know Miller Williams' own poetry, but he is the translator of great Chilean antipoet Nicanor Parra. He teaches at the U of Arkansas, I believe, which would explain his selection.

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143. **Rachel Loden**  
**Re: inaugural poetry**  
*Thu 9 Jan 1997*

---

I think Miller Williams is the guy who taught Jimmy Carter how to write poetry. Not quite an actionable offense, but maybe it weighs heavily on his conscience.  
Nah.

Rachel

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144. **Ian Wilson**  
**\*\*\* READING \*\*\***  
*Thu 9 Jan 1997*

---

I'd to to announce and invite you all to the following:

\*\*\* READING IN LOS ANGELES \*\*\*

Ian Randall Wilson  
Denise L. Stevens

Saturday, January 25, 1997

8 PM

Barnes & Noble Bookstore  
16461 Ventura Blvd Encino, CA (818)

  
(corner of Havenhurst and Ventura Blvd.)

--Open Reading at 7:30 / sign-ups 7:15

Ian Wilson  


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145. **Ian Wilson**  
**Re: \*\*\* READING \*\*\***  
*Thu 9 Jan 1997*

---

I'd like to announce and invite you all to the following:



\*\*\*\* READING IN LOS ANGELES \*\*\*\*

Ian Randall Wilson

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8 PM

Barnes & Noble Bookstore

16461 Ventura Blvd Encino, CA (818)



(corner of Havenhurst and Ventura Blvd.)

--Open Reading at 7:30 / sign-ups 7:15

Ian Wilson



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146. **Fred Muratori**

***Re: inaugural poetry...***

*Thu 9 Jan 1997*

---

*Whoa!*

*Don't know Miller Williams' own poetry, but he is the translator of great Chilean antipoet Nicanor Parra. He teaches at the U of Arkansas, I believe, which would explain his selection.*

Yes, the poet's home state has much to do with the choice. Remember when Jimmy Carter asked his state-mate James Dickey to write an inaugural poem? It was called "The Strength of Fields," and was read at an event held after the oath of office was taken. Not too many people were aware of it unless they read the poem in the NY Times the next day. I frankly don't care who reads an inaugural poem -- I'm just glad to see that now and then a president will actually call some national attention to the art, however obliquely. You'd be surprised at how many people think that all poets are dead.

Fred Muratori

Reference Services Division

Olin - Kroch - Uris Libraries

Cornell University



<http://fmref.library.cornell.edu/spectra.html>

\*\*\*\*\*

"The spaces between things

keep getting bigger  
and more important"

-- Jon Ashbery

\*\*\*\*\*

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147. **Carla Billitteri**

**Re: inaugural poetry...**

Thu 9 Jan 1997

---

*Don't know Miller Williams' own poetry, but he is the translator of great Chilean antipoet Nicanor Parra. He teaches at the U of Arkansas, I believe, which would explain his selection.*

Not only that, he's the father of Lucinda Williams--I'd take her records over any ten books of poetry in Bill Clinton's America. (Antipoetry excepted.)

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148. **David Kellogg**

**Re: inaugural poetry...**

Thu 9 Jan 1997

---

I \_think\_ Miller Williams is from Arkansas . . .

Cheers,

David

~~~~~  
~~~~~

David Kellogg                      Duke University

████████                      University Writing Program

████████                      Durham, NC 27708

FAX ██████████

There is no mantle  
and it does not descend.

-- Thomas Kinsella

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149. **Charles Alexander**

**Re: smelling**

Thu 9 Jan 1997

---

Isn't smelling a kind of fish?

oh no I think that is smelt

At present I'm neither

smelting nor smelling

At 05:06 PM 1/9/97 -0500, you wrote:

>a word of warning.

>

>: when you're smelling. . .

>

> yes when you're smelling . . .

>

>the whole world smells with you!

>

>

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## 150. **Christopher Alexander**

### ***Re: inaugural poetry...***

*Thu 9 Jan 1997*

---

ethink you hav t be from Arkansaw. -sas.

ethought all poets \*were\* dead.

no on se2cnd thought d go with th "codified criteria."

david bromige: y mean you didnt get pickt? damn, an eput  
in th solid word fr you ,my man. em really shockdt at theis.

"god love a goose." howd y liek t read in 2000? er eve got a  
gret gig lined up at t Ugandan prime m,inisters ball--hets a  
smaller event, but--

..

christopher alexander, etc.

██████████

"The second edition of this book consists  
largely of a reproduction of the first edition,  
with additional theorms and examples."

--T.M. Macrobert, \_an introduction to the  
theory of infinite series\_

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151. **Christopher Alexander**

**wereing**

Thu 9 Jan 1997

---

oh yss--and smellng like a rose.  
&nd signifyng nothing.  
& wearing--thin.

..

christopher alexander, etc.



"The second edition of this book consists  
largely of a reproduction of the first edition,  
with additional theorms and examples."

--T.M. Macrobert, \_an introduction to the  
theory of infinite series\_

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152. **Herb Levy**

**Re: Eustache film**

Thu 9 Jan 1997

---

According to the folks at Scarecrow Video (a local independent rental place with a great collection of tapes and laser discs from Eisenstein to Gary Hill), who I'd trust on an issue like this, *The Mother & the Whore* has not been released on video, even in France. I did just rent Cassavetes *\_Love Streams\_* from them which I try to see at least once a year.

I haven't checked in on this mail box for a while. It's nice to see that a jokey aside can be taken up by someone new to the list who was unaware of the original reference (Hi David) and become a new part of the protocol here. (If I were filch I'd think this was a meme.)

I'm wearing a black, sort of chenille-like sweater over a red Band of Susans t-shirt, black corduroy pants, & I'm barefoot (my basement is heated).

Bests,

Herb

*Ron or anyone else -- do you know where one can rent (or otherwise look at) "The Mother and the Whore" an extraordinary film I haven't seen in two decades. I have the idea that it may have somehow exited circulation.*

*Tom*

Herb Levy



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153. **steph4848**

***Ebonix? Part 2.***

*Thu 9 Jan 1997*

---

(Part 2- Ebonics?)

Yesterday, for example, I was teaching with another writer, Margaret O'Schultz at the local Youth Guidance Center - "a correctional facility." We were in what was considered the toughest ward - 13 young men, many of whom I was later told, had committed murders, rapes, and armed robberies, etc. Margaret wrote the word MALE up on the blackboard and asked these students to create a "slang dictionary." One black guy jumped up, took the chalk and quickly jotted out fifteen different names which Margaret then asked him to divide between "positive" (partna, playa, nigga etc.) and "negative" (mark, snitch, etc.). Then there were words that sat in the middle like "street-sweeper" which I imagined to be a guy who was the ultimate drive-by gang killer.

Within this group, particularly among the blacks, there was competition, argument and great pride in being able to come up with all these different words. When I sat down to work with their writing, several of the young men showed me their journals, freely said that they were poets, and gladly shared their poems with me, most of them in a rap mode. Except when I heard the depth of the pathos in the work -- the references to murdered brothers, cousins and uncles, the re-enactments of revenge, or second thoughts about misconceived and terrible acts, the loneliness of prison, "Not 'Rest in Peace'" someone said. "Rest in Pain", I temporarily thought this prison ward was a haven for poets and poetry.

But my point about the dialect, black, Latino or Asian -- a point which has been demonstrated many times before by persons much more savvy than I -- is that these words and phrases, often forged from extreme experiences, will alter the grammar and dictionary of "standard English." I fully suspect, for example, in the not too far future, "street-sweeper" will be appropriated by the Army or Marines to name some demonic piece of killer machinery. Or, for example, another young man used the phrase "he's stacked" and explained it was about a dealer who carries large amounts of money. In another few years I can almost expect a President with a happy face to tell us not to worry, "the economy is stacked", or, on a contrary note, someone will say "the USA has lost its "stack." I don't mean to sound overly cynical about the way these words from dialect might evolve. Like most anything else, they will wear out. At the point of origin, however, the expressions are fresh and powerful. In both of these examples

there's a highly loaded oxymoronic quality to their use. The terrible sound and cleaning function of an actual street-sweeper makes a terrifying counter-point to the sound of a machine gun fired repeatedly from a car moving slowly through a neighborhood while the gunner attempts to clean out a rival gang. A man who is "stacked" with money conjures up real cash in bundles, rather than the non-tactile, abstract electronic transmissions of digital money.

I find that the material of dialect to be rich and resonant - maybe in manner similar that I also find the language of Chaucer, Donne and other English writers of previous periods. I also know that whether called Ebonics, black English, or a dialect -- these words, phrases and intonations compel me to hear and see things that are variously provocative, beautiful, and sometimes right on the edge of volatile. The manner of use, which can border on a form of implicit preaching or public criticism, pushes me to listen to messages that all is not "proper" or "standard" in the world. And even though I'm alternatively fascinated and resistant -- not everything survives coming "over the pass" --I'm sure these provocation's test, feed and ultimately enlarge the vitality of the English language as well as all of our selves. \*\*\*\*\*

Stephen Vincent

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154. **steph4848**

***Ebonix? - Part #1***

*Thu 9 Jan 1997*

---

Dear List - I'm curious - given the strong interest in language here - why not attention has been focused on debate and issues of so-called Ebonics. In any case, I've written a relative short piece -- which I've broken into two posts -- about some of my thoughts and experiences here. I will appreciate your responses and critical feedback, responses.

Thank you,  
Stephen Vincent

██████████

Ebonics

I find it astonishing the way in which people in this country become absolute experts on this issue of the appropriate or inappropriateness of black dialect. I wonder what would happen if all the sudden experts took equal concern and attention to issues of black housing, schools, jobs etc!

It's amazing -- on the other hand -- how this issue of language pops the buttons. I suspect it goes down to the whole love/hate relationship between proper English and black dialect - the latter obviously often feeding the former. The

ultimate mainstreaming of the word "cool", for example - let alone the influence of black dance and other mediums in shaping and contributing to much of the cultural fabric.

Thirty years ago -- when I was in the Peace Corps -- I saw a somewhat similar argument from Euro/American university educated Nigerians. Many of them couldn't stand both the American and European lionization of Amos Tutwola's(Sp?) novels that were written in what was really a gentrified pidgin English. It wasn't that "the educated" were adverse to speaking pidgin - it was definitely a vital lingua franca that worked to cross both class and "the borders" of over 250 different indigenous language groups. Among this elite, Wole Soyinka clearly had no problem incorporating pidgin into his plays and novels. Pidgin's constant sense of poetic play with proper English made a rich satirical device for dissing the masters, African or foreign. But as a matter of creative writing, critical discussion, or any kind of public discourse in English--let alone issues of learning "proper English" as a means of both participating and competing in a global market place-- there was no question among people similar to Soyinka that to speak or write only in pidgin English would serve only to perpetuate colonialized relationships. At the same time I suspect pidgin English has become an area of formal study and significance..

Clearly, and perhaps similarly, in the context of the United States, it seems universally important - both from a human and educational point of view - for an English based system to acknowledge the distinct character of a "black English", or Chinese, Chicano and all the other dialect variations that may occur when these various linguistic systems collide with "standard" English. From a teaching point of view, I think it ought to be a two way street. The English teacher can use the knowledge of dialect to differentiate between different ways of saying similar or, perhaps, oppositional things. Such comparisons are a useful tool and, in a teaching context, can provide a decent acknowledgment of linguistic as well as other kinds of differences. Yet, at the same time, I think it equally important that those given the task of teaching "standard English" acknowledge that dialects have and will continue to end up contributing anything from a slight tonal nuance to a substantial change to what is considered "standard English." And such a point of view should be anything but a condescending gesture..

(cont. to Part #2 on separate post).

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155. **wystan**

**Re: EyeRhymes Conference**

Fri 10 Jan 1997

---

Dear Douglas,

New Year Greetings!

Is it too late to make a paper proposal for the Eyerhymes conference? I'm interested in the similarities/ differences between the work of conceptual artists like the Americans Lawrence Weiner, Joseph Kosuth, and Jenny Holzer and the British artist Hamish Fulton, David Tremlett and language poets ( taking a pretty broad definition ) of this grouping. If its not too late I'll put together a rather tighter and longer paragraph than this.

best wishes,

Wystan

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156. **Tenney Nathanson**

**really?**

Fri 10 Jan 1997

---

is this true???

i doan mean the evaluation jus the bare fac.

I'd like to hear "Passionate Kisses" at the inauguration!!!

t.

*Date: Thu, 9 Jan 1997 19:41:02 -0500*

*From: Carla Billitteri <[REDACTED]>*

*Subject: Re: inaugural poetry...*

*Don't know Miller Williams' own poetry, but he is the translator of great Chilean antipoet Nicanor Parra. He teaches at the U of Arkansas, I believe, which would explain his selection.*

*Not only that, he's the father of Lucinda Williams--I'd take her records over any ten books of poetry in Bill Clinton's America. (Antipoetry excepted.)*

-----  
tenney nathanson

[REDACTED]  
[REDACTED]

<http://www.u.arizona.edu/~nathanso/>



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157. **Patrick Foley**

***Re: inaugural poet***

*Fri 10 Jan 1997*

---

Actually the appointment of an inaugural poet at all bugs me a little. We have these days someone we call a laurate, what we used to call consultant in poetry to the l.o.c., or something like that. It's Robert Hass for now. If it's not his job to write these things then what the fuck is his job? On the other side of the pond where they know a little more about this laurate business, Ted Hughes has to crank one out now & then for the Royal family doesn't he. Somebody having a birthday party and Ted has to produce! Maybe I remember wrong but I think Howard Nemerov had the job back when Maya Angelou ascended the inaugural dais. I'd rather have seen Howard and read his poem in the Times the next day. And I'd rather see Hass than whoever this fellow is -- hell he might be a fine poet, I never heard of him. But there's Robert Hass barnstorming for poetry, writing his little column for the Wash Post, trying to get poetry back into the daily newspaper -- what an idea!? the man is nuts! Working his butt off for muse & country and what does he get? "No, no, this is an important occasion -- your invitation's in the mail, Bob, honest, a lot of people haven't gotten theirs yet ..."

Pat

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158. **Bil Brown**

***Re: ebonics and ivoronics***

*Fri 10 Jan 1997*

---

Okay. I've been watching this discussion for awhile and I finally have something to say:

The issue is real, and I think important. I do want to say something in RE: to the FACT that AfroAmerican vernacular is NOT specifically an AfroAmerican phenomena.

I am a Louisville native and was gradeSchooled here in public institutions. The education was lax, so if there was intelligence about you you would find OTHER ways of writing to get the shit you wanted across across. This later was considered "poetic writing" and it is the ONL:Y way I KNEW how to communicate thru writing. Then I went thru a process of transformation, thru a process of BECOMING, a process, that in & of itself was structured in vocal "scoring" of text as I heard it & how I thought it.

What ppl call IBONICs is what I call written poetry.

\* \* \*

I hope this isn't vain. I hope no one tries to confront me on this. The deal is: it has taken me a long while to decide MY way of speaking was PROPER and my way of WRITING was effectual. With EUROcentric thot out & out still the PRIME example of creative/expressive communication, anything I say that is differing makes ppl freak.

Could it be that a learning disability is actually a revolutionary pre-cognitive association?

bye bye

Bil Brown

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### 159. **Ward Tietz**

#### ***Re: Ebonix?***

*Fri 10 Jan 1997*

---

Steve Vincent, thanks for your stimulating post. The complication for language and literature, I think, in this case and in many others similar to it, is that the modern state still only recognizes and understands grapholects and in many instances we are forced to consider whether this actually facilitates or undermines culture.

We know that it's only through grapholects that modern states and languages exercise power, but it has never been easy or perhaps possible to extricate literature from this mix. In a sense it's no coincidence that language instruction often goes hand in hand with literary texts; it's the way the state puts everything together so that culture and the state are continuous with each other, so that the state can control language, if it has to, in the name of culture, and then also culture in the name of language. Oral forms have always escaped this kind of control because language and "publication" have taken place in such very different ways.

I heard an anecdote about storytellers in Indonesia recently where the state had been trying to record and transcribe the performances of some of them as a means of codifying its national literature. The storytellers considered this to be such a threat to the diversity of the forms that they work in that they all went on strike and refused to tell any more stories.

Ward Tietz

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160. **henry g**

***Re: inaugural poet***

*Fri 10 Jan 1997*

---

inaugural sonnet from *\_Island Road\_*. Bill was interested but I hate crowds (vertigo).

16

The principle of the sword was benign & frozen  
an ice-word or presiding ray gone into deep night  
or frost mantle like wool over our eyes  
at the inaugural horizontal curved like a mirror  
a vertigo spiral the principle of the sword  
cuts clean & swallows its tale of America

*\_A palm leaf divided the sky &  
lined the donkey road to the divided city.\_*

But I shall always be faithful unto you, dogwood  
though I was untrue like a bad American shepherd  
weak & hysterical in a dead decade's light  
it's just the principle of the sword that tries  
like a royal finger  
to blot out all those memoirs made of sighs

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161. **Susan Wheeler**

***Re: Ebonix?***

*Fri 10 Jan 1997*

---

A question for the list: do those of you who are white out there steer clear of using "black standard English?" If not, is there some ambivalence about ownership and appropriation? How do you demarcate its use: vocabulary, grammar, etc.?

Is there a gender-specific "standard English"? Is it more easily transgressed than an ethnically-based one? Any thoughts?

The best piece I've seen on this via poems was Catherine Gammon's "Issues of Appropriation Penn Station, March 1991" in an old Ploughshares. Other recos?

Susan Wheeler

"And leaning asking from the car  
Cannot tell us where we are."

Easy Knowledge, 1930, Auden

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162. **tmandel**

***Eustache***

Fri 10 Jan 1997

I think I looked in the Facets catalogue for Eustache a couple of years ago and didn't find anything.

I knew he died young; his other (first) feature was about dropout teenagers -- juvenile delinquents! (btw, tell Jesse not to worry abt the juice stains). It was good but not preparation for M/W which is really an incredible film.

I'll look at the most recent Facets (in DE this weekend) and hope to find something.

Tom

\*\*\*\*\*  
Tom Mandel \* 2927 Tilden St. NW  
Washington DC 20008 \* [REDACTED]  
vox: [REDACTED] \* fax [REDACTED]  
\*\*\*\*\*

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163. **David Bromige**

***plunging in w/o knowing the whole of history***

Fri 10 Jan 1997

it's good to see herb levy's description of one trait it takes to be a poet--putting to a fresh use something that preceded him even if s/he doesn't know everything about how it got there. For after all, we are born into a world full of so many things, we'd die before we put a word to paper were we constituted otherwise. Good on you, herb! and thanks for the inspiration re-clothing. (navyblue sweats over navyblue swimsuit, the blue shirt described some days ago, navy blue pullover--off for early swim at local outdoor pool, ice on the windshield to be scraped no doubt, but will just plunge right in) db

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164. **Christopher Alexander**

***Re: Ebonix?***

Fri 10 Jan 1997

| ...the state can control language, if it has to, in the name of  
| culture, and then also culture in the name of language. Oral forms

*have always escaped this kind of control because language and "publication" have taken place in such very different ways.*

with regard to wards post--and that sort of cheering anecdote-- I'm wondering what people think about the possible effects of the state codifying (attempting to codify) "ebonics" (there, you see, its already begun--can you think of a smarmier, etc. ). as with the indonesian storytellers, we seem to be faced with the 'museum effect' here, where the taxonomy of a cultural form removes that form from (or at least impacts) the conditions of its production, has a reifying influence--"a threat to the diversity of forms"--that makes of their particulars a glass-eyed taxidermy project. "Here we have Myrmecophaga Jubata, the common ant bear..."

my webster's (there's an irony)gives "taxonomy" as the "orderly classification of plants and animals according to their \*presumed natural relationships\*" (emphass addtd)--but any biology or botany I've read quickly drops the "presumed" in the name of 'pure' science.

course I'm not predicting that "ebonics" will strangle language-- we know (we?) that language has a way of violently defying its tax8nomy--but there are troubling ramifications to official 'recognition'--authoritative characterization--in general. I'd expect that "ebonics" will provide what is possibly a necessary visibility [says doubtfully]--but at th cost of misrepresentation. "see, its alright--he saw it on the television." the 'purists' of language & arnoldian culture-philés are frequently (and rightly so) pooh-poohed, but only to the effect that difference is squelched and an official version of our movements given. "raise yr hand if you wanna be represented by the state--and repeat after me."

c (really really not claiming access to the 'genuine')

..

christopher alexander, etc.



one sea -  
shell sea is calling  
from across the world

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165. **Pritchett, Pat**  
***Re: inaugural poetry...***  
*Fri 10 Jan 1997*

---

Oh. Miller Williams. Duh. I'm turning 40 tomorrow and have been a bit ditzzy all week (as well soaking my brain cells in a lot of single malt c/o of kind friends).

As far as I know, there is no tradition per se of inaugural poets. JFK started it off with Frost and the practice seems to have begun and ended there until Clinton revived it with Maya Angelou as a way of conferring historical importance on his bad self.

Does anyone know of such practices in the 19th Century? I'm sure there is a history of poetry/state occasions a/o alliances that would include both colonial poems written to celebrate conquest (i.e. destruction of Native Americans) and Whitman's "When Lilacs Last..."

I agree that writing such a critique is easier said than done. And while it's nice in a way to see poets of any stripe getting the kind of wide public recognition that an inaugural reading can bestow - based on the idea that what helps one poet helps Poetry in general - the business of inaugural readings seems both to flatter a certain image the culture has of itself as literate (while at the same time playing up to the royalist pretensions of "laureateship") even as it co-opts poetry's more vital role as a subversive force operating in the margins, an anodyne and/or riposte to the status quo, what Agee meant when we wrote about "the emasculation of acceptance."

Patrick Pritchett

-----

From: Matthias Regan

To: POETICS

Subject: Re: inaugural poetry...

Date: Friday, January 10, 1997 9:23AM

millar williams apparently: I just saw it in a recent post of the same title as yours & mine

O, (nodding) I agree. & such critiques are not I think easy to write--largely because of what we believe constitutes "poetry" (ie, not always "individual" voice and "the big picture" but usually at least one of these Romantic conceits is regarded as necessary; and of course these are not necessarily Romantic, going back at least as far as Sidney's "Defense..." But then again, some of the 15th & 16th C. poets wrote beautiful political poems: Wyatt, Raleigh--they weren't always towing the state line either & consequences could be serious (the block) Still, I continue to wonder just how such things are decided these days. Can anyone name the last five inaugural poets; maybe some conclusions may be drawn.

Matthias (scribbling at the far edge of the work day)

Matthias Regan

Northwestern University

Department of Chemistry  
Phone: 847/████████

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166. **amato**  
**Re: Ebonix?**  
*Fri 10 Jan 1997*

---

kudos to stephen vincent for opening up a vital area of controversy... i like everything you say about ebonix, stephen, and find the public hostilities toward it on the basis of "standards" regrettable... and in part the media's doing---i haven't seen any particularly good coverage...

there were some odd publications came out during the sixties that addressed language cross-overs... in retrospect they look like antiques... i have one right here, let's see---

\_play it cool in english\_, by john dawkins and frank riessman (follet, 1967---evidently takes its title from langston hughes' "motto")... it's really a sort of workbook---for kids... it begins

"this book is about hip words"

some of the "hip words" include, like, LIKE... i mean, "like" used the way i've just used it, and also "i mean" used as in this sentence... it's amazing how many of the words/expressions come from "black english" (and street)... and how many have since found a very comfortable, noncontroversial place in our daily language...

best,

joe

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167. **robert drake**  
**Re: Ebonix?**  
*Fri 10 Jan 1997*

---

as always, i feel frustrated by having to rely on mass-media reports about this issue, rather than first-hand data... USA Today ran the following \*edited\* version of the board ov ed resolution--altho i distrust the editing, it's better than 4th-hand intepretations... anybody have access to the full text?

lbd

----- Text of the resolution by the  
Oakland Board of Education adopting the report and recommendations of the  
African-American Task Force:

Whereas, numerous . . . studies demonstrate that African-American students as a part of their culture and history as African people possess and utilize a language described in various scholarly approaches as "Ebonics" (literally "Black sounds") or "Pan-African Communication Behaviors" or "African Language Systems"; and

Whereas, these studies have also demonstrated that African Language Systems are genetically based and not a dialect of English; and

Whereas, these studies demonstrate that such West and Niger-Congo African languages have been officially recognized and addressed in the mainstream public educational community as worth(y) of study, understanding or application of (their) principles, laws and structures for the benefit of African-American students both in terms of positive appreciation of the language and these students' acquisition and mastery of English language skills; and

Whereas, such recognition by scholars has given rise over the past 15 years to legislation . . . recognizing the unique language stature of descendants of slaves, with such legislation being prejudicially and unconstitutionally vetoed repeatedly by various California state governors; and

Whereas, judicial cases in states other than California have recognized the unique language stature of African-American pupils, and such recognition by courts has resulted in court-mandated educational programs which have substantially benefited African-American children in the interest of vindicating their equal protection of the law rights under the 14th Amendment to the U.S. Constitution; and

Whereas, the Federal Bilingual Education Act . . . mandates that local educational agencies "build their capacities to establish, implement and sustain programs of instruction for children and youth of limited English proficiency"; and

Whereas, the interests of the Oakland Unified School District in providing equal opportunities for all its students dictate limited English proficient educational programs recognizing the English language acquisition and improvement skills of African-American students are as fundamental as is application of bilingual education principles for others whose primary languages are other than English; and

Whereas, the standardized tests and grade scores of African-American students in reading and language arts skills measuring their application of English skills are substantially below . . . norms and that such deficiencies will be remedied by application of a program featuring African Language Systems principles in



instructing African-American children both in their primary language and in English; and

Whereas, standardized tests and grade scores will be remedied by application of a program with teachers and aides who are certified in the methodology of featuring African Language Systems principles in instructing African-American children both in their primary language and in English. The certified teachers of these students will be provided incentives including, but not limited to salary differentials.

Now, therefore, be it resolved that the Board of Education officially recognizes the existence, and the cultural and historic bases of West and Niger-Congo African Language Systems, and each language as the predominantly primary language of African-American students; and

Be it further resolved that the Superintendent in conjunction with her staff shall immediately devise and implement the best possible academic program for imparting instruction to African-American students in their primary language for the combined purpose of maintaining the legitimacy and richness of such language whether it is known as "Ebonics," "African Language Systems," "Pan-African Communication Behaviors" or other description, and to facilitate their acquisition and mastery of English language skills; and

Be it further resolved that the Board of Education hereby commits to earmark District general and special funding as is reasonably necessary and appropriate to enable the Superintendent and her staff to accomplish the foregoing; and

Be it further resolved that the periodic reports on the progress of the creation and implementation of such an educational program shall be made to the Board of Education at least once per month commencing at the Board meeting of December 18, 1996.

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168. **henry**

***Re: inaugural poetry...***

*Fri 10 Jan 1997*

---

WV Moody wrote a pretty interesting old-fashioned civic poem against US imperialism (newly hatched) - "Ode in Time of Hesitation". - HG

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## 169. Miekal And

**Re: BUK**

*Fri 10 Jan 1997*

# <ah wilderness! db

ah

the

landscape

dreamt

reinventing

the words

"poetry"

arent

all

speech

fuckt at

Miekal somewhere late in the twentieth century

--

@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@

Dreamtime Village website: <http://net22.com/dreamtime>

QAZINGULAZA: And/Was/Wakest website:

<http://net22.com/qazingulaza>

e-mail for DT & And/Was:

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170. **william marsh**

***Re: Ebonix?***

*Fri 10 Jan 1997*

perhaps Emerson would serve as a good epigraph to this discussion:

"The poets made all the words, and therefore language is the archives of history, and, if we must say it, a sort of tomb of the muses. For, though the origin of most of our words is forgotten, each word was at first a stroke of genius, and obtained currency, because for the moment it symbolized the world to the first speaker and to the hearer.... Language is fossil poetry."

dialect = the new oral poetry?

today's standard = fossilized slang

messing with words = cracking the muse tomb

etc.

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171. **Jordan Davis**

***Re: ebonics and ivoronics***

*Fri 10 Jan 1997*

---

Oakland school system's been under attack for so long --  
teacher's strike last year or the year before was broken, I believe --  
no reason to make any more places Sarajevos --  
I encourage each writer and publisher on this list to send books  
for free to the Oakland BOE for their school libraries --

OAKLAND UNIFIED SCHOOL DISTRICT

900 High St

Oakland CA 94601



of course you may prefer to donate books to school libraries nearer to where  
you live...

it's a somewhat empty patronizing gesture, to be sure,  
but at least one teacher I know there appreciates it.

Jordn Dvis

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172. **Aldon L. Nielsen**

***Re: ebonics and ivoronics***

*Fri 10 Jan 1997*

---

Can't spel for any others, but one reason (aside from being deathly ill) that I did  
not mention the "ebonics" news here is my sense that the debate that was shap-  
ing up nationally had very little to do with the merits or actual content of the  
Oakland school board's (to my way of thinking) ill-conceived and poorly pre-  
sented proposal [make that "speak" for "spel" up there -- I can't spell for others  
either! -- but will be back at my correctable keyboard in a couple weeks] -- AND  
the national debate has had even less to do with the actual speaking and writ-  
ing practices of any real black students in American classrooms --

within five hours of the wire story's appearance, what Oakland proposed was  
being presented in the media as a proposal to teach "bad English," to teach  
"ghettoese" or, in Mary McGrory's Washington Post column, to legitimize "gib-  
berish" -- What became immediately evident was that for most white writers in  
the national press, the term "black English" (always problematical enough in its  
massive reifications of whatever people already have in their head as a signified

for that term) was synonymous with "ghetto" language, street slang, bad English and gibberish.

Eleanor Traylor was asked about this at the conclusion of the Toni Cade Bambara panel at the NLA, apparently because ebonics, like Farrakhan and O.J., is something that all black people must have a ready opinion about for the benefit of white interrogators -- as Traylor made clear to her audience that day, even if a student wants to write in Yourba, the writing has to follow rules -- and why would anyone assume that those rules would be "easy"? Still, and this is one of those few things that Eleanor and I agree about, she opined that this debate was nonsense and distraction from the real problems of public education --

I confronted a similar oddity three years ago at San Jose State -- the head of undergraduate education brought a proposal to the campus-wide committee to award BA level foreign language credit for "dialectal" students in "developmental" English courses -- That fell apart when I pointed out to the man in charge of our entire undergraduate program that the program had no foreign language requirement, and so his proposal would only have added hours to the BA programs of the students without gaining them any credit toward any program --

The real question for me remains, what do Americans hear in their minds when they think of the English of black people? None of my students (even in LA) sound like that Rap soundtrack that most writers of editorials seemed to have playing in their heads --

Those of us who were lingering in the Sheraton at the close of the MLA had the discouraging experience of watching ch. 7 news grabbing at any black person who happened down the hall trying to get the sound-bites they wanted for the evening ebonics news -- They aired five seconds of Hortense Spillers -- was she speaking a foreign language???

This has not been a debate about how black Americans do things with English words, nor has it been a debate about how to teach black American school children -- It has been a massive public venting of prejudices that BEGINS with the assumption that the people engaging in the debate already know what constitutes black English (ebonics/gibberish -- with no spelling out of particulars in either case!)

with continued apologies for my typing, here's a closing bit of good sense from Patricia Williams:

Perhaps the real argument is not about whether ebonics is a language or not. Rather, the tension is revealed in the contradiction of black speech being simultaneously understood yet not understood. Why is it so overwhelmingly, even colorfully comprehensible in some contexts, particularly in sports and

entertainment, yet deemed so utterly incapable of effective communication  
when it comes to finding a job as a construction worker?

-----

colorless green ideas do be sleeping furiously  
--the sayings of King Fish

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173. **John E. Matthias**

**Re: True North/ND Review**

Fri 10 Jan 1997

---

...

*\_NDR\_ nos. 1 and 2 can be visited at our WEB site:  
<http://www.nd.edu/~english/ndr/ndr/htm>.*

*that would be:*

*<http://www.nd.edu/~english/ndr/ndr.htm>*

*and Stephanie Strickland's work can be found at:*

*<http://www.nd.edu/~english/ndr/strickln.htm>*

Yes, that's it. Thanks for the correction.

JM

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174. **amato**

**Re: ebonics and ivoronics**

Fri 10 Jan 1997

---

aldon, nice post!... you've cleared up some of the mist surrounding the way  
'ebonics' is playing itself out publicly...

hope you're feeling better...

best,

joe

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175. **GRAHAM W. FOUST**

*Gwyn and Mark and Carolyn and Joan*

*Fri 10 Jan 1997*

---

Aloha.

Last spring, I taught a class at GMU on Merwin, Oppen, Celan, and Berryman. We began with Celan, and after the first assignment (selections from *Breath-turn*), one student raised their hand and said that he didn't really like what he had read because it was "confusing as all get out." The class (and I) laughed, and when I asked him to clarify what he meant by "as all get out," he couldn't, and dismissed it as "an expression," that is, something that is learned, passed on, and through these practices, needs no defining. "Official verse culture" seems to enjoy handing us poems this way as well. "I know what art is, but I don't know what I like."

So what interests me even more than an audience that "ought to be familiar" (Gwyn) is "clearly incredible poetry" (Mark).

While Joan Retallack's work may be incredible, it is not, in any "official verse culture" sense of the word "clear" and this is probably the reason for it's not being taken as "credible" in that culture.

Given that poetry is hardly mainstream even at its most mainstream, it is no surprise that people like to keep it safe, tidy, and sighing. That is, "clear" and recognizable as "poetry." They do this because they, for some reason or another, distrust it from the very beginning. People don't like people messing with "their" language. Therefore, the less messed-with it is, the better. This has been talked about a jillion times over, so I'll quit this one here.

But if "experimental" poetry is dismissed as not living up to a certain "poetic standard," then what standards would some of those "avant-garde" poets be using when they say they don't like Carolyn Forché's poetry? Is it, perhaps, too "clear"? Wallace Stevens's "It must be abstract" followed by some nebulous " . . . if it's to be any good at all"? Then again, I rarely get into conversations about poetry that I don't like (and most of those usually happen by accident). Maybe we should talk more about that, although maybe that's a waste of good energy.

At any rate, by the end of the semester, my class was having pretty heated arguments over who was "better": Merwin, Oppen, Celan, or Berryman. I tended to let these arguments continue for a while because I found them absolutely fascinating. I mean, here were 30 or so people, who, if they had been exposed to poetry at all, it was in their high school AP English classes (Eliot, Pound, Whitman, Dickinson) or Rita Dove, Charles Bukowski, Maya Angelou on their own (I did a little poetry "survey" on the first day of class). All, as we might say "mainstream"/canonized poets. (Plus Bukowski, I know, I know . . .) Obviously, the

students HAD to read the four poets I selected (they had to write papers, attend class discussions, etc.), but they certainly didn't have to argue about their value as artists/writers. They could have just listened to me drone on and on . . .

So, if we are exposed to something that moves us to speak (or irritated enough that something did not move us to speak, and therefore moved to speech in a different way), we will project some sort of "taste" to (and, in many cases, ON) those around us.

I have read wonderful pieces on poets that I love by poets that I'm not all that crazy about: Louise Gluck on Oppen, Heaney on Celan and Beckett, Robert Hass on Robert Creeley. Given that these are poets writing on poets, I wonder if our own poetry (mine, yours, his, hers) is ever a decent reflection of our tastes in poetry. I wonder, too, if baffled silence is a negative reaction.

Poetry can be and is, certainly, a political discourse. However, it is also an artistic discourse, which gives it (and us) the freedom to "contain multitudes." I can like Oppen AND Gluck (Oppen and Merwin for that matter), Joan Retallack AND Seamus Heaney, if I so choose. This doesn't necessarily mean that I have no standards or even "wackily eclectic" standards. It means that I have been, in some way, moved by what these people have made.

One danger in all this is that I'm more likely to be moved if someone's talking about something that I already like. But this has produced so many conversations and, through these conversations, many friendships. It's the way we work, so distrusting it completely is impossible. Another danger is that we begin to discuss whether or not people are being moved for the right reasons. Talking about art is a topic-centered discourse, while art seems to be (primarily) a person to person discourse (although the people involved are not necessarily specific at the time of the making). So what are we talking about when we talk about talking about poetry?

Bests,

Graham

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176. **Charles Bernstein**  
***turning left, turning right, tumbling (Re: Riding)***

*Fri 10 Jan 1997*

---

Chris Stroffolino,

My essay on Rational Meaning, and the book itself, is too involved to summarize here so I'd rather you read one or both before I add much more. However --

*Riding's politics moved in an opposite direction as Oppen? In what sense do you mean this? There's an implication that Oppen's leftism and his return to poetry are related, while Riding's attempt to critique certain aspects of poetry from a seemingly genreless perspective may invoke a kind of "rightism?"*

Oppen's politics are related to his poetic turnings just as Riding's politics are related to hers (one leading to return, the other to a final turn away). But more significant, at least in regard to questions of language, the political issues became, for both, fundamentally ethical questions. -- I am not being especially metaphoric or elusive about Oppen to the left or Riding to the right. These are declared allegiances as the 1930s came to a close. Notable in this respect is Riding's tract *The Left Heresy in Literature and Life*, co-authored by "ex-Communist" Harry Kemp. This was one of the two last books that Riding published in 1939; she didn't publish another book till the 1970 selected.

*Are you implying that Riding's "voiceless telling" does away with "poetic turning?"*

No, I am saying the opposite; but in saying the opposite I am certainly contradicting (or turning around again) Laura and Schulyer Jackson's claim, that "poetic telling" and especially poetic turning is no telling at all, but a falsity.

Let me add one further note on this in the light of the recent discussion of dialect on the list (and thanks, Steve Vincent and Aldon Nielsen, for your posts). One of the problems with \*Rational Meaning\* is its rejection of language change: it argues not for standard English but for the linguistic truth of the English of Spencer, with a deterioration ever since. This is an extreme position, but it is implicit in many of advocates of "correct" English, as opposed to "standard" or what I would prefer to call "conventional" English. This implicit, and false, idea of correctness comes up repeatedly in the review of the new "Fowler," for example, and is also a crucial if often tacit part of the recent public discussion of dialect. A great value of \*Rational Meaning\* is that it doesn't hedge on this argument. It shows what is behind much of the neoliberal posturing on this issue by its adamant rejection of a neoliberal facade.

By the way, my essay on nonstandard English (the ideology of dialects), "Poetics of the Americas", written for Aldon Nielsen's forthcoming collection of essays, "An Area of Act": Race and Readings in American Poetry, is now available on line at the Modernism/Modernity web site (it's published in the M/M vol. 3 #3). You can find this at <http://writing.upenn.edu/authors/bernstein> HOWEVER: this is only good for those affiliated with an institution that has a subscription to Johns Hopkins Press's Muse project. If you would like to get an HTML file of this essay, but only if you can receive this as an attachment to an email, let me know **\*\*BACKCHANNEL\*\*** (████████) and I will attach the file to my reply.



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177. **David Bromige**

**BUKOWSKI**

*Fri 10 Jan 1997*

---

Graham--but Bukowski doesnt need to be a parenthetical demurrer from a list of "acknowledged widely" or "mainstream"(what we call "maindrain" on the Britipoetlist). He's as predictable as donuts. The only cause of his being declared (by a New Orleans zine) "Outside of the Year" in 1962 was the raunchy nature of his subjectmatter. Later, as a public developed, his public persona became a cause de scandale, of course. But not formally nor in any other sense of "mens" did he trailblaze--he's really like rod mckuen but daring to be a person. He \_belongs\_ on that list you provide, and once more we see a strange unerring factor in halfeducated undergrads as they pick their poets. And this choice is absolute for a spell (at their age, I couldnt find enough Dowson to keep me alive). after all, theyre there to be further educated. I taught college for 25 yrs and based on what i met there would say that it were better poetry be not taught at all in high school rather than the way it usually is. . .so many of my students were poetry-damaged, unable to relax and let the capta sort itself out from the data.They cd only recognize a poem when it was in the missionary position. that a poem might be as opaque as a person, capable of many kinds of caress, much playful laughter, of brooding withholding silences,of orderly thought or persuasive choplogic, of trivial drivell, of witty observations--that it might even be a dreadful machine psychotic--they had not been permitted, though in their years of sturm und drang, to realize: it was a little problem with pretty or pretty awful pictures, and could be solved by identifying and then adding together its (not too) various elements. and the teacher had the answer.Well, the teacher has some of the answerS, let us hope! but so does the student. However, the finality of their taste cannot endure, if the vast range of excitements poetry offers can be indicated to them. please pardon my running on. its the wine i had with lunch. it wasnt just any wine. but the effect is no doubt indistinguishable. ah dove! ah buke! ah wilderness! db

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178. **maria damon**

**Re: Gwyn and Mark and Carolyn and Joan**

*Fri 10 Jan 1997*

---

graham faustus writes:

>

> At any rate, by the end of the semester, my class was having pretty heated  
> arguments over who was "better": Merwin, Oppen, Celan, or Berryman. I

> tended to let these arguments continue for a while because I found them  
> absolutely fascinating.

1. celan.

2. tell us what was fascinating about these heated debates?

md

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179. **DS**

***Re: Ebonix?***

*Fri 10 Jan 1997*

---

Isn't Ebonix a character out of 'Asterix', I think the wife of Ivorix?

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180. **Eliza McGrand- CVA Guest**

***death and taxes***

*Fri 10 Jan 1997*

---

i'm about to go off and do grossly overdue tax forms i can't pay and wrote the following. if i include it with the forms, do you think it will influence Them (the state, the organ of the state, the banks of the organ of the state) to slow their grinding...?

... would it be a performance-peice on the powers of the writer in the State? a shaky fist lifted to bless and curse its own powerlessness...?

The Writer Pauses Before Entering Tax Square

About to enter the Room of Taxes  
all is taut: a snowflake bounces across  
the trip of a tight wire; a cat  
shakes the rigid legs of a dead  
red squirrel then drags it off.

I am that squirrel. My money's blood  
dried, my jaw in a rictus of debt.  
Each form is a shovel-full on  
planks of a grave too poor for a coffin,  
rubblings from a headstone not paid for.

e. mcgrand

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181. **robert drake**

**Re: turning left, turning right, tumbling (Re: Riding)**

Fri 10 Jan 1997

---

folks (like mself) who had been interested in reading charles' review of johanna drucker's *\_the visible world\_*, but who couldnt get to it earlier, will now find it on the "sample issue" pages of Mondernism/Modernity, at:

[http://muse.jhu.edu/demo/modernism-modernity/2.3br\\_drucker.html](http://muse.jhu.edu/demo/modernism-modernity/2.3br_drucker.html)

worthwhile checking it out while you can, as per discussions earlier this week... and releted, charles' hopepage at the epc is, of course:

<http://writing.upenn.edu/epc/authors/bernstein>

lbd

*By the way, my essay on nonstandard English (the ideology of dialects), "Poetics of the Americas", written for Aldon Nielsen's forthcoming collection of essays, "An Area of Act": Race and Readings in American Poetry, is now available on line at the Modernism/Modernity web site (it's published in the M/M vol. 3 #3). You can find this at <http://writing.upenn.edu/authors/bernstein> HOWEVER: this is only good for those affiliated with an institution that has a subscription to Johns Hopkins Press's Muse project. If you would like to get an HTML file of this essay, but only if you can receive this as an attachment to an email, let me know **\*\*BACKCHANNEL\*\*** ( [REDACTED] ) and I will attach the file to my reply.*

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182. **Carla Billitteri**

**Re: ebonics and ivoronics**

Fri 10 Jan 1997

---

*Eleanor Traylor was asked about this at the conclusion of the Toni Cade Bambara panel at the NLA, apparently because ebonics, like Farrakhan and O.J., is something that all black people must have a ready opinion about for the benefit of white interrogators*

of course her paper was about black english as a literary language, but the general point remains true about "interrogators"

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183. **Aldon L. Nielsen**  
***Re: ebonics and ivoronics***  
*Fri 10 Jan 1997*

---

Traylor's paper was in fact about Toni Cade Bambara's essay on Black English of many years prior to Oakland/Ebonics ii I did not mean that the question was ENTIRELY unrelated to the paper, but that the question had little to do with the exploration of Bambara that had just been offered --

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184. **Poetics List**  
***New and Improved Welcome Message***  
*Fri 10 Jan 1997*

---

Note that this new version of the welcome message includes the new listserv address. The new address is in effect now, so send messages to



Rev. 11-15-96

---

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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1. About the Poetics List
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7. The Electronic Poetry Center (EPC)
8. Poetics Archives at EPC
9. Publishers & Editors Read This!

[This document was prepared by Charles Bernstein (██████) and  
Loss Pequen~o Glazier (██████).]

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## 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.

individual posts of participants are sent directly to all subscribers, we continue to work to promote the editorial function of this project. The definition of that project, while provisional, and while open to continual redefinition by list participants, is nonetheless aversive to a generalized discussion of poetry. Rather, our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible.

The "list owner" of Poetics is Charles Bernstein: contact him for further information. Joel Kuszai is currently working on the administration of the list. For subscription information contact us at ██████.

---

## 2. Subscriptions

line, to:

██████

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 shareware 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. Cautions

Please do not send attachments or include extremely long documents in a post, since this may make it difficult for those who get the list via "digest" or who cannot decode attached or specially formatted files.

In addition to being archived at the EPC, some posts to Poetics (especially reviews, obituary notices, announcements, etc.) may also become part of specific EPC subject areas. (See section 7.)

Please do not send inquiries to the list to get an individual subscribers address. To get this information, see section 6.

If you want someone to send out information to the list as a whole, or supply information missing from an post, please send the request or comment to the individual backchannel, not to the whole list.

---

### 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. Temporarily turning off Poetics mail

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 to "listserv."

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 8 below.)

---

## 6. 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.

Please do not send a message to the list asking for the address of a specific subscriber.

---

## 7. 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.

---

## 8. 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>

---

## 9. 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 ill 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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185. **michael corbin**  
***Re: ebonics and ivoronics***  
*Fri 10 Jan 1997*

---

Aldon L. Nielsen wrote:



(snip) . . .

*she opined that this debate was nonsense and distraction from the real problems of public education --*

*This has not been a debate about how black Americans do things with English words, nor has it been a debate about how to teach black American school children -- It has been a massive public venting of prejudices that BEGINS with the assumption that the people engaging in the debate already know what constitutes black English (ebonics/gibberish -- with no spelling out of particulars in either case!)*

Indeed. These comments seem right on. There are many languages and language effects to be read through and into the palmipsest "debate" about ebonics. A couple of observations:

I think the fear of 'state codification' profered by both 'liberal' and 'conservative' glossologists is something of a mauve herring. However, state (de)constructions of both the 'public' and 'education' are central to this speech competence. The post-reagan, neo-liberalism/clintonism has effectively immiserated urban institutions, particularly schools (cf. Jonathan Kozol's *Savage Inequalities*), while simultaneously conjuring the 'problems' of late 20th cent., advance-capitalist amerryca as 'other-ness', in particualre, \*blackness\*.

I think it important to read ebonics in this new raced state-formation. The language of the 'new-federalism' (state rights, welfare block grants etc.) legislated by both democrats and republicans uses the rhetoric of local empowerment while assuming its irrelevance to change the racial-corporatist status quo. It is not surprising that folks will use various municipal gestures in the coming years (decades?) to assert a degree of self-determination. I think the federal take-over of D.C. public schools, indeed the take-over of D.C. is an exercise in meaning production for the new (world) order policing that 'ebonics' neo-logistically tilts against.

The genuine state-corporate, post-internal-colonial, codified policing of language is conspicuous by its absence in the debate. To wit, the perversities of 'standardized' testing as a measure not only of linguistic competence but as a measure of schools 'productivity' and 'effective-ness'. And I don't mean to be critical of these 'tests' in the that hyper-real debate of whether or not they are 'biased'--of course they are--but rather in the Foucauldian sense of the by now wide-spread internalized desire by both individuals and institutions to \*teach the test\*: a pedegogy of normalization. The ebonics 'advocates' speak implicitly and explicitly against this juridicial regime.

mc

(new to the list, excuse any unintended redundancy)

186. **Mark Weiss**

**(no subject)**

*Fri 10 Jan 1997*

---

It seems to me that there are several different issues here:

- 1) why all the fuss by the honkie press?
- 2) how do you teach standard English to those who grow up speaking a different dialect?
- 3) the nature of and reasons for the distinction between language and dialect.
- 4) the uses of diversity.
- 5) the ideology expressed by the motion before the school board, which is a different issue than whether or not it's a good idea. And perhaps a hidden agenda on the part of the board.

All of the above have received some attention from the list except 5. The School Board's proposal bears inspection. Languages, they claim, are "genetically based?" This looks like "Black Athena" redivivus. If this were true, there would be substantial grammatical similarities between Ebonics and the street French of Cote Ivoirien kids in Paris, for instance. There's lots of reasons to value and teach any dialect, but it shouldn't be necessary to teach bogus science to justify it. Salary differentials for teachers certified in "the methadology of teaching African Language Systems principles?" Aha! If ebonics is a language its teachers can cash in on some of the bilingual ed money instead of having to fork it over to all those other ethnics.

But let's get real linguistically for the moment. There are versions of European languages that use West African grammatical elements and largely european vocabulary. Gulla, Haitian Creole, the dialect of Bahia in Brazil, *\_bozal\_* in Cuba, etc. None of their grammatical structures resemble what's being taken to be American Black English (hereafter and forever to be known as Ebonics, alas!) as I understand the term. The grammar of Ebonics has, I think, far more to do with archaic English or Apalachian Mountain English than it does with anything coming from Africa. None of which reduces one iota its dignity, beauty, or usefulness as a means of communication or as a tool for teachers. Any more than does the fact that the Oakland board may have been partly motivated by less than noble impulses.

It's not always the codification of the written language that has been the tool of power, by the way. More often, outside of China at least, it's been the codification of the dominant spoken dialect. Franco didn't want Catalans to speak

Catalan even at home, Navajo kids got whipped for speaking Dine, Alsatians in this and the last century had to learn to speak French, then Hoch Deutsch, then French again. And any number of peoples who wrote no language have been forced to speak the master's language. The imposition of a common dialect for written communication is another matter. Journalistic literary Arabic, a case in point, is, I understand, no one's native tongue, although it has certainly come to function as a class marker, as post-Roman latin did until recently in Europe. But it also serves to make communication possible all over the Arab world--there would be no "Arab World" if one dialect had not become hegemonic for that purpose--but it has little effect on how people speak in Sana'a or Marrakesh.

I myself speak Hebrionics, which mightily confuses my wife, who speaks Apalachionics. A useful generic term for all dialects that are the result of imperialism might be colonics.

Mark

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187. **Dan Raphael Dlugonski**  
**"post lang theory and who's younger than you"**

*Fri 10 Jan 1997*

---

One limit the internet has on work beyond the norm-spectrum is its more difficult to control spacing, or to get yourself a bigger page/width to work with. It's hard enough to deal with magazines with 8&1/2 by 5&1/2 (yes some mags do work closer to full page size, but these are few and a more expensive format to maintain.) what kind of technology (how can electronic media) be used to give a writer a bigger page to display/transmit work on/with (ironically, one of the best methods for sharing a longer lined poem is the old style broadside). shortening our line shortens our breath, shortens our vision/range. in normal pacific northwest style (i'm in portland OR, where are you?)i'm wearing a fraying aqua plaid wool shirt over a light blue tshirt that says "inspired by actual events", blue jeans and american made sneakers.

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188. **KENT JOHNSON**  
**Listics**

*Sat 11 Jan 1997*

---

Miekal And's posting on The International Dictionary of Neologisms, compiled by Xexoxial Editions is wonderful--a wild-minded effort very much in dada spirit. The possibilities for extension seem vast: In fact, couldn't such a dictionary become the evolving archive for a brand new dialect, out of which could arise a whole library of shimmering, hermetic works?



After a week scribing a space for myself on the sidelines of this list I have to say that I'm generally impressed by the complete absence of typical listserv behaviors like flamewars, name-calling, bomb threats, pointless disputes, lack of self-editing. An impressive well behaved assemblage of speechlings we are here. Also I really like the openposting feeling, that folks are free to publicize readings, publications, research projects whatever. On one other list I was on there was debate that went on for a couple months about codifying subject header tags so such as AD, Comment, etc. Friggin ridiculous.

While Im not capable of participating in the academic headiness that informs some posts, I am prepared to resurrect the ranting spirit of Pound, the break-water directness of Bern Porter, the deflocculating pompacity of Isidor Isou, & the bum on the beach aesthetics of Harry Kemp. Let the textspirit of the outsiders shine thru the academic gloss.

Miekal who one again is wearing clothes

--

@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@

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191. **Miekal And**

## *The International Dictionary of Neologisms (long)*

Sat 11 Jan 1997

Since 1985 Xexoxial Editions has been collecting neologism thru the various networks. This summer, thanks to the eagle-eye persistence of Autonomedia's Ben Meyers the first edition is almost ready for printing. We will also be posting an updateable online version of the dictionary as well as soon as my html expertise reaches new levels.

Earlier in the week I had mentioned how even tho I couldnt get folks here at Dreamtime to discuss poetics as such, I was continually amazed how inventive & fruitful folks could be with a format like neologisms & especially people who were not poets & writers persay.

Xexoxial will always be thirstily absorbing all possible neologisms & invites Potetix List participants to submit their neologisms for inclusion in the dictionary. Just to provoke & inspire possibilities I include the outtakes from the workshop I did with the Summer School for Designing a Society, directed by one of the grandfathers of computer music, Herbert Brun this last July. Id like to point out

that the majority of participants had no context for these creations other than their imagination.

---

John Wright

caercifon- ruins of a decaying fortress

preel- cat rubbing against ankles

qweet- surprise meeting someone

skume- damo rubbish found under decaying porches (alt., skooge)

plocaire- one who drops pens into a coffee can

whiloshar- red-gold hair seen in peripheral vision

poont- sigh of an old dog settling down

moome- sound when you are with someone and you don't know who it came from

squatsploitation- media recuperation of squats

ooawh- exhalation under a waterfall

Lyx

blurgraf- an electronic or digital manipulation of the look on the face of a person attempting to define a new word

fnik- the location of that tickly feeling in the nose that makes you want to sneeze but you can't

Klarman- a military position in the Greek-German post wherein a bell is rung continually at a gate for no apparent reason

pulinguise- to surrender by withdrawal

Manni Brön

fatzah-fatzah- to give up on something you are writing, crumple up the paper you are writing it on and throw it away (spoken mainly while crumpling)

glubsh- to swallow down mouthful after mouthful of food with no expression on your face except a vacant stare

quierteln- to quarrel in a petty, niggling way

slibble- a mincing gait and at the same time, dragging your feet

Rishi Zutshi

friedship- a relationship with a friend who likes you but doesn't manifest this when you need someone to

frindship- the state of knowing that a friend likes you, while ignoring any manifestations of their like, and consequently raining loneliness upon yourself

fiendship- the loneliness incurred from firndship

Herbert Brön

raintrumor- neighborly shower disregarding domestic truth

democradvocacy- being for it  
selfesteemengin- dynamic upward mobilization  
intrancendate- well met though burnt through

Miekal And

agg- the space in the egg not occupied by egg yolk or egg white  
gis- but not but  
flishbat- the look on people's faces when they're trying to think of a word  
Zentility- in the fashion of a previous generation long forgotten  
abrabro- pertaining to but not including pertinence  
haglet- a child substituted at birth when the original body is not the gender the parents want  
futurcog- hysterical intervention in the midst of an already hysterical situation  
terdic- the fear of fear's fear

Dan Silver

momute- stop talking down to me  
gravitude- thank you of great extreme  
tukar- to travel in celebration  
laward- when things happen that break the law  
slibock- repeat, but make it understandable

Susan Parenti

frk- a relationship to one's pillow  
tremm- staring at a child's beauty  
schmalch- a fulltime squelcher  
schweeps- to quietly avert one's eyes from a woman's hairy armpits  
drvvv - to tremblingly feel another person's presence and therefore  
refuse- to look at them  
exciexciexitatable- an escalating state of excitement which forgets its initial cause

Janell Kapoor

copsate- cross between satiate and copulate  
soilable- compost material; all things appropriate for composting;  
organic matter that helps build soil  
autodoriac- person who loves to indulge in their own body odors and fluids  
shescient- letting people know that you have more information than you plan on sharing with them, before you start sharing

Danielle Chynoweth

enundrighted- the condition of not wearing any underwear

quitrn- guilt about feeling guilt  
orshe- culturally enforced silence during sex  
polyfricatosi- the condition of frequently starting a sentence several times altering the word choice slightly each time  
blyzip- a word or short phrase used alone as a reply to alter the direction of a conversation

Ema dAite

lominal- (adj.) describes any phenomenon that has changed how you deal with a situation

borma- (noun) a word or short phrase used alone as a reply to alter the direction of a conversation

William Gillespie

schwythisms- an unoriginal utterance which ends an original conversation

sprugth- a quiet autonomy

cat- a hole in the sky from which multicolored flames pour down

pleg- a writing exercise that didn't do much for you

ur- I reserve the right to be silent

pib- a benign flow or lump

stug- a person you hate for no reason you find valid

pfrumpft- the day after you run out of marijuana

amanapique- a revelation which changes one's entire life for approximately a day

outgrabe- to reach the pinnacle of despair in order to coerce someone (Lewis Carroll)

splasmath- a spectacular vision destined to be appreciated by no one else (ie., a shooting star)

xi- prefix indicating a noun is metaphorical, as in throwing the xi-baby out with the xi-bathwater

Mark Enslin

stimp- touching a sore to see if it hurts

embark- preventing a project by fervent discussions of potential objections

explurgitofloxk- a serious, well-modulated filibustering vomit

Eric Hiltner

zeap- almost a sneeze

zobot- zombie robot

teep- anti-tech subversive

pliart- a unit of force when using pliers

bleer- obnoxious and overused stare



peevate- golden showers; to urinate upon another's body  
tarom- a place where tarot cards are read  
blamot- one who blames him- or herself  
kabor- a chipped tooth that's beginning to rot  
donter- antiwant

Dylan James

smoople- a friendly exchange unit  
pastu- greeting indicating resumption of friendship as if no time has passed  
strunth- to fall off a cliff  
samiss- a flat blue landscape in dream

Loba Chudak

numpfgrumec- greeting one another by tenderly rubbing each other's noses

R Becca Songbird

shirf- to avoid the eyes of people in an elevator or on a bus  
cosh- the sound of sinking in mud up to your ankles  
haloic- describes the happy state of exhaustion occurring after a day spent naked in sun  
lunsequo- the feeling when you can't concentrate on anything because you're sexually attracted to someone in the room

Sigfried Gold

momariant- possessing sublime beauty almost unnoticeable due to its proximity to a more ostentatiously beautiful thing

Maria Silva

straflict- strategies to deal with conflict  
guacala!- quick expression to prevent children from getting shocked by sticking things into electrical outlets  
chiblusk-- the expression of surprise, fear and uneasiness that North Americans have when Latino/as salute them with a kiss on the cheek

Hannah Dolata

bleent- used to describe love for or between guinea pigs  
tuslin- to walk, skip, gallop, sing, oblivious to everyone else  
bontulyp- fear of farts  
clidnt- the candy that you always eat with your Grandpa

Larry Richards

slumbo- pleasure arising from boredom  
slivery- a place for silver-producing materials  
forework- rituals prior to work

timeslew- many clocks operating simultaneously, each with different synchronizations

fo - (conj.) not if

tist - (v.) place in the now

(prep.) of the now

ast- (conj.) and it

figgle- to finagle by wiggling

matulate - (v.) to squash under a mat

(n.) a large mat with a handle

Marianne Shaneen

shnorgish- the persistent heaviness when one is unable to come out of a deep sleep

hushush- the often painful feeling of being attached to and surrounded by a dream one has had the previous night

memvation- a continuously present feeling of being inspired by someone that you rarely see

Zon Wakest (8 years old)

fin- the feeling of late at night

ginsoga- not to worry about things

chince- shoes that don't fit

chees- not to be cared for

noox- short for nuclear bombs

naana- banging on the door

lapea- a thing without a name

olixa- dead spirits

Eddie Nix

rhwilord- 1. one who believes she is being repressed; 2. a white coral found between the teeth

fluprinate- to repeat gurgly sounds loudly while others are watching TV

bupliptinome- device for measuring the rhizomatic influence affecting a given society

kraspird- with the consistency of sperm

sbuntip- the series of noises made immediately preceding orgasm

zyntax- a new drug to help bring endings to relationships

expracricupe- 1. to spit out things you have not eaten; 2. to start a car by rubbing melon in the carburator

sunblonp- the tool used by the man in Navajo prophecy who would stop the electricity

fraschish- a future republican state of mind entered into by plugging the penile gland into a toaster

Jonathan Chance yollinupping- hugging stone, trees, water, while yodeling  
fromby- 1. memorial staff carved with names in dedication to a friend; 2. love-  
making position (alt. frombe)

Aaron Loeb

blifter- blanket lifter

blarm- a warm blizzard

crun- crawling to a run

Anon.

flountain- act of water flying from a source into or onto something else

expite- to take away spite

snickle - to laugh/giggle with mal intent

week- collective or individual I

smec- to commit to a relationship between two or more people

spynd- used to describe a relationship between 2 people where smec is made and kissing occurs but one or more of the people involved is/are not really sure of the future of the relationship

--

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192. **KENT JOHNSON**

***Re: Listics***

Sat 11 Jan 1997

Dear Mark:

What do you insinuate or innuate by insinuendo?

Kent

On January 11, Mark Weiss wrote in reply to my message below:

How about "insinuendo?"

At 02:45 PM 1/11/97 +0600, you wrote:

>Miekal And's posting on The Internaltional Dictionary of Neologisms,

>compiled by Xexoxial Editions is wonderful--a wild-minded effort

>very much in dada spirit. The possibilities for extension seem vast:

>In fact, couldn't such a dictionary become the evolving

>archive for a brand new dialect, out of which could arise a whole  
>library of shimmering, hermetic works?  
>  
>Here's an addition to the IDN I'd like to offer:  
>  
>\_melnick\_ \*adj\* Having, displaying, or marked by the qualities of  
>heroism in language. \*v\* In circles of poetry, an entering  
>into words that causes one to think and behave in uncommonly  
>incautious ways.  
>  
>I think this new dialect should be called \*listics\*.  
>  
>  
>Kent  
>  
>

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### 193. **Miekal And** *neologism redux*

Sat 11 Jan 1997

I forgot to mention that there is a downloadable version of the original hypercard version of the International Dictionary of Neologisms that we distributed in the late 80s before the advent of the web. It is at Marius Watz's Computer Generated Writing Page.

http://www.hok.no/marius/c-g.writing/ It will require Hypercard 1.2  
or better to activate. M And

--

#####

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<http://net22.com/qazingulaza>

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194. **Ward Tietz**  
*Romansh & dialects*

Sat 11 Jan 1997

Romansh, the Swiss language that's spoken in the canton of Grison, around St. Moritz, has been making somewhat of a comeback in the last few years. I heard

on the news a few days ago that there's now a Romansh newspaper. In setting up the paper they were very particular about not favoring one dialect over another; each edition contains articles written in the language's five idioms.

Ward Tietz

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195. **Rachel Loden**

***Re: True North***

Sat 11 Jan 1997

---

John E. Matthias wrote:

*Stephanie Strickland's \_True North\_, the first winner of the Ernest Sandeen Poetry Prize, will be published next week by the University of Notre Dame Press. I think the book will be of great interest to readers on the list.*

[snip]

*Sections of this book dealing with the life and physics of Willard Gibbs were chosen by Barbara Guest for the Poetry Society of America's 1996 Alice Fay Di Castagnola Award.*

I've been asked to make a small correction: Barbara Guest saw about half of the entire manuscript, parts of all the sections, not the Willard Gibbs poems in isolation. She chose it as a manuscript-in-progress.

Rachel Loden

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196. **Ron Silliman**

***La Maman et la Putain***

Sat 11 Jan 1997

---

Tom et al,

The entire script (in French) of Jean Eustache's *La Manan et la Putain* is on the web at:

<http://www.worldnet.net.80/~mannoni/putain.html>

It's a well done site and I was surprised at how straightforward the French looks (as in "I can almost read that").

Wearing black sweat trousers, a red pseudo "long john shirt" under a deep purple Vanstar sweatshirt, which is what I usually wear in the mornings before I dress for work or whatever. Funky old docker shoes, nice wool sox.

Ron

>Date: Fri, 10 Jan 1997 08:24:31 CST  
>From: [REDACTED]  
>Subject: Eustache  
>  
>I think I looked in the Facets catalogue for Eustache a couple of  
years  
>ago and didn't find anything.  
>  
>I knew he died young; his other (first) feature was about dropout  
>teenagers -- juvenile delinquents! (btw, tell Jesse not to worry abt  
>the juice stains). It was good but not preparation for M/W which is  
>really an incredible film.  
>  
>I'll look at the most recent Facets (in DE this weekend) and hope to  
>find something.  
>  
>Tom  
>  
>  
>\*\*\*\*\*  
> Tom Mandel \* 2927 Tilden St. NW  
> Washington DC 20008 \* [REDACTED]  
> vox: [REDACTED] \* fax [REDACTED]  
>\*\*\*\*\*  
>  
>

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197. **KENT JOHNSON**  
*listics*

Sat 11 Jan 1997

---

It seems to me that one of the great things about Mikael And's post on the International Dictionary of Neologisms is that it creates a brand new language-game space: one where signifiers become the willful signified of the dictionary authors' intents. (that signification stuff sounds old-hat--why not invent new words for the whole kittenkabuddle of it). Obviously, a reversal of the dictionary's directions is proposed by Mikael's et.al's project. The possibilities of Mikail's proposal (especially in the hyper-context of this medium) seem exciting to me, but I say this realizing that I may be, as Mark Weiss and Maria Damon seem to imply, innocently insinuating myself into a space where I'm out of place

or over my head? They may well be right, but hail, for waht its worth, to Mikhail and his cabal.

Kent

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198. **robert drake**

**Re: "post lang theory and who's younger than you"**

Sat 11 Jan 1997

---

dan

on the web, the `<pre></pre>` tags can be used to preserve spacing... the trade-off is, the monospaced fonts most systems have available to to display preformatted text are ugly.

you can also use tables to force text to spread out across the page, by specifying th width... define a single cell table and make it really big...

and ov course you could produce broadsides as graphic files--postscript wd be th most efficient, gifs make for long downloads...

any of these solutions can cause problems on-screen, since it's hard to scan if you have to keep scrolling left & right. sometime the solution is to suggest folks print the page, in landscape mode... but i've seen the limitation used to advantage, w/ really wide graphics laid out in panels (almost like comic strips) which force you to scroll and use the progressive display as a narrative device...

w/ ascii, yr stuck with the convention of indenting the subsequent breaks in a long line, which should be standard enough to avoid confusion... but i still remember the college prof i had who insisted that all the linebreaks in *\*howl\**, as it appeared in the norton anthology, were significant--after all, that was a definitive edition...

lbd

wearing longjohns, black sweatshirt, grey sweatpants, ragwool socks & navy watchcap... baby its cold outside

*One limit the internet has on work beyond the norm-spectrum is its more difficult to control spacing, or to get yourself a bigger page/width to work with. It's hard enough to deal with magazines with 8&1/2 by 5&1/2 (yes some mags do work closer to full page size, but these are few and a more expensive format to maintain.)*

*what kind of technology (how can electronic media) be used to give a writer a bigger page to display/transmit work on/with (ironically, one of the best methods for sharing a longer lined poem is the old style broadside). shortening our line shortens our breath, shortens our vision/range. in normal pacific northwest style (i'm in portland OR, where are you?)i'm*

*wearing a fraying aqua plaid wool shirt over a light blue tshirt that says "inspired by actual events", blue jeans and american made sneakers.*

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199. **Brian McHale**

**Re: <\*\*\* NO SUBJECT \*\*\*>**

Sat 11 Jan 1997

---

Can't praise enough Mark Weiss's sensible & informed posting on dialects/standards. This reminds us that it's not ALL ideology: somewhere out there are real "facts" of language behavior, & at some point we've got to take our stand on those. Good to be reminded too of how "layered" everyone's language behavior is. "Hebronics" is a funny idea, but not JUST funny, in view of how deeply Yiddish colors urban (Eastern mainly?) speech varieties. And not just that of Jews, i.e., it ISN'T "genetic." (Or, in Hebronics: "Genetics it isn't.")

Brian

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200. **Miekal And**

**Re: Listics**

Sat 11 Jan 1997

---

One way at Dreamtime that we put neologisms to work is to come up with words for phenomena that have yet to be lexified. One could easily imagine needing words on this PoEtIxZ list for things like:

a voyeuristic facinations with the dress of others

uncodifiable names to poetic movements that are rumoured to exist

the inproportionate ratio of writers to publishers & thus to readers

critical stances that are substantiated by ecologies of language as opposed to academic constructs

professorial authority

the predisposition to forgetting the raw spirit of Logos once a poet becomes tenured, famous or tokenized

the lineage of influences within which the writer places his/her self

books of poetry that have never been opened (C Alexander must have a word for this one)

linguistic phenomena that are synthaethetically beyond words

an easy way to abbreviate L=A=N=G=U=A=G=E



poetries of everyday life

the resolve with which the children of poets decide to become physicans & attorneys

the magnitude to which the proliferation of small press literature will soon exceed the metaphor of the Library of Babel in our lifetime

Miekal

25 below & 2 months till spring & 75 miles from a decent library

--

@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@

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## 201. Charles Bernstein

## Recent Publications

Sat 11 Jan 1997

>Also I really like the

>openposting feeling, that folks are free to publicize readings,

>publications, research projects whatever. On one other list I was on

>there was debate that went on for a couple months about codifying

```
>subject header tags
```

-- says Miekal And, from the land beyond the universities

Personally, I'm sorry to have missed a months-long discussion of subject header tags, but I'm a fairly dull person, or I have a strange sense of humor, or both.

However, I have noticed all together TOO FEW listings of recent publications by list participants. In fact I have been getting books and magazines published by people on this list without seeing any announcements of them on the list. So perhaps this will prompt more such postings: editors, publishers: please send listings of recent publications including ordering information. Individuals: please send information on any new publications.

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203. **Miekal And**  
***Re: H=T=M=L***  
*Sat 11 Jan 1997*



Mike 

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205. **robert drake**

**Re:  $H=T=M=L$**

Sat 11 Jan 1997

---

dan wrote:

>One limit the internet has on work beyond the norm-spectrum is its more  
>difficult to control spacing, or to get yourself a bigger page/width to work  
>with. It's hard enough to deal with magazines with 8&1/2 by 5&1/2 (yes some  
>mags do work closer to full page size, but these are few and a more  
>expensive format to maintain.)  
>what kind of technology (how can electronic media) be used to give a writer  
>a bigger page to display/transmit work on/with...

oops, i fergot-- there's also the `<nobr></nobr>` tag: text between those tags  
will not word-wrap based on screen width...

*What I do for variable spacing, & this is a hack if I ever heard of one,  
is tiny transparent gifs of different pixel widths. You can easily  
create a small catalogue of a couple different sizes & paste in the  
image tags in whatever combination necessary to give you the spacing  
needed.*

*Miekal*

minimally less hacky is the special character "&nbsp;", non-breaking space,  
which has the advantage of displaying properly if someone is reading w/ graph-  
ics turned off (which some reports claim is up to 50% of folks who have to pay  
for their connect time)...

lbd

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206. **Walter K. Lew**

**Re: Gwyn and Mark and Carolyn and Joan**

Sat 11 Jan 1997

---

I half-second Maria on Celan (I wd not want to argue that his achievement  
was "superior" to Oppen's), but I'm mainly posting this as an opportunity to ex-  
press my deep gratitude to Pierre Joris for doing such wonderful translations of  
Celan (as in `_Breathturn_` [Sun & Moon Press]): I don't read German and what  
translations I'd seen before had not convinced me of Celan's greatness, of  
which I am now thoroughly convinced. I've heard that the next volume of trans-  
lations is also due out fr Sun & Moon--when can I expect to order it?



208. **Miekal And**  
**protolistics**

Sat 11 Jan 1997

---

robert drake wrote:

*which reminds of another laborer in the neologos fields, ge(of) huth,  
whose magazine \_th subtle journal of raw coinage\_ has fr years been  
devoted to the new word,*

many of Ge(of)'s words are in the dictionary complete with definitions. One other to mention in this vein is Michael Helsem of Dallas, TX who has more than a couple hundred words in the dictionary, each exquisite in their crystalline forms.

humming thusly, miekal

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209. **Loss Glazier**  
**Re: H=T=M=L**

Sat 11 Jan 1997

---

For folks who come from a graphics or a typesetting software background, HTML is about as imprecise as it gets. Like trying to make justified margins with a manual typewriter - and that's not really an exaggeration at all.

But you could "fix" your work. As if you freeze-dried it or placed dried flowers in a clear plastic seal. That is, take a picture of it (gif) or use a more graphically oriented reader (Adobe Acrobat?).

One supposes that the technology will advance. But if you think of it, it may be the unfixability that makes it workable. The pages come across to so many different machines with so many different parameters maybe in large part because the fit is sloppy and it will push, pull and give.

Basically, HTML IS a very primitive markup scheme. And the economic reality is that there hasn't been a motivation for mark-up that has any degree of accuracy. The much-touted HTML+ offers more and we're all grateful for that but realistically it's not a LOT more, wouldn't you agree? I mean, who here has given much thought to SGML (the 'authoritative text' version of HTML) and where will we find the creator of VPML (visual poetry markup language)? (Here I'm only dreaming)

If we want such things I think we may have to invent them ourselves. Otherwise ... (You know I always wondered why it wasn't a standard feature of basic word processing programs to type at any angle you wanted.)

-----  
At 01:24 PM 1/11/97 -0500, you wrote:

>dan wrote:  
>>One limit the internet has on work beyond the norm-spectrum is its more  
>>difficult to control spacing, or to get yourself a bigger page/width to work  
>>with. It's hard enough to deal with magazines with 8&1/2 by 5&1/2 (yes  
some  
>>mags do work closer to full page size, but these are few and a more  
>>expensive format to maintain.)  
>>what kind of technology (how can electronic media) be used to give a writer  
>>a bigger page to display/transmit work on/with...  
>  
>oops, i fergot-- there's also the <nobr></nobr> tag: text between  
>those tags will not word-wrap based on screen width...  
>  
>  
>>What I do for variable spacing, & this is a hack if I ever heard of one,  
>>is tiny transparent gifs of different pixel widths. You can easily  
>>create a small catalogue of a couple different sizes & paste in the  
>>image tags in whatever combination necessary to give you the spacing  
>>needed.  
>>  
>>Miekal  
>  
>minimally less hacky is the special character "&nbsp;", non-breaking space,  
>which has the advantage of displaying properly if someone is reading w/  
>graphics turned off (which some reports claim is up to 50% of folks who  
>have to pay for their connect time)...  
>  
>lbd  
>  
>

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210. **Mark Weiss**

***Re: Listics***

*Sat 11 Jan 1997*

---

How anout "insinuendo?"

At 02:45 PM 1/11/97 +0600, you wrote:

>Miekal And's posting on The Internalational Dictionary of Neologisms,  
>compiled by Xexoxial Editions is wonderful--a wild-minded effort  
>very much in dada spirit. The possibilities for extension seem vast:  
>In fact, couldn't such a dictionary become the evolving

>archive for a brand new dialect, out of which could arise a whole  
>library of shimmering, hermetic works?  
>  
>Here's an addition to the IDN I'd like to offer:  
>  
>\_melnick\_ \*adj\* Having, displaying, or marked by the qualities of  
>heroism in language. \*v\* In circles of poetry, an entering  
>into words that causes one to think and behave in uncommonly  
>incautious ways.  
>  
>I think this new dialect should be called \*listics\*.  
>  
>  
>Kent  
>  
>

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211. **maria damon**

***Re: clothes***

*Sat 11 Jan 1997*

---

woo-woo, as we used to say. what's the occasion?--md

In message <[REDACTED]> UB Poetics discussion  
group writes:

> To hell with a message!  
>  
> I'm wearing a black tuxedo, satin stripe on the pants, single  
> breasted, three button jacket, pleated white shirt with raised collar  
> and a ring tie with a onyx stud, and a collared vest. The shoes are  
> black wing tips (left over from my wedding). I've accessorized with a  
> silver and black Navajo bracelet and two ear studs--one diamond one onyx.  
>  
> No joke.  
>  
> Mike [REDACTED]  
>

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212. **maria damon**

***Re: Recent Publications***

Sat 11 Jan 1997

---

chas b sz:

> However, I have noticed all together TOO FEW listings of recent publications  
> by list participants. In fact I have been getting books and magazines  
> published by people on this list without seeing any announcements of them  
on  
> the list. So perhaps this will prompt more such postings: editors,  
> publishers: please send listings of recent publications including ordering  
> information. Individuals: please send information on any new publications.  
>

at mla i was pleased to see two of my "jewish" essays in print. one,  
"word-landslayt: gertrude stein, allen ginsbeg, lenny bruce," is in People of  
the Book: 30 Scholars reflect on their Jaiwsh identity, ed. Shellley Fisher  
Fishkin and Jeffrey Rubin-Dorsky; and "Jazz-Jews, Jive and Gender: the Ethnic  
Politics of Jazz Argot," in Jews and Other Differences: The New Jewish Cultural  
Studies, edited by the boyarin brothers, daniel and jonathan. also, charles and  
i both had essays in Modern Fiction Studies' special gertrude stein issue that  
came o ut in the fall. the renga-range qabal has some pieces in inter/face, an  
electronic journal. also, thanks to juliana spahr's suggestion, my piece on  
Lenny bruce's obscenity trial and the jewish entertainer as cultural lightning  
rod has finally been accepted --by postmodern culture --after 6 years in limbo  
--and will come out in the january 1997 issue.--it feels funny to do this  
--immodest or something --how 'bout we do it for eachother?--md

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213. **maria damon**

***Re: <\*\*\* NO SUBJECT \*\*\*>***

Sat 11 Jan 1997

---

In message <[REDACTED]> UB Poetics  
discussion group writes:

> Can't praise enough Mark Weiss's sensible & informed posting on  
> dialects/stan-  
> dards. This reminds us that it's not ALL ideology: somewhere out there are  
> real "facts" of language behavior, & at some point we've got to take our  
> stand  
> on those. Good to be reminded too of how "layered" everyone's language  
beha-  
> vior is. "Hebronics" is a funny idea, but not JUST funny, in view of how  
> deep-

> ly Yiddish colors urban (Eastern mainly?) speech varieties. And not just  
> that  
> of Jews, i.e., it ISN'T "genetic." (Or, in Hebrionics: "Genetics it isn't.")  
>  
> Brian

i must say i disagree; the term "genetic" did not refer to biological genetics but to linguistic genealogies; the theory that Black American English (or what ever you want to call it) is fundamentally an appalachian cognate rather than an a west african derivative was, i think, refuted almost as soon as it appeared some years ago (and as i recall, of course foggily so forgive errors) the theory was not advanced by a linguist but by a literary southerner, a neo-agrarian as it were. so far, nielsen and corbin have offered the most interesting insights on this matter.--md  
>

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214. **maria damon**

***Re: Listics***

*Sat 11 Jan 1997*

---

that wonderful word is not original; i heard it in a creepy movie, the ruling class, starring peter o'toole as an innocent who gets turned into a jack the ripper type.--md

In message <[REDACTED]> UB Poetics  
discussion group writes:

> How anout "insinuendo?"

>

>

> At 02:45 PM 1/11/97 +0600, you wrote:

> >Miekal And's posting on The Internalational Dictionary of Neologisms,

> >compiled by Xexoxial Editions is wonderful--a wild-minded effort

> >very much in dada spirit. The possibilities for extension seem vast:

> >In fact, couldn't such a dictionary become the evolving

> >archive for a brand new dialect, out of which could arise a whole

> >library of shimmering, hermetic works?

> >

> >Here's an addition to the IDN I'd like to offer:

> >

> >\_melnick\_ \*adj\* Having, displaying, or marked by the qualities of

> >heroism in language. \*v\* In circles of poetry, an entering

> >into words that causes one to think and behave in uncommonly

> >incautious ways.  
> >  
> >I think this new dialect should be called \*listics\*.  
> >  
> >  
> >Kent  
> >  
> >  
>

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215. **maria damon**

***Re: Listics***

*Sat 11 Jan 1997*

---

i've long used the word "scrunchlings" to describe the delicious gunk left in the pan after a roast; called "debris" i think in new orleans cuisine. also a "splitch" of coffee, just a little bit.

In message <[REDACTED]> UB Poetics discussion group writes:

> Dear Mark:  
>  
> What do you insinuate or innuate by insinuendo?  
>  
> Kent  
>  
>  
> On January 11, Mark Weiss wrote in reply to my message below:  
>  
> >How anout "insinuendo?"  
>  
>  
> At 02:45 PM 1/11/97 +0600, you wrote:  
> >Miekal And's posting on The Internalational Dictionary of Neologisms,  
> >compiled by Xexoxial Editions is wonderful--a wild-minded effort  
> >very much in dada spirit. The possibilities for extension seem vast:  
> >In fact, couldn't such a dictionary become the evolving  
> >archive for a brand new dialect, out of which could arise a whole  
> >library of shimmering, hermetic works?  
> >  
> >Here's an addition to the IDN I'd like to offer:  
> >

> >\_melnick\_ \*adj\* Having, displaying, or marked by the qualities of  
> >heroism in language. \*v\* In circles of poetry, an entering  
> >into words that causes one to think and behave in uncommonly  
> >incautious ways.  
> >  
> >I think this new dialect should be called \*listics\*.  
> >  
> >  
> >Kent  
> >  
> >  
>

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216. **maria damon**

***Re: Listics***

*Sat 11 Jan 1997*

---

miekal A, you know i adore you and cherish our collaborations but do i detect a needlessly rigid opposition between "creativity" and "professoriality" in the post below? should i get prickly or grin and bear it?--your pal, maria professorina

In message <[REDACTED]> UB Poetics discussion group writes:

> One way at Dreamtime that we put neologisms to work is to come up with  
> words for phenomena that have yet to be lexified. One could easily  
> imagine needing words on this PoEtIxZ list for things like:

>  
> a voyeuristic facinations with the dress of others  
>  
> uncodifiable names to poetic movements that are rumoured to exist  
>  
> the inproportionate ratio of writers to publishers & thus to readers  
>  
> critical stances that are substantiated by ecologies of language as  
> opposed to academic constructs  
>  
> professorial authority  
>  
> the predisposition to forgetting the raw spirit of Logos once a poet  
> becomes tenured, famous or tokenized  
>  
> the lineage of influences within which the writer places his/her self  
>

> books of poetry that have never been opened (C Alexander must have a  
> word for this one)  
>  
> linguistic phenomena that are synthaethetically beyond words  
>  
> an easy way to abbreviate L=A=N=G=U=A=G=E  
>  
> poetries of everyday life  
>  
> the resolve with which the children of poets decide to become physicans  
> & attorneys  
>  
> the magnitude to which the proliferation of small press literature will  
> soon exceed the metaphor of the Library of Babel in our lifetime  
>  
> Miekal  
>  
> 25 below & 2 months till spring & 75 miles from a decent library  
>  
>  
>  
>  
>  
>  
> --  
> @#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#  
> Dreamtime Village website: <http://net22.com/dreamtime>  
> QAZINGULAZA: And/Was/Wakeest website:  
> <http://net22.com/qazingulaza>  
> e-mail for DT & And/Was: [REDACTED]  
>

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## 217. Pete Landers

**Re:  $H=T=M=L$**

Sat 11 Jan 1997

use a table! check my site to see how this is done...

<http://www.frontiernet.net/~landers/poetry.html>

Pete

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218. **Dave Zauhar**

***Philip K. Dick and the SF Renaissance***

Sat 11 Jan 1997

---

SF in this case meaning San Francisco and not science fiction Yesterday I was talking to a friend who's a science fiction nut, and he asked me if I had ever heard of poets named Robert Duncan and John Spicer. I said, sure, only it's Jack Spicer, why? and he said that he recently read in an old PKD fanzine that Dick once shared an apartment with two poets named Duncan and Spicer. Is this true? Is this common knowledge? This is interesting to me because Spicer and Dick have both asserted a notion of writing as something dictated from the outside: Spicer's poet-as-radio is analogous to Dick's idea of getting his words from outer space.

David Zauhar

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219. **steph4848**

***Re: Ebonix***

Sat 11 Jan 1997

---

Before the list(ic) moves too far into new places, thank you for all the responses to my post.

Cheers,  
Stephen Vincent

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220. **DS**

***no long johns down under***

Sat 11 Jan 1997

---

yesterday was so windy had to wear an anchor, but today i wear a t-shirt & lavalava & am mid argument about weather to go sailing or to the beach  
dan

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221. **shoemakers**

***Re: Listics***

Sat 11 Jan 1997

---

flawdacity=the 2am courage to send into cyberspace after a too-long day at the computer thoughts that you know will not seem so intelligent and/or interesting in the morning



223. **maria damon**

***Re: no long johns down under***

Sat 11 Jan 1997

---

In message <[REDACTED]> UB Poetics discussion group writes:

> yesterday was so windy had to wear an anchor, but today i wear a t-shirt &  
> lavalava & am mid arguement about weather to go sailing or to the beach  
>  
> dan  
>

listen weissenheimer, some of us are facing 14 below zero on a daily basis here in the vast north country fair, where the winds hit heavy on the borderline. the only thing we can do for fun is hang over the keyboard hoping for a good msg fro

m poetix. what's a lavalava anyway, any relation to jetskis?--md

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224. **maria damon**

***Re: Philip K. Dick and the SF Renaissance***

Sat 11 Jan 1997

---

In message <v01530501aefdd3de00a6@[204.171.146.80]> UB Poetics discussion group writes:

> SF in this case meaning San Francisco and not science fiction  
> Yesterday I was talking to a friend who's a science fiction nut,  
> and he asked me if I had ever heard of poets named Robert Duncan and John  
> Spicer. I said, sure, only it's jack spicer, why? and he said that he  
> recently read in an old PKD fanzine that Dick once shared an apartment with  
> two poets named Duncan and Spicer.  
> Is this true? Is this common knowledge?

this is true and it is as common knowledge as anything about spicer and duncan.

actually i think he was the roommate of one (duncan?) while the other was hanging out, that is i don't think spicer and duncan ever lived together, but here's where kevin killian can step in and provide les faits durs. paul goodman too was in that circle; a few years ago i was convinced that goodman was about to undergo a bit huge resurgence of interest from american studies and cultural studies types but history has proved me wrong so far. maybe in another few years, when someone realizes that the 50s had its intellectuals as well as its wildmen.



- > This is interesting to me because Spicer and Dick have both
- > asserted a notion of writing as something dictated from the outside:
- > Spicer's poet-as-radio is analogous to Dick's idea of getting his words
- > from outer space.
- >
- > David Zauhar
- >

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225. **Gwyn McVay**

***Re: no long johns down under***

*Sat 11 Jan 1997*

---

Maria, a lavalava is a kind of lamplamp that's very enlightening if you're plugged in to the right level of consciousness...

bloop,  
Gwyn

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226. **maria damon**

***Re: no long johns down under***

*Sat 11 Jan 1997*

---

In message <[REDACTED]> Gwyn McVay writes:

- > Maria, a lavalava is a kind of lamplamp that's very enlightening if
- > you're plugged in to the right level of consciousness...
- >
- > bloop,
- > Gwyn

ah..i forgotgot. sorry we didn't meet at mla. does anyone have anything to say about any events other than the riding panel? how bout the live white boys' panel? how bout the readings? i myself saw walter lew, kimiko hahn and heinz insu fenkl read and enjoyed it. i'd never seen kimiko or met heinz, both of whose work i liked a lot. walter read his old stuff from the early 70s which was a treat, i hadn't heard those poems for almost 20 years and they were yummy.

also saw susan schultz, bob perelman and steve dickison there, as well as kathy crown, organizer of the rutgers splash, and julie chang, whose article on asian american poetry in MELUS is quite good. saw ben friedlander on the panel i "presided" at, the jewish cultural studies panel on nomadism exile diaspora, he gave a wonderful close reading of a levinas lecture on "promised land or

permitted land" which was a tight, crafted, self-sufficient world of argumentation through careful language. kinda like a poem, duh... and i met his father too. and carla b was there too. saw arthur sabatini who told me about the panel on slams, which i couldn't attend but wisht i woulda (as they say here). any other takers?--md  
>

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## 227. **robert drake**

### **Re: listics**

Sat 11 Jan 1997

---

*It seems to me that one of the great things about Mikael And's post on the Internalational Dictionary of Neologisms is that it creates a brand new language-game space: one where signifiers become the willful signified of the dictionary authors' intents. (that signification stuff sounds old-hat--why not invent new words for the whole kittenkabuddle of it)...*  
Kent

which reminds of another laborer in the neologos fields, ge(of) huth, whose magazine \_th subtle journal of raw coinage\_ has fr years been devoted to the new word, generally presented in their freshminted forms & undefined... and in that vein:

anticdote  
construsion  
exceptions  
farward (or farword)  
inchantation, inchantatory  
manifeisto  
poetential  
refision  
scatterlogical  
trancelate  
terristory

asever

lbd

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228. **David Bromige**  
*etymology or the study of insects*  
Sat 11 Jan 1997

---

"listen weisenheimer." i love it when a dame on the list tawks tuff!

& quotes dylan. listen, a lavalava is (1)more of an eruption than you'll ever want to witness

(2)a shy person asking the way to the washroom

(3) a skirt a man can wear when it gets tropical enough

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229. **David Bromige**  
*listics*  
Sun 12 Jan 1997

---

could we not enhance the meaning of a word by showing its employment in a sentence? For example,

surfered,

as in,

she surfered from minstrel tramps and dislikes of her.

Example two:

sweatheat,

as in,

she scathed her sweatheat's mane in the already defacted tunk.

Example three:

heavely,

as in,

Mother drank heavely.(or. Mother never drank heavely).

Example four:

werter, and gridated,

as in,

This werter never gridated collage.

Example five:

spanrods,

as in,

Tow moanratic spanrods.

Example six:

ares,

as in,

Two cystals danegeld from here ares.

\*\*\*\*\*

++++++

\*\*\*\*\*

For fellow insomniacs at the ends of their tethers (otherwise i'd be reading Habermas on Hegel along with the people who can sleep), let me suggest another game: look for potentially interesting pairings on whatever bookshelves (or portions of the floor) within easy view from where you sit at yr computer.

E.g.,

Leonard Simon's \_Dissociated States\_ along with Francois Dominique's publication \_Quatre poetes chinois\_

Example two: Vallejo's \_Trilce\_ (the Eshleman tr.) along with Tony Lopez, \_Negative Equity\_

Example three: Auden, \_A Certain World\_ along with Susan Gevirtz, \_Domino: point of Entry\_

Example four: Ouspensky's \_Tertium Organum\_ along with George Lakoff, \_Women, Fire and Dangerous Things\_

Example five: Piaget, \_The Child's Conception of Movement and Speed\_ with Augustine, \_Confessions\_ tr by Rex Warner.

Example six: Grenier, \_Burns Night Heard\_ along with Ovid's \_Metamorphoses\_ tr by Horace Gregory.

Contemplating these pairings, I think again how arbitrary pairings can feel. Why this one and not that? Doesn't the gevirtz yearn to be next to the augustine? and isn't that reciprocal? Doesn't the lakoff hanker after the grenier, the grenier after the vallejo? What if ouspensky and leonard simon were stranded together by bad weather in a distress-rate hotel nr the airport in denver--would opposites pressured by propinquity seize opportunity?

i'm afraid none of my pairings is remarkable enough to be what i was looking for. Of course Beckett's \_Worstword Ho\_ is beside Kafka's \_Parables\_. Other people's bookshelves would be a lot more entertaining.

well that inched me a little closer toward sleep. you come, too. the words are ugly, dank and cheap. we are having them replaced with lively, bark and leap. that is our error. they should be replaced with lulling, narc (otic) and deep(end-able). if i die before i wake savor the garlic on my steak. db

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230. **DS**

*to whoever who recommended power*

Sun 12 Jan 1997

Thankyou,

i am greatly enjoying 'The Goldbug Variations'

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## 231. Miekal And

**neuraListics**

Sun 12 Jan 1997

wrote:

*miekal: so nice to see you again in these parts, partner!...*

*best,*

joe

& I've been feeling so isolated in my little ivory tower all these years. Actually the tower is more likely made out of mud, bird feathers, tumeric, echinacea seed cones, handmade paper, old copies of L=, broken glass, recycled time machine parts, disconnect notices, soiled lingerie,

and a

periscope

for spying on new visitors

Miekal

Mr B has just informed me of my improper use of attachments. I apologize to anyone whose mailsystem got clogged.

as

in

they

clog id thur way cyberly w/hndsght

--

@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@

Dreamtime Village website: <http://net22.com/dreamtime>

QAZINGULAZA: And/Was/Wakeest website:



Dreamtime Village website: <http://net22.com/dreamtime>  
QAZINGULAZA: And/Was/Wakest website:  
<http://net22.com/qazingulaza>  
e-mail for DT & And/Was: [REDACTED]

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234. **Miekal And**  
***whereas, merely lent the theme***  
*Sun 12 Jan 1997*

---

felokalendria-- voyeuristic fascinations with the dress of others  
qrasificordon--uncodifiable names to poetic movements that are rumoured to exist  
zpeg-the inproportionate ratio of writers to publishers & thus to readers  
ecosophy-critical stances that are substantiated by ecologies of language as opposed to academic constructs  
professorial authority-professorial authority  
prehistorlection-the predisposition to forgetting the raw spirit of Logos once a poet becomes tenured, famous or tokenized  
zeme-the lineage of influences within which the writer places his/her self  
papwrath-books of poetry that have never been opened (C Alexander must have a word for this one)  
(!=?)- linguistic phenomena that are synthaethetically beyond words  
ultex- an easy way to abbreviate L=A=N=G=U=A=G=E  
urlip-poetries of everyday life  
pocognik-the resolve with which the children of poets decide to become physicians & attorneys  
blent- the magnitude to which the proliferation of small press literature will soon exceed the metaphor of the Library of Babel in our lifetime  
David Bromige rites:  
could we not enhance the meaning of a word by showing its employment in a sentence?  
Hoarse with fashion, felokalendria preoccupied theory mottled there for once more urlip. As youthling I learnt ultex as urliptoid & why not? Inspisered by self-same zeme, my 20 titles in this genre suffered fingerless papwrath in the blent, narry blent I immodest. By then as all ways qrasificordon denatured pocognik

son's muse songs. Where ecosophy & professorial authority (!=?) one node at a distance, my days with prehistorlection continue into my grayness.

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235. **Pierre Joris**

**Re: Gwyn and Mark and Carolyn and Joan**

Sun 12 Jan 1997

---

Walter K. Lew wrote:

>

> I half-second Maria on Celan (I wd not want to argue that his  
> achievement was "superior" to Oppen's), but I'm mainly posting this as an  
> opportunity to express my deep gratitude to Pierre Joris for doing such  
> wonderful translations of Celan (as in \_Breathturn\_ [Sun & Moon Press]): I  
> don't read German and what translations I'd seen before had not convinced  
me  
> of Celan's greatness, of which I am now thoroughly convinced. I've heard  
> that the next volume of translations is also due out fr Sun & Moon--when can  
> I expect to order it?

Walter -- thanks for the kind words -- right now working on intro to next volume of Celan(THREADSUNS) which is slightly behind schedule (my fault) but should be out later this year. BREATHTURN, btw, so Douglas Messerli told me yesterday, is being reprinted right now & shld thus be available again soon. --  
Pierre

--

=====

pierre joris 6 madison place albany ny 12202  
tel/fax [REDACTED] email: [REDACTED]  
<http://writing.upenn.edu/epc/authors/joris/>  
<http://www.albany.edu/~tm0900/nomad.html>

-----

Every poem is the anti-computer. Even the one  
written by the computer.

Paul Celan

=====

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236. **Rachel Loden**  
***the secret life of books***  
Sun 12 Jan 1997

---

David Bromige wrote (in part):

*Contemplating these pairings, I think again how arbitrary pairings can feel. Why this one and not that? Doesn't the gevirtz yearn to be next to the augustine? and isn't that reciprocal? Doesn't the lakoff hanker after the grenier, the grenier after the vallejo? What if ouspensky and leonard simon were stranded together by bad weather in a distress-rate hotel nr the airport in denver--would opposites pressured by propinquity seize opportunity?*

I'm so happy to hear that I'm not the only one loopy enough to have thought of something like this. At sixteen, with a huge stack of books next to my bed, I used to worry about how *Our Lady of the Flowers* would *\*feel\**, lying under, say, *The Artaud Anthology*. Was it a good idea for *Kulchur* 17, with Robert Indiana's "DIE" on the cover, to be next to (the somewhat tender) *Kaddish*? Things like that. Oh, to be young again. Now I am so cavalier: what is *The Scum Manifesto* (a true curio) doing next to *\*anything\**, let alone *The Beat Generation* and the *Angry Young Men*? What an insensate brute, what a real Bluto I've become.

Wearing: shall I be the first on the list to admit to wearing a dress? Blue cotton, thin from too many washings. Tatami sandals. A second first (in the admissions dept.): plain gold band.

Rachel Loden

[↑ Contents](#)

237. **Miekal And**  
***bp & the allness of poetryics sensate***  
Sun 12 Jan 1997

---

I've been a might out of touch out here in Packerland & am wondering what sweet & generous tidbits there might be on the web per bp Nichol afterlife. & has Martyrologies come out in something under one cover & likewise has his visuals / his soundsongs been compedulated? (caution: if we get on the long-poem thread i will never shutup) & terribly present I wonder what the 1997 rendition of the 60s mimeo revolution that bp was ganglialy in the midst of?

Miekal wondering how he will ever survive superbowlmania

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Transhuman Terminology Sub-Page--

<http://www.aleph.se/Trans/Words/>

Root knowledge : The need for

neologisms--[http://www.uio.no/~iroggen/Root\\_knowledge.html](http://www.uio.no/~iroggen/Root_knowledge.html)"

& with luck the hypertext verion of our own 3000 word Internalational Dictionary of Neologisms should be up at our site in the next couple weeks. Still time to get those words listed!

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240. **Miekal And**

***Re: Recent Publications, Hebronics, & Neologisms***

*Sun 12 Jan 1997*

---

Zeena Parkins is an incredible musician & I highly recommend her work, have scene her perform with zorn, frith, cartwright & if memory serves me I might even have seen her do something in the same noisy show as Bruce Andrews at the improvisation series at the old Anarchist Switchboard on 7th St. Guess Bruce isnt listening to corrrrrrect me if Im wrong.

Miekal And

The Driftless Academy of Botanical Apparitions

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241. **maria damon**

***Re: Listics***

*Sun 12 Jan 1997*

---

And rites:

- > I was digging thru my archives & thru the wonders of electro
- > 'pataphysics I have rematerialized this very telling photo of Maria
- > Professorina at Age 6. I have attached it as a GIF file, which is
- > viewable with photoshop on the mac & many windows formats. Suitable for
- > framing.
- >
- > miekal

you rat! you know i don't have the technology to see what yr saying about me!  
no fair!==md

[↑ Contents](#)

242. **maria damon**

***Re: etymology or the study of insects***

Sun 12 Jan 1997

---

>

> (2)a shy person asking the way to the washroom

>

i like this one best, oh red-suspended one.

[↑ Contents](#)

243. **Miekal And**

***Having trouble with what to say in your next book?***

Sun 12 Jan 1997

---

Having trouble with what to say in your next book?

By the beneficent grace of the esteemed Amendant Hardiker it is now possible to push one button & create a new book in an unique language ever 4 hours. The PATALITERATOR is a clunky, smoke-spewing language generator created in 1985 for the Macintosh computer. Anyone with a minimal knowledge of hypertalk can tweak this little hummer to their heart's delight. All speech fragment fields are fully editable. Hypercard 1.2 or better is required to operate it, no prior training necessary. The file is 55k in length & can either be requested via email or send a Macintosh floppy & an SASE to:

Xerbudox TechNeologies

Rt 1 Box 131

LaFarge, WI 54639



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244. **maria damon**

***Re: listics***

Sun 12 Jan 1997

---

to rachel and david b: i've often noted the quaint pairings that come from my having been almost strictly alphabetical in my organizing my bookcases. foucault and st francis have to make conversation, st bonaventure, black elk and boone&cadden's "engendering men," and best of all, dante and damon. james clifford next to lucille clifton, thom gunn next to jessica hagedorn, genet next to dizzy gillespie. a wonderful party!

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245. **Miekal And**  
**sound poetry web site**  
*Sun 12 Jan 1997*

---

Narrative as Genealogy: Sound Sense in an Era of  
Hypertext by Larry Wendt

<http://cadre.sjsu.edu/switch/sound/articles/wendt/nghome.htm>

in excerpt from the home page:

"In the late nineteen sixties, a group of Swedish artists working as 'The Language Group' of a recently re-organized chamber music society, known as Fylkingen along with members from the Literary Unit of the Swedish Broadcasting Corporation, began producing a new kind of literary work for the tape recorder. It was a form of language art realized solely for the audio domain -- either projected from a loudspeaker, from the radio or in some similar sonic performance venue. In the early nineteen sixties, Fylkingen began to introduce Sweden to all kinds of artistic experimentation contemporary to the times such as concrete poetry, FLUXUS, electro-acoustic music, what eventually became known as performance art, and ways of working which were called 'borderline transgressors' since they were not easily categorized as being in any one particular field of art. "

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246. **amato**  
**Re: Listics**  
*Sun 12 Jan 1997*

---

hey maria, you look CUTE...

miekal: so nice to see you again in these parts, partner!... how about (b/c i like puns as much as rick powers in \_goldbug\_)

"gift"

to mean

"unauthorized display of gif (or equiv.) files"

as in

"maria was gifted"

or

"miekal gifted maria [professorina]"

or

"i'll gift you, my pretty"  
(((we can also make application to the new  
new  
new hacker's dictionary...  
///  
best,  
joe

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247. **amato**

***Re: the secret life of books***

*Sun 12 Jan 1997*

---

rachel, ditto on the plain gold band, thanx for that!...

a most disturbing (for me) alphabetical pairing was endo and ellis (i was looking for endo)... which led me to pick up \_american psycho\_... after a few minutes on one knee there in the bookshop, i was (to put it mildly) more than a bit stunned by the brutality of this latter...

anyway...

best,

joe

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248. **Tom Beard**

***Re: to whoever who recommended power***

*Sun 12 Jan 1997*

---

DS wrote:

>

> Thankyou,

>

> i am greatly enjoying 'The Goldbug Variations'

Just seconding Dan's thanks. It's a wonderful hybrid of \_Godel, Escher, Bach\_ and \_The Name of the Rose\_ - I was lucky to pick it up for \$5 at a discount shop on Ponsonby Road, since I haven't seen it in the major bookshops.

Tom.

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249. **maria damon**

***Re: Listics***

*Sun 12 Jan 1997*

---

yikes guyzies, you sure know how to work a girl's paranoia.--md

In message <[REDACTED]> UB Poetics discussion  
group writes:

> hey maria, you look CUTE...

>

> miekal: so nice to see you again in these parts, partner!... how about

> (b/c i like puns as much as rick powers in \_goldbug\_)

>

> "gift"

>

> to mean

>

> "unauthorized display of gif (or equiv.) files"

>

> as in

>

> "maria was gifted"

>

> or

>

> "miekal gifted maria [professorina]"

>

> or

>

> "i'll gift you, my pretty"

>

> (((we can also make application to the new

> new

> new hacker's dictionary...

>

> ///

>

> best,

>

> joe

>

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250. **Jordan Davis**  
***Re: the secret life of books***  
*Sun 12 Jan 1997*

---

Thank you David and Rachel for bringing this up just as I'm repairing my bookshelves. No matter what interloper may show up elsewhere (say Valery Ois-teanu between Doug Oliver and Frank O'Hara) I can rest confident that Rimbaud Rilke and Ritsos will be carousing until the house falls down

Jordan

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251. **Thomas Bell**  
***Re: neologism redux De Basis***  
*Sun 12 Jan 1997*

---

There is also a list of words I could live without ever hearing again. There is also a language perverted by the media.

De Basis List

liberal (thanks to George Bowering a few months ago)  
dysfunctional  
new age  
cyber  
pewter mugs  
age, ism or post-age  
PC, pro, aunti  
Power Jams  
based on the real-life story

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252. **dbkk**  
***the Mina Loy effect***  
*Sun 12 Jan 1997*

---

Small Press Traffic presents

\_Becoming Modern: The Life of Mina Loy\_  
a talk by Carolyn Burke

Friday, January 17, 7:30 p.m.

Small Press Traffic's \_Talk Series\_ continues with this presentation by Carolyn Burke, who will discuss her new biography of the enigmatic modernist poet Mina Loy, and discuss as well the travails of her twenty-year research project,



over four continents, on the trail of Loy. London-born Mina Loy (1882-1966) was the intimate of William Carlos Williams, Marcel Duchamp, Gertrude Stein, Ezra Pound, Joseph Cornell, Marinetti, Djuna Barnes and Man Ray; yet despite her genius, beauty and pizzazz she has--until quite recently--been almost forgotten, except for a few dedicated <sup>3</sup>Loy<sup>2</sup>-alists. Her biographer, Carolyn Burke, holds a Ph.D. in literature from Columbia and is well known for her translations and critical work on post-modern French feminisms, particularly Irigaray, Cixous, Kristeva. A native of Australia, she now splits her time between Santa Cruz and Sydney.

New College Theater  
777 Valencia Street, SF  
\$5

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253. **Miekal And**  
**Re: News !**

Sun 12 Jan 1997

---

| OTIS RUSH -

aw shucks! no chris mann?

mA

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254. **dbkk**  
**The Retallack Effect**

Sun 12 Jan 1997

---

I've been thinking about Joan Retallack stunning audiences at the MLA. She stunned audiences too when she read in San Francisco this season for Small Press Traffic--but in a totally positive way. Many of the people in the audience were not familiar with her work, and hardly any had heard her read before. Those who knew her work only by reading it were, I think, forced into a new reading of it by the dynamism of her performance.

The audiences this past year at Small Press Traffic events have been a dream come true--large, supportive, and enthusiastic. But there was an extra thrill to those readings where the audience was taking a risk in coming to see readers they were unfamiliar with--and feeling a sense of payoff, the excitement of a new discovery. When the Canadian poets Erin Moure and Lisa Robertson read, there was a sense of magic in the air. I think we're all shocked when we go hear something new and actually like it, actually feel an opening to new possibilities.

While it's vital to support one's immediate community, it's so easy to get into the rut of only hearing the same sorts of work over and over again. When Joan read--when Lisa and Erin read--and when Kenward Elmslie read Friday night--I got floods of compliments about their readings, so many that I felt embarrassed: I wish I could be as good as they are, at reading, at transforming an audience.

By the way, the first time I ever read in public was at a group reading at the MLA. It was the late 70s and there were like 200 people in the audience, and I wore white painters pants, the kind with the loops on the outer thighs.

Dodie

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255. **maria damon**

***Re: The Retallack Effect***

*Sun 12 Jan 1997*

---

dodie rites

> I've been thinking about Joan Retallack stunning audiences at the MLA. She  
> stunned audiences too when she read in San Francisco this season for Small  
> Press Traffic--but in a totally positive way. Many of the people in the  
> audience were not familiar with her work, and hardly any had heard her read  
> before. Those who knew her work only by reading it were, I think, forced  
> into a new reading of it by the dynamism of her performance.

>

i've only heard her read once, that time at orono (when you read too) and was  
magicked just as you describe. i also love her on the page. what did we do to  
deserve such pleasure?--maria d

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256. **David Bromige**

***fetal poetics (a consequence of plain gold bands)***

*Sun 12 Jan 1997*

---

my 32-y-o son had to grow up in a house permeated with poets & nonetheless  
attends KSW & other vanc'r readings. he used to write wonderful letters when  
he was stalled in some shutdown harbor during his shrimpboat months, but if  
he continues to write, i dont get to read it.

my 14-y-o daughter lives in-house & writes poetry. she enjoys giving readings at  
which she is very good & i've availed myself of her talents a couple times (she  
reads the straight lines above the lines in "Lines" {HOHKong}). The phrases that  
escape her during wake-up calls are family treasures but she wouldnt thank me

for sharing. One thing she said age 4 sticks in my mind: "the lamp is a suitcase." I think the 'pataphysicist poet Opal L. Nations was visiting at that time.

myself did not lisp in numbers but did ask age 3 for another ham sandwich, this time w/o any bread & butter. the cognitive has remained my toy park. db

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257. **Charles Alexander**

***Re: the Mina Loy effect***

*Sun 12 Jan 1997*

---

Dear DBKK

Are these small press traffic talks being taped/transcribed & somehow made available?

thanks,

charles

At 10:38 AM 1/12/97 -0800, you wrote:

>Small Press Traffic presents

>

>\_Becoming Modern: The Life of Mina Loy\_

>a talk by Carolyn Burke

>

>Friday, January 17, 7:30 p.m.

>

>Small Press Traffic's \_Talk Series\_ continues with this presentation by

>Carolyn Burke, who will discuss her new biography of the enigmatic

>modernist poet Mina Loy, and discuss as well the travails of her

>twenty-year research project, over four continents, on the trail of Loy.

>London-born Mina Loy (1882-1966) was the intimate of William Carlos

>Williams, Marcel Duchamp, Gertrude Stein, Ezra Pound, Joseph Cornell,

>Marinetti, Djuna Barnes and Man Ray; yet despite her genius, beauty and

>pizzazz she has--until quite recently--been almost forgotten, except for a

>few dedicated <sup>3</sup>Loy<sup>2</sup>-alists. Her biographer, Carolyn Burke, holds a Ph.D. in

>literature from Columbia and is well known for her translations and

>critical work on post-modern French feminisms, particularly Irigaray,

>Cixous, Kristeva. A native of Australia, she now splits her time between

>Santa Cruz and Sydney.

>

>New College Theater

>777 Valencia Street, SF

>\$5

>  
>

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258. **dbkk**

***Dick and Spicer***

*Sun 12 Jan 1997*

---

This is Kevin Killian, returning to list after long Christmas slumber.

David Zauhar wrote, "Yesterday I was talking to a friend who's a science fiction nut, and he asked me if I had ever heard of poets named Robert Duncan and John Spicer. I said, sure, only it's Jack Spicer, why? and he said that he recently read in an old PKD fanzine that Dick once shared an apartment with two poets named Duncan and Spicer . . . Is this true? Is this common knowledge?

This is interesting to me because Spicer and Dick have both asserted a notion of writing as something dictated from the outside: Spicer's poet-as-radio is analogous to Dick's idea of getting his words from outer space."

Dear David, as Maria Damon has told you, this is basically a true tale. Your friend of speaking of the rooming house at 2018 McKinley at Berkeley where Philip K. Dick lived right after graduating from high school. This was in the autumn of 1947. You can find most of the details in various biographies of Dick. Spicer, Duncan, and Dick all lived there at the same time, though in different apartments. For some reason there is no plaque on the building.

I've been writing the life of Jack Spicer for many years & the mystery continues, exactly the mystery to which you allude, how is it that Spicer and Dick in later life came to such similar conclusions about the source of writing! Apparently, when asked to verify that he had known Philip Dick, Robert Duncan denied ever knowing him to Dick biographers. After he was "famous," in the early 60s, Dick wrote a kind of cute letter to Duncan asking if he remembered him, and Duncan wrote back and said, No, which hurt Dick's feelings. Privately, however, Duncan told several people he knew Dick extremely well. So that's another mystery.

Dick was the high school pal of Jerry Ackerman, who became Duncan's boyfriend and was the inspiration for RD's "Venice Poem." At the time of his death, PKD was starting work on a new novel, "The Owl at Midnight," which was to be an semi-autobiographical account of his time at 2018 McKinley and his encounters with Duncan and Spicer and the other roomers at the place. Philip Lamantia lived there too, as did George Haimsohn--who later achieved a fame of his own on Broadway no less, as the author of the camp parody "Dames at Sea." Haimsohn wrote, under a pseudonym, his own account of the period, "The Battle between the Poets and the Painters," which was published in a notorious gay pulp porn paperback called "Carnal Matters." (Robert Bertholf has

acquired a copy of this volume, which is interleaved with photos of young naked boys having sex with each other, for the Duncan archive at the Poetry/Rare Books Collection at U C Buffalo.)

Jack Spicer, who read avidly in science fiction, was familiar with Dick's subsequent work. One of Dick's novels in particular is actually quite startling to those who know Spicer's writing, for it begins at the hot dog stand at San Francisco's Aquatic Park, as do "After Lorca," "Admonitions," and "Lament for the Makers" (all books by Spicer). The name of Dick's book is escaping me now.... is it something like "Counter Clockwise World?" Please, Dick aficionados, help me out here.

I've gone on long enough but you get the general idea.

--Kevin Killian

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259. **steph4848**

### ***Armey, Newt & the Gaitlin Bros***

*Sun 12 Jan 1997*

---

"And the talk, ((phone conversation secretly picked up by a cellular phone conversation scanner between Gingrich, Tom De Lay, Dick Armey, & Newt Lawyer in which they premeditated and orchestrated the attack on the yet unreleased findings of the House Ethics Committee) one of many that day, ended on a light note. After the basic outlines of the statement the leaders would issue had been agreed on, Rep. Dick Armey of Texas, the House majority leader, had another suggestion for how Gingrich could handle the menacing accusation that he had deliberately lied to the committee: 'I am not sure you are ready for this, but you could quote Larry Gatlin and the Gatlin Brothers.'

Gingrich asked, "Which one is that?"

Armey warbled: 'I did not mean to deceive you. I never intended to push or shove. I just wish you was someone that I love.'" (New York Times, Friday June 10).

Are there a few, somewhat loaded double-entendres in Dick Armey's rhyme-capper here? If she (the Ethics Committee) is not working in your favor, it's alright to abuse "her" and shove "her" down or out the door? Interesting if its a nut-shell view of this group's (basically the Republican leadership of the current Congress's) collective view not only of the Ethics Committee, but the Government in general. Curious that the Government is identified as a woman - is that the convention? If "she" is not serving your desires, shut her down. Curious that Armey feels comfortable in basking the save-Newt plot in honey-drip country mock sorrow. Nothing more securing than a couplet under pressure. I keep

thinking the revelation of this tape provides at least a liberal glee that might have been provided with the missing 22 minutes on Nixon's Watergate tape.

Thank goodness for Kenward Elmslie at the Small Press Traffic this past Friday evening. A sans pareil performance - Terrific poems, songs (not without a few couplets) & such a generous soul.

In less than cold and cloud-sun-breaking-through San Francisco.

Cheers,  
Stephen Vincent

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260. **Herb Levy**

***Re: Recent Publications, Hebronics, & Neologisms***

Sun 12 Jan 1997

---

Maria & other list members involved in the various threads referred to in the subject line may be interested in a recent recording by Zeena Parkins that is based, in part, on texts in Rotwelsch, a Yiddish-based argot used by Jewish gangsters Germany from the 14th century into at least the late 19th century.

The disc is called "Mouth=Maul=Betrayer" & it's in the often oddly curated Radical Jewish Culture series on the Tzadik label. The two compositions on the disc are Maul, where most of the Rotwelsch is, & Blue Mirror, which deals with Jewish gangsters in the US in the first half of the 20th century. These aren't narrative music theater pieces, so your sense of their use-value may vary.

Gray boatneck sweater with turquoise lining, black cotton pants, moccasin-toe ankle boots, mismatched socks.

Bests

Herb

Herb Levy



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261. **Aldon L. Nielsen**

***Re: Recent Publications, Hebronics, & Neologisms***

Sun 12 Jan 1997

---

Or, maybe I should have titled it \_Ebonics: Word Up\_!

The printers didn't get the book to the Cambridge booth at MLA on time -- but now available from Cambridge University Press is

Black Chant: Languages of African-American Postmodernism by Aldon Lynn Nielsen

paperback is \$16.95

there's also a \$54.95 cloth edition for the undownsized remnant

book is guaranteed to introduce you to at least one interesting poet you've never heard of before -- Cover is actually suitable for framing -- wish I could offer an accompanying CD ROM, but, to quote Melville once more, dollars damn me --

love to all,,

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262. **Miekal And**  
***Re: The Politics of My Heart***

Sun 12 Jan 1997

---

William Slaughter wrote:

>

> Charles Bernstein has encouraged us all, once again, to announce our own  
> current publication events. Risking immodesty, then, in such a goodly  
> company, let me tell you all that I have a new book, just out,

what's wrong with immodesty, I thought Whitman put these worries to sleep  
150 years ago!

deep poetics from the Wisconsin Conservatory of Noise

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263. **David Bromige**  
***the wall at the end of the universe***

Sun 12 Jan 1997

---

Mark--thanks for that final sentence from Carlos' story. It says volumes. db

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264. **Dave Zauhar**  
***Re: the secret life of books***

Sun 12 Jan 1997

---

*Thank you David and Rachel for bringing this up just as I'm repairing my bookshelves. No matter what interloper may show up elsewhere (say Valery Oisteanu between Doug Oliver and Frank O'Hara) I can rest confident that Rimbaud Rilke and Ritsos will be carousing until the house falls down*

good fences make good neighbors  
if the man next door is robert  
frost. hell, my books by charles  
henri ford and brewster ghiselin  
want to move away, far away, to  
different bookcases, but they can't:  
william everson and allen ginsberg  
invoke the gods and local customs  
to keep the alphabet intact, so i  
put blocks of wood around `the  
complete poems of robert frost'  
just to keep the peace. `good  
fences' and all that, you know  
  
dave zauhar

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265. **kaona**

***Re: no long johns down under***

*Sun 12 Jan 1997*

---

lavalava--keeps one hangin'...with discretion, of course.

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266. **Mark Weiss**

***Re: Recent Publications, Hebronics, & Neologisms***

*Sun 12 Jan 1997*

---

I need a break from typesetting and design (I'm preparing Rochelle Owens' new and selected--an astonishing book) so let me tout a book that Aldon Nielsen may not know(?) by a wonderful Trinidad/Brooklyn poet:

Mervyn Taylor, *\_An Island of His Own\_*

This is his first book, and it's done well, but the reviews (all of which were such as to warm a publisher's heart) were, except for the raves in PW, Booklist and LJ, in what are for most of us out-of-the-way places like the Amsterdam News and Caribbean Writer. He promises me another manuscript, but in the way of poets I think he's having a hard time signing off on it.

The book is available from Junction Press (that's me, hence the email address). I still have maybe 50 copies of the first printing at \$9.00. SPD may also have a couple left. There will be a new printing probably later this year, but paper prices having gone up considerably since the 1st was published the price will rise accordingly. email me for details (I could send a sample poem or two).



Incidentally, if you think it's hard getting the work around in the US try distributing in the Caribbean. After sending 20 copies to the main bookstore and distributor in Trinidad (they never bothered to pick the first one up at customs; it was returned 1 1/2 yrs later in parlous condition. The second batch was hand delivered) copies were put in the window. The lot was gone in seconds. There were no new orders, and Junction wasn't paid for a full year (after many calls and faxes). All this despite the fact that the newspaper that owns the bookstore had given the book a full page review. Random House can afford that kind of tsores (you see, I do speak hebronics), but us little fishies go broke that way.

Hugs and kisses,

Mark

(lots of little fishies swimming up my street right now, and I'm wearing a plaid flannel shirt, my well-broke-in 501s, a navajo belt mid a bisssl turquoise, and grey and white socks. Oh, yes, and I forgot the Guatemalan hair tie for keeping my tresses out of my eyes. It's in the 50s outside, and we're all huddled around the space heaters.)

At 01:26 PM 1/12/97 -0800, you wrote:

>Or, maybe I should have titled it \_Ebonics: Word Up\_!

>

>The printers didn't get the book to the Cambridge booth at MLA on time --

>but now available from Cambridge University Press is

>

>\_Black Chant: Languages of African-American Postmodernism\_

>by Aldon Lynn Nielsen

>

>paperback is \$16.95

>

>there's also a \$54.95 cloth edition for the undownsized remnant

>

>book is guaranteed to introduce you to at least one interesting poet

>you've never heard of before -- Cover is actually suitable for framing

>-- wish I could offer an accompanying CD ROM, but, to quote Melville once

>more, dollars damn me --

>

>love to all,,

>

>

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267. **Miekal And**

***Re: clothes***

Sun 12 Jan 1997

---

wystan wrote:

>

> oh, maria, don't you see? He did it for the listserv.

> I have to say I'm moved. How like Mike to give the thread a touch of

> class!

>

> Wystan

you know, this is why poetry is great, because on a poetics listserv there is no such thing as off topic

OR

is

THERE?

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268. **Mark Weiss**

***Transmission of the poetry bug***

Sun 12 Jan 1997

---

Paul Blackburn died when his son Carlos was two. I moved in with Joan and Carlos when he was six, and I've been Daddy ever since. Joan had pretty much left the poetry world, altho she still saw Harry Lewis and the Mulch crew (they put out *\_Halfway Down the Coast\_*), Brad Stark and Paul Pines. It happened that a lot of my pals were Paul's, as well, among them Armand Schwerner, Jerry Rothenberg, Toby Olson, Rochelle Owens, Gerge Economou, more distantly Clayton Eshelman, and probably half a dozen others who are out there lurking on the list (sorry), all of whom were reintroduced to the menage. So when I mentioned to Carlos that I hadn't met a real poet until I was maybe 18 he dismissed the statement as another tall tale. Weren't all daddies surrounded by poets? During our bonding period Carlos and I would take walks together in Park Slope, where we lived. I was, and am, in the habit of picking up odd pieces of junk on the street, evaluating them, and sticking the keepers in my pocket for later display. I particularly like rust and gunk--a fine patina, as it were. Carlos would look up at me with an expression that seemed to say, "This guy is really a freak, I wonder if he's dangerous. Mom's taste in men, after all...", and I would explain to him what I thought was wonderful about the particular rusty bolt that had lost its cap or the small hieratic flange from an obscure car part. Pretty soon he'd be scouring the street, picking up objects for me to evaluate,

and I would give a detailed critique of each bit of broken glass or twisted wire. Then one day he came home dragging behind him the deliciously ruinous and filthy exhaust system of a car--I mean eight feet of it. Joan froze with horror, but I was bursting with pride, and it pained me deeply that, in order to preserve the domestic tranquility, I had to tell him that while it was a great, indeed monumental, find, it would be best if he restricted himself to smaller items. That was the moment that I realized I had been teaching Carlos to violate the first rule of Mommydom: you don't pick things up off the street. I swear I wasn't trying to be subversive. That was the beginning: for the rest of his childhood I couldn't build shelves or cabinets fast enough to contain the collection that gradually turned his bedroom into not so much an environment as an enormous three dimensional collage. We would do the same routine at museums (of course we didn't get to take the stuff home--they tend to frown on that)--we'd tell each other what we saw in each painting. I remember the turning point after which Carlos lost the fidgets in such places--it was the Munk show at MOMA when Carlos was maybe 7. His eye, I'd have to say, is much better than mine. I had, unconsciously, been training him not only in "art appreciation," but in the appreciation of detail and in the improvisatory construction of realities out of referents from different, often warring, systems. True bricolage, very close to the term's humble origins. This first manifested itself in language when he was 8 years old. He had been asked at school to write a story about space travel. Carlos wrote an elaborate story, somewhat reminiscent of Howard Finster, about a trip to the end of the universe. It's final sentence was "And at the end of the universe there is a wall, and on the other side ladies are taking showers." The ultimate mystery for a little boy. Gee, I wish I'd written that. His teacher, very PC, made him change "ladies" to "people," but we changed it right back. Carlos is 28 and still writes poetry that often astonishes me. And he shows it to me, which is more than I could do with my father. Nature or nurture? Who knows?

Mark

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269. **Pam Brown**

**News !**

*Sun 12 Jan 1997*

---

Charles Bernstein invited : "However, I have noticed all together TOO FEW listings of recent publications by list participants. In fact I have been getting books and magazines published by people on this list without seeing any announcements of them on the list. So perhaps this will prompt more such postings: editors, publishers: please send listings of recent publications including ordering information. Individuals: please send information on any new publications."

Thanks & here's some NEWS :

OTIS RUSH -

new double issue #12/13 1996 -296 pages

(\$25 Australian - that's cheaper in USD !! about 72cents Austn to \$1 US )

includes, from Australia, Canada, New Zealand and USA - Paul Violi, Gregory O'Brien, Pam Brown, Tony Towle, Basil King, Sal Brereton, Cath Kenneally, Ken Bolton & John Jenkins, Janet Charman, Javant Biarujia, John Forbes, Cassie Lewis, Emma Lew, Alan Wearne, Coral Hull, Laurie Duggan and more!

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Previous issues have included Jyanni Steffensen, Shiraishi Kazuko, Alain Bosquet, Dipti Saravanamuttu, Adam Aitken, Barbara Hanrahan, Michel Butor, Kris Hemensley, Anna Couani, George Alexander, Kenneth Koch, Gig Ryan, Pam Brown, Ron Padgett, Linda Marie Walker, Laurie Duggan, S.K.Kelen, Harry Mathews, John Kinsella, Bill Zavatsky, Hugh Tolhurst, Luke Davies, Bernard Cohen, John Tranter, Jenny Bornholdt, Sergio Selli, Michele Leggott, Soh Sakon, Jenny Watson, Ardegno Soffici, and many others...plus visual art reviews & graphics...

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SA 5006 AUSTRALIA

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270. **Mustafa Ziyalan**

\*\*\* **Automic Piles! by Murat Nemet-Nejat** \*\*\*

*Sun 12 Jan 1997*

---

AUTOMIC PILES

by Murat Nemet-Nejat

is now accessible at

<http://maxwell.njit.edu/merhaba/marmara/mr100302.htm>

Contents:

\*FIRST DAY: Historical Perspectives / \*\*SECOND DAY: Early Days / \*\*\*THIRD DAY: The Mendes Heresy / \*\*\*\*FOURTH DAY: Fine Print of GAG and Our Present Political System / Class Exercise: Life Expectancy of a Given Year (LEY), How to Calculate It / \*\*\*\*\*APPENDIX: Other Fragments from Crickshaw Excavations / Giovanelli's Minus Plus Factor / Anaxomic Information-Analysis and its Application to the Problem of Fear Immunization / The Problem of Back Seat Intercourse: Interoffice Memorandum / The Secret Cult of Back Seat Fullers (BAFs) / Mercy Fixers: from the Autostrada Cycles / The Temple of the Eternal Shredder / The Parable of the Copying Machine and the Pneumatic Hammer / The Location of the Department of Core Placers, DCP / Anxiety Charts: Procedure to Collect Data / Inter-office Memorandum

You can e-mail your suggestions and submissions to



and forward this message  
to persons who might be interested!

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271. **Pam Brown**

***Re: News !***

*Sun 12 Jan 1997*

---

At 07:43 PM 12/1/97 +0100, you wrote:

>> OTIS RUSH -

>

>aw shucks! no chris mann?

>

>mA

>

>

Not yet ! But I didn't list EVERY contributor either...

Cheers

Pam

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272. **Charles Alexander**

***Re: to whoever who recommended power***

*Sun 12 Jan 1997*

---

I read the book right after it came out, and was also enthusiastic about it, but I remember being rather disappointed that it had, after all, to be pulled into a rather tidy ending. I think I didn't want it to end at all. But now, several years later, I can't remember what that ending was.

charles

At 05:58 AM 1/13/97 +1200, you wrote:

>DS wrote:

>>

>> Thankyou,

>>

>> i am greatly enjoying 'The Goldbug Variations'

>

>Just seconding Dan's thanks. It's a wonderful hybrid of \_Godel, Escher,

>Bach\_ and \_The Name of the Rose\_ - I was lucky to pick it up for \$5 at a

>discount shop on Ponsonby Road, since I haven't seen it in the major

>bookshops.

>

>

>Tom.

>

>

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273. **Pam Brown**

***Re: neologism redux De Basis***

*Sun 12 Jan 1997*

---

And I'd like to add two examples of Australian journalese -

downsize

substantive (meaning 'substantial')

P.B.

At 01:34 PM 12/1/97 -0500, you wrote:

>There is also a list of words I could live without ever hearing again.

>There is also a language perverted by the media.

>

> De Basis List

>

>liberal (thanks to George Bowering a few months ago)

>dysfunctional

>new age

>cyber

>pewter mugs

>age, ism or post-age

>PC, pro, aunti

>Power Jams

>based on the real-life story

>

>

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274. **William Slaughter**

***The Politics of My Heart***

*Sun 12 Jan 1997*

---

Charles Bernstein has encouraged us all, once again, to announce our own current publication events. Risking immodesty, then, in such a goodly company, let me tell you all that I have a new book, just out, of poems (and essays) having to do with China. It's called THE POLITICS OF MY HEART and it's published by Pleasure Boat Studio, a new independent press on the west coast.

You can order it either from PBS or from me for \$12.95 (free shipping) in a trade paper edition, ISBN 0-9651413-0-6, 96 pages.

Pleasure Boat Studio  
802 East Sixth  
Port Angeles, WA 98362  
Tel-Fax [REDACTED]  
E-mail: [REDACTED]

William Slaughter  
2004 South Ocean Drive  
Jacksonville Beach, FL 32250  
Tel [REDACTED]  
Fax [REDACTED]  
E-mail: [REDACTED]

Pleasure Boat Studio has a home port on the World Wide Web  
(<http://www.pbstudio.com>) where you can read excerpts from THE POLITICS OF MY HEART.

What follows is the copy from the back of the book (to help you determine whether or not you might be interested in it).

William Slaughter is a Professor of English at the University of North Florida. He has been a Senior Fulbright Lecturer in China (1987-88) and Egypt (1980-81). He is the author of Untold Stories (1990), a book of poems, and the editor of Mudlark, an electronic journal of poetry and poetics. His poems and essays have been published in magazines ranging from Poetry to Exquisite Corpse, different worlds.

"The Politics of My Heart stands apart from all other China books that have mushroomed in the West before and after the Tiananmen tragedy. Neither academic nor journalistic, it is the pilgrim's progress of a poet-scholar to the Gate of Heavenly Peace.     " "When William Slaughter arrives in Beijing with his 'peculiarly American innocence,' he celebrates the New China being built out of 'old lumber': 'New China, new music. / I'll grow new ears, / learn to hear it.' With 'a few small careful strokes,' he goes on to capture what he hears, not so much new music as new anguish set off by old voices of wisdom. He becomes one with Confucius and Laozi, he loves Xue Tao for her voice, he shares freedom of expression with Shen Congwen and Bai Hua within the Chinese Wall. He falls hopelessly in love.     " "But, when machine guns and tanks turn the Gate of Heavenly Peace overnight into the killing field, the pilgrim can only 'love it bitterly, ironically.' China has gotten under his skin, and China hurts. How can he not give voice to 'the lips that burn but do not speak'? The Politics of My Heart will get under your skin too. William Slaughter's heart is heavy, but his vision is undimmed: 'As the people in 'China get bigger, the leaders get smaller. Until no stone is left, until they're not there. At all.'     " "Most of all, the simplicity and lucidity of his verse, reminiscent of the great classical poet Wang Wei, will go straight to your heart and haunt your memory."

Wu Ningkun

Author of A SINGLE TEAR

New York: Atlantic Monthly Press, 1993

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275. **wystan**

**Re: clothes**

Mon 13 Jan 1997

---

oh, maria, don't you see? He did it for the listserv.

I have to say I'm moved. How like Mike to give the thread a touch of class!

Wystan

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276. **Tom Beard**

**Re: to whoever who recommended power**

Mon 13 Jan 1997

---

Charles Alexander wrote:

>

> I read the book right after it came out, and was also enthusiastic about it,



> but I remember being rather disappointed that it had, after all, to be  
> pulled into a rather tidy ending. I think I didn't want it to end at all.  
> But now, several years later, I can't remember what that ending was.

Good, don't tell us :-)

At the stage I've reached in the book, a tidy ending would seem difficult, so I'll be intrigued to see how he does it (although, like you, I'm usually averse to tidiness). I was beginning to feel that Ressler might do some sort of Slothropian dissolve.

Does anyone else find the two main sexual relationships compellingly erotic, with their stuttering and thwarted desires? Maybe it's just me, but I was surprised by their effect in what I was beginning to see as a mainly cerebral book.

The writing sometimes irritates me, as it often seems to repeat the same idea for several paragraphs, but I'm frequently struck by some pithy or extraordinary phrase. I should write down some of the more aphoristic sentences - they're rich and strange, and they do interesting things in different contexts.

I'll probably have to go back and re-read Godel Escher Bach once I've finished. Does anyone know whether Powers has mentioned Hofstadter (?spelling? it's 5.30am) as a source or inspiration?

Tom Beard.

(Wearing blue linen pants and a sandy linen waistcoat (both Country Road) with a brown Hugo Boss belt and a locally-made white linen shirt, the paua-shell buttons of which are a (possibly reluctant) signifier of my residence in the Pacific. Everything is rather more rumpled than it should be. My Bally shoes are sitting beside my desk, since my feet were killing me, as they usually do at the end of a night shift. The sky over the Hauraki Gulf is starting to shade from navy through green to gold, and the outlines of the C-130s on the runway are now visible. I'm hoping it won't be too hot today, so that I can get a decent sleep, and I'm trying to decide whether the afternoon sea-breeze convergence will produce any significant showers.)

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277. **Mark Wallace**  
*clarity, clarity, who's got clarity*

Mon 13 Jan 1997

---

Hey Graham Foust:

Welcome to the poetics list! Maybe you've been on-line for awhile and I haven't noticed, but in any case, glad to see you here. Excellent reading on Saturday night at Ruthless Grip Art Project here in D.C.--I'd like, at some point, to

hear more about your "extended sequence" poem of six-line pieces that "didn't start out that way."

I'm glad you noticed that I used the word "clearly excellent" so cavalierly when describing Joan Retallack's poetry. After all, as you point out, by what given standard except that of an "avant garde" minority could Joan Retallack's poetry be called "clear"? Isn't it, therefore, a bit of a rhetorical stretch to suggest that Retallack's poetry offers anything that might be defined as "clarity"? Would it not be better to suggest, per David Bromige's recent comment for instance, that it might be better to describe Retallack's work as "opaque as a person"?

I agree with all of that above, which is exactly why, I think, I'm going to continue to use the word "clarity" when describing Retallack's work. In fact I even find what David calls "opaque" to be perfectly lucid and clear at times--perversely, perhaps, "opaqueness" seems pretty damn clear to me, as clear, indeed, as a person. I suppose one might say I'm being disingenuous, or relying on a "educated" point of view regarding poetry, but nonetheless I feel I have the right to insist that what constitutes "clarity" to me may not constitute "clarity" to you or to a classroom of students--which is your point exactly, I think, just turned the other way slightly, or maybe not... turned a way, that is, that purposely confuses or refuses the notion of "clarity" that, for instance, one's students carry around like the Washington Post. But I'm "perverse" this way when I'm teaching sometimes too--I repeatedly insisted to a Modern American Poetry class I was teaching last fall that a lot of lines in Robert Frost "just don't make any sense" (exactly like your students use of the phrase "all get out," a phrase I've ALWAYS loved, and use like all get out) whereas what could possibly be "unclear" about Gertrude Stein using words like "no" and "a" and "since." Of course, sometimes my students just thought I was a pleasant, if somewhat loony eccentric, but others started saying that Gertrude Stein seemed to make sense to them too. One student actually said "She's just so clear, it's all right there, you don't have to figure out anything." I thought so too.

I guess my point, to the extent I want one, is that while one method that makes inroads into problematic notions of "clarity" accepts student notions of clarity and working from there, I've often found it just as effective to appear as bemused by them as they are sometimes by me. I wanted them to explain to me why Robert Frost was so clear if I couldn't understand it, and lo and behold, they couldn't seem to agree whether Frost was for or against building fences in that famous poem whose name I forget. My impression is that he's overtly against them and secretly for them, but that's another day...

In any case, it sounds like what you did with that student's expression "all get out" was the kind of thing I like to do with all sorts of phrases that seem "clear."

I mean, if you want opaqueness, obscurantism, and utter confusion, the Washington Post can be had for only a quarter. It's a shame that clarity continues to be much more expensive.

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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278. **John Cayley**  
*Hypertext/Cybertext/Poetext*  
Mon 13 Jan 1997

---

\*\*\* Please excuse the cross-postings \*\*\*

Those with 'Frames-capable' browsers and an interest in the conjunctions indicated by this subject line may like to visit the Web-based hypertextual version of an essay prepared for&after the 'Assembling Alternatives' conference/festival in New Hampshire last autumn. To go direct to the essay:

<http://www.demon.co.uk/eastfield/in/hcp000.html>

and to visit 'in context':

<http://www.demon.co.uk/eastfield/in/intheory.html>

All comments/criticisms on/of this essay, very gratefully received.

Best,

----- >

John Cayley Wellsweep Press [in Chinese HZ: ]

^ innovative literary translation from Chinese ^

1 Grove End House 150 Highgate Road London NW5 1PD UK

Tel & Fax: 0 [redacted] Email: [redacted]

<http://www.demon.co.uk/eastfield/>

< -----

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279. **ejoyce**  
**Chris Stroffolino**  
Mon 13 Jan 1997

---

Chris, would you mind backchanneling me? Yours, Lisa ( [REDACTED] )

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280. **maria damon**  
**Re: Recent Publications, Hebronics, & Neologisms**  
Mon 13 Jan 1997

---

thanks herb, this looks deeply hot. will get my little fisties on it posthaste. --md

In message <v02140b01aefdf8892702@[206.80.181.170]> UB Poetics discussion group

writes:

> Maria & other list members involved in the various threads referred to in  
> the subject line may be interested in a recent recording by Zeena Parkins  
> that is based, in part, on texts in Rotwelsch, a Yiddish-based argot used  
> by Jewish gangsters Germany from the 14th century into at least the late  
> 19th century.

>

> The disc is called "Mouth=Maul=Betrayer" & it's in the often oddly curated  
> Radical Jewish Culture series on the Tzadik label. The two compositions on  
> the disc are Maul, where most of the Rotwelsch is, & Blue Mirror, which  
> deals with Jewish gangsters in the US in the first half of the 20th  
> century. These aren't narrative music theater pieces, so your sense of  
> their use-value may vary.

>

> Gray boatneck sweater with turquoise lining, black cotton pants,  
> moccasin-toe ankle boots, mismatched socks.

>

> Bests

>

> Herb

>

>

> Herb Levy

> [REDACTED]

>

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281. **Charles Bernstein**

***Ripple Effects on line***

*Mon 13 Jan 1997*

---

Ripple Effects: Painting and Language, ed. Susan Bee and Mira Schor, about which I previously posted information, is now completely on line. Click on New Observations \*\*#113,\*\* Winter 1996

<http://plexus.org/newobs>

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282. **Mark Wallace**

***AWP Chronicle***

*Mon 13 Jan 1997*

---

from Sharon Dolin's page one article in the December AWP, "Arguing Poetry: How Contemporary Poets Write About Poetry":

"After the more polarized stridencies of the eighties had fizzled, a space might have been cleared for a more open appraisal of all of poetry's possibilities. What astounds me as a third-generation free verse poet and critic are the number of prose works by poets that are attempts to celebrate, defend, or delegitimize free verse. Essays swing between formalist attacks on free verse's authenticity as poetry, coupled with a blatant desire to resurrect metrical verse as the one true poetry, and the often fuzzy, impressionistic elaborations of a free-verse aesthetic. And now, Language poets have entered the fray to launch their attack on free verse, with formal verse being too far beyond the pale for them even to mention. The question that keeps arising for me as I read the formalist attacks as well as the free verse descriptions: Isn't it time for poets to cease labeling free verse as merely poetry with a conspicuous absence of meter or metrical consistency? No one would think of defining metrical or rhythmical verse as "unfree verse," yet there is a growing tendency in a recent spate of books by poet-critics to reframe the formal issues surrounding free verse poetry in terms of metered verse. On the other hand, isn't it also time for there to be a clearly elaborated poetics of free verse?"

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283. **Aldon L. Nielsen**

***Re: the clarity of excellence***

*Mon 13 Jan 1997*

---

recent exchange around Mark's comment on Joan's verse interesting from an historic point of view as well -- MUCH discussion of clarity among Black Mountain poets and fellow fellahin some two-three decades ago -- clarity became the

calling card of Creeley and others for a time -- but this was not the clarity of transparency -- rather, precisely, clarity of language in thinking with the objects of this world (the Zuk/Oppen influence most \_clear\_ here) --

BUT, Mark's original post didn't claim that Joan's poetry was clear (which I think it is), but that it is clearly excellent, an entirely different sort of claim -- but that might reopen a very old argument on this list, so I'll leave it there --

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284. **amato**

***Re: to whoever who recommended power***

*Mon 13 Jan 1997*

---

tom, powers has read godel/escher/bach, was a physics major for a spell, has a master's in english (as i recall)... worked as a programmer for a few years in boston too... in many ways, he's certainly what you'd call an autodidact...

joe, currently in thermal top, long grey jockey underwear, and another pair of those grey socks

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285. **Miekal And**  
***speech odometer***

*Mon 13 Jan 1997*

---

Ken Edwards wrote:

*Those of you who were at the University of New Hampshire shindig last year will remember Miles Champion, the man who reads five times as fast as Tom Raworth.*

even faster than mr bebop, Clark Coolidge?

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286. **aerialedge**

***All those new books @ Bridge Street***

*Mon 13 Jan 1997*

---

Lot of interesting new stuff. "Stuff that stays stuff." Ordering information at the end of the post. Thank you, Poetics, for your support.

1. \_Walter Benjamin: A Biography\_ by Momme Brodersen, Verso, \$35. The jacket copy says: "Widely acclaimed in Germany, Momme Brodersen's \_Walter Benjamin\_ is the most comprehensive and illuminating biography of Benjamin ever published." To the best of my knowledge, this is an accurate statement.

2. *\_The Cold War & the University: Toward an Intellectual History of the Post-war Years\_* by Noam Chomsky, Ira Katznelson, R.C. Lewontin, David Montgomery, Laura Nader, Richard Ohmann, Ray Siever, Immanuel Wallerstein, & Howard Zinn, New Press, \$25. "Where this will lead is hard to say."
3. *\_The Hunter Gracchus and Other Papers on Literature and Art\_* by Guy Davenport, Counterpoint, \$25. "Facts are promiscuous. . ."
4. *\_Duchamp: A Biography\_* by Calvin Tomkins, Henry Holt, \$35. "All this makes Breton sound a bit silly. . ."
5. *\_Robert Duncan in San Francisco\_* by Michael Rumaker, Grey Fox, \$9.95. "All the fears of narcs and Vice Squad undercover agents, of Jack Spicer, of my ambivalences toward Duncan, of the pressures of a new job and a new life in a new city, all the uncertainties of what it was I needed to be about, especially in my writing, momentarily vanished, as I gazed back at Ebbe, listening to his sweet guitar and the even sweeter sound of his voice as he sang."
6. *\_Drafts 15-XXX, The Fold\_* by Rachel Blau DuPlessis, Potes & Poets, \$12. "An ear to the music, and a body for the energy of it, singing what cannot be unquestionable song."--Peter Quatermain. "Living within / a place where little noises / in wonder at their own skew / hang in the opening."
7. *\_The Music of Morton Feldman\_* ed. Thomas Delio, Excelsior, \$24.95. Lengthy essays on a variety of Feldman pieces including a contribution by Cage. Most noteworthy are three essays by Feldman: "Give My Regards to Eighth Street," "The Anxiety of Art," and "Some Elementary Questions."
8. *\_Wicker\_* by Lyn Hejinian and Jack Collum, Rodent, \$5. "kiss us-- / sudden valley capitals / having burned our shadows / in a fit of madness / burn these words" 5-line stanzas in which the last line is repeated as the second-line of the next stanza. On the left margin each stanza is accompanied by a quotation, such as: "But then everything cools out again. (Werner Heisenberg)"
9. *\_Jasper Johns: Writings, Sketchbook Notes, Interviews\_*, Museum of Modern Art, \$24.95. "An invisible drawing / made in the air. / Make a drawing / behind your back. Make a stolen painting."
10. *\_3 of 10\_* by Hank Lazer, Chax, \$14. "This is the one story I can tell; and it is not one." Collects "H's Journal," "Negation," and "Displayspace," in that lovely Chax production.
11. *\_Absence Sensorium\_* by Tom Mandel and Daniel Davidson, Potes & Poets, \$14. "It's like this; if I'm to weep / I'll do it in a place you cannot visit." Davidson & Mandel's collaboration takes the form of the renaissance *\_silvas\_*, 7-line stanzas whose lines are 7 or 11 syllables.

12. *\_We Speak Silent\_* by Hannah Weiner, Roof, \$9.95. "oh very well dont hurt yourself with anymore / funny words" -- "ALL WORDS DICTATED SILENTLY." Titles include "Watten," "P Inman," "Page Paw / the polar bear" and "Bob Dylan."

13. *\_How I Read Gertrude Stein\_* by Lew Welch, Grey Fox, \$10.95. "His insights are fundamental to our recognition of Stein as the bedrock genius she always was for him." -- Robert Creeley. "The important thing, then, is the exciting thing. . ."

14. Back in Stock: *\_Onward: Contemporary Poetry & Poetics\_* ed. Peter Baker, Lang, \$29.95. Some of you had requested to be informed when it came back in. & sorry, it's STILL a textbook so no discount/free shipping on this title.

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 # & expiration date, we will send a receipt with the books. We have to charge for shipping out of U.S.

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

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287. **Dave Zauhar**  
**Re: AWP Chronicle**  
*Mon 13 Jan 1997*

Mark: 1) does the essay name any names, or is it just assumed that her AWP readers know the enemies of poetry already?

2) do you get hazardous duty pay for reading the AWP newsletter?

DZ

*from Sharon Dolin's page one article in the December AWP, "Arguing Poetry: How Contemporary Poets Write About Poetry":*

*"After the more polarized stridencies of the eighties had fizzled, a space might have been cleared for a more open appraisal of all of poetry's possibilities. What astounds me as a third-generation free verse poet and critic are the number of prose works by poets that are attempts to celebrate, defend, or delegitimize free verse. Essays swing between formalist attacks on free verse's authenticity as poetry, coupled with a blatant desire to resurrect metrical verse as the one true poetry, and the often fuzzy, impressionistic elaborations of a free-verse aesthetic. And now, Language poets have entered the fray to launch their attack on free verse, with formal verse being too far beyond the pale for them even to mention. The question that keeps arising for me as I read the formalist*



*attacks as well as the free verse descriptions: Isn't it time for poets to cease labeling free verse as merely poetry with a conspicuous absence of meter or metrical consistency? No one would think of defining metrical or rhythmical verse as "unfree verse," yet there is a growing tendency in a recent spate of books by poet-critics to reframe the formal issues surrounding free verse poetry in terms of metered verse. On the other hand, isn't it also time for there to be a clearly elaborated poetics of free verse?"*

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288. **Gwyn McVay**  
**Re: AWP Chronicle**

Mon 13 Jan 1997

---

| 2) do you get hazardous duty pay for reading the AWP newsletter?

It gets worse, DZ. I \*typeset\* the motherfucker and \*I\* sure don't get hazardous duty pay. We just got this exquisitely stupid article from a gent who divides American poets into three categories: Expansive (which I think is a typo for "expensive," free-verse confessional, and "Beat."

(muttering) The horror! The horror!

Missis McVay, she dead.

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289. **Charles Alexander**  
**Re: AWP Chronicle**

Mon 13 Jan 1997

---

| Missis McVay, she dead.

rest in peace, dear mcvay

i had no idea of your sacrifices

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290. **Ken Edwards**  
**New from RSE**

Mon 13 Jan 1997

---

"However, I have noticed all together TOO FEW listings of recent publications by list participants. "

sez Charles B. So here's one:

RSE 4PACKS No 1:  
SLEIGHT OF FOOT

Miles Champion  
Helen Kidd  
Harriet Tarlo  
Scott Thurston

A collection of lengthy selections (up to 18pp each) from four poets who had not at the time of commissioning had a substantial book of their own published, and who are working in the innovative and modernist traditions of other authors on the RSE list. RSE hopes this will be the first in a series of similar mini-anthologies showcasing younger and/or less well exposed poets.

Funding from London Arts Board/Eastern Arts Board gratefully acknowledged.

1-874400-10-5 5.00 pounds  
200 x 120mm paperback 80pp

Those of you who were at the University of New Hampshire shindig last year will remember Miles Champion, the man who reads five times as fast as Tom Raworth. Harriet Tarlo was also there giving a paper, although she didn't read. They are two of the brightest sparks on the UK poetry scene and are likely to be of interest to many subscribers to this list. Scott Thurston (a young British poet currently working in Poland) and Helen Kidd are also eminently worthy of being checked out.

The 4Packs series is a new venture by Reality Street Editions. This first volume, published in November in the UK, should be reaching Small Press Distribution (████████) any day now and should retail at around \$8 or \$9. If anyone running a mag would like a review copy please email me.

Ken Edwards

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291. **Mark Weiss**

***neologism?***

*Mon 13 Jan 1997*

---

Poet I'm typesetting says the word "cremains"=what's left after cremation is a certified, official word. I say she made it up. Anybody run across it before?

Mark, weary of eyeball

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292. **Ron Silliman**

***Cremains***

*Mon 13 Jan 1997*

---

>

>Poet I'm typesetting says the word "cremains"=what's left after cremation is

>a certified, official word. I say she made it up. Anybody run across it before?

>

>Mark, weary of eyeball

Mark,

I've heard it before. I think, tho, that it's the professional jargon of morticians, which is a curious dialect.

Ron Silliman

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293. **Aldon L. Nielsen**

***Re: ebonics and Josh White***

*Mon 13 Jan 1997*

---

\_Village Voice\_ for 1/14/97 has quite good short piece by Angela Ards bringing some welcome perspective to Ebonics debates (along with some less enlightening sidebars -- though I did enjoy the one where the \_Voice\_ asks NY school kids what they think of all this) [[have also been told that \_Washington Post\_ for 1/12 has piece on this subject by Robert Hass -- haven't eyeballed this one myself yet -- but it should be up on the \_Post\_ website now]]

AND same issue of \_Voice\_ has a good piece on the career of Josh White -- I had the very good fortune to meet White a few times around DC, where he spent many of his latter years -- He continued to be a compeeling performer, and he was always willing to share memories of the old NY cabaret scene with a young pest --

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294. **mgk3k**

***URL for MLA talk: The Poetics of Artificial Intelligence***

*Mon 13 Jan 1997*

---

[http://www.engl.virginia.edu/~mgk3k/papers/poetics\\_ai.html](http://www.engl.virginia.edu/~mgk3k/papers/poetics_ai.html)

"The Poetics of Artificial Intelligence." On contemporary graphic design and work by Elliott Peter Earls, Johanna Drucker, Darick Chamberlain, Charles Bernstein.

--Matt

=====  
===== Matthew G. Kirschenbaum Uni-  
versity of Virginia [REDACTED] Department of English  
http://faraday.clas.virginia.edu/~mgk3k/ Electronic Text Center

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295. **Stephen Cope**

*address query*

*Mon 13 Jan 1997*

---

Could someone backchannel Rachel Blau DuPlessis's e-mail address -- or Rachel, if you're there, could you backchannel?

Thanks,

Stephen Cope

[REDACTED]

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296. **James Brook**

*oakland ebonics resolution & correx*

*Tue 14 Jan 1997*

---

My thanks to Stephen Vincent for bringing discussion of Ebonics to this group. Some have asked to see the language of the Oakland School Resolution, so I went digging in the electronic files of the San Francisco Chronicle. (You can search for other local articles in the SF Chronicle and Examiner at this address: <http://www.sfgate.com/> .)

What follows is the text of the original Oakland School Board resolution on Ebonics. Bringing up the rear is an article on the revised resolution from the San Francisco Chronicle.

Easy to see that the school board is afflicted by educationese, a jargon that should not be taught to anyone.

But by far the most interesting news has to do with the weeks of racist response on the part of whites, both liberals and conservatives (at last, an issue that unites them!), and the squirming-with-discomfort of middle-class African Americans who aren't too sure they want to hear about differences in dialectic going back to Africa.

OK, the texts:

## EBONICS RESOLUTION

The Oakland School Board says its resolution on ebonics has been widely

misunderstood, especially on whether it calls for teaching classes in ebonics. Critics said

the school board members are muddying the debate by not standing behind the resolution they passed.

Here is the text of the resolution passed on December 18:

WHEREAS, numerous validated scholarly studies demonstrate that African-American

students as a part of their culture and history as African people possess and utilize a

language described in various scholarly approaches as

``Ebonics" (literally ``Black

sounds") or ``Pan-African Communication Behavior" or

``African Language Systems";

and

WHEREAS, these studies have also demonstrated that African Language Systems are

genetically based and not a dialect of English; and

WHEREAS, these studies demonstrate that such West and Niger-Congo African

languages have been officially recognized and addressed in the mainstream public

educational community as worth of study, understanding or application of its principles,

laws and structures for the benefit of African-American students both in terms of positive

appreciation of the language and these students' acquisition and mastery of English

language skills; and

WHEREAS, such recognition by scholars has given rise over the past fifteen years to

legislation passed by the State of California recognizing the unique language stature of

descendants of slaves, with such legislation being

prejudicially and unconstitutionally

vetoed repeatedly by various California state governors; and

WHEREAS, judicial cases in states other than California have recognized the unique

language stature of African-American pupils, and such recognition by courts has resulted

in court-man dated educational programs which have substantially benefited African

American children in the interest of vindicating their equal protection of the law rights

under the Fourteenth Amendment to the United States Constitution; and

WHEREAS, the Federal Bilingual Education Act (20 U.S.C. 1402 et seq) mandates that

local educational agencies ``build their capacities to establish, implement and sustain

programs of instruction for children and youth of limited English proficiency; and

WHEREAS, the interests of the Oakland Unified School District in providing equal

opportunities for all of its students dictate limited English proficient educational programs

recognizing the English language acquisition and improvement skills of African-American

students are as fundamental as is application of bilingual education principles for others

whose primary languages are other than English; and

WHEREAS, the standardized tests and grade scores of African-American students in

reading and language arts skills measuring their application of English skills are

substantially below state and national norms and that such deficiencies will be remedied

by application of a program featuring African Language Systems principles in instructing

African- American children both in their primary language and in English; and

WHEREAS, standardized tests and grade scores will be remedied by application of a

program with teachers and aides who are certified in the

methodology of featuring African

Language Systems principles in instructing African- American children both in their

primary language and in English. The certified teachers of these students will be provided

incentives including, but not limited to salary differentials.

NOW, THEREFORE, BE IT

RESOLVED that the Board of Education officially recognizes the existence, and the

cultural and historic bases of West and Niger- Congo African Language Systems, and

each language as the predominantly primary language of African-American students; and

BE IT FURTHER RESOLVED that the Board of Education hereby adopts the report

recommendations and attached Policy Statement of the District's African-American Task

Force on language stature of African- American speech; and

BE IT FURTHER RESOLVED that the Superintendent in conjunction with her staff shall

immediately devise and implement the best possible academic program for imparting

instruction to African-American students in their primary language for the combined

purposes of maintaining the legitimacy and richness of such language whether it is known

as ``Ebonics," ``African Language Systems," ``Pan-African Communication Behaviors"

or other description, and to facilitate their acquisition and mastery of English language

skills; and

BE IT FURTHER RESOLVED that the Board of Education hereby commits to earmark

District general and special funding as is reasonably necessary and appropriate to enable

the Superintendent and her staff to accomplish the foregoing; and

BE IT FURTHER RESOLVED that the Superintendent and her staff shall utilize the input

of the entire Oakland educational community as well as state

and federal scholarly and  
educational input in devising such a program; and  
BE IT FURTHER RESOLVED, that periodic reports on the progress  
of the creation and  
implementation of such an educational program shall be made to  
the Board at least once  
per month commencing at the Board meeting of December 18, 1996.

Ebonics Plan Toned Down In Oakland  
School board expected to OK revision this week

San Francisco Chronicle - Jan. 13, 1997

Lori Olszewski, Rick DelVecchio, Chronicle East Bay Bureau

The task force behind the ebonics policy that put the Oakland schools at  
the center of a national cultural war announced yesterday that it will strip  
the policy of its controversial language -- and the school board, for the  
first time, appears ready to back the change.

"The debate is over," said Sylvester Hodges, a former school  
board member who now  
heads the Task Force on the Education of African American  
Students, which proposed  
the policy. "We're moving to the next phase. . . . We hope  
people understand that and  
will join us."

After a tense three weeks in which everyone from Rush Limbaugh  
to Maya Angelou  
weighed in on the policy, the seven-member Oakland School Board  
has indicated it will  
approve the changes at a special meeting Wednesday. The  
compromise, an effort to quiet  
the national brouhaha, comes after at least 10 hours of  
negotiations in the past two days  
and after weeks of meetings among the key players. None of the  
players characterizes the  
move as backing down.

As late as Friday, board member Toni Cook, who carried the  
original resolution, said in  
an interview with The Chronicle that she was opposing changes.

Cook said she reversed her position because the task force --  
composed of Oakland



residents and school district employees -- agreed to the changes. Cook and other supporters of the task force did not want to appear as if they were caving in to national criticism and big-footing the task force.

#### CHANGES IN 2 AREAS

The proposed changes in the resolution primarily involve two areas -- the suggestion that such language is related to genetics and any phrases the public took as meaning the schools would be teaching in ebonics.

The task force deleted a phrase saying African Language Systems, or ebonics, are ``genetically based'' and not a dialect of English. The new wording: such African systems ``have origins in West and Niger-Congo languages and are not merely dialects of English."

The group also recommended striking a clause that has been widely taken to mean that the city's schools would begin teaching ebonics as well as standard English.

If the board adopts the changes as expected, the policy would no longer refer to instructing children in both languages. It says the purpose of recognizing black students' language differences is ``to move students from the language patterns (students) bring to school to English proficiency."

The task force further suggests the policy is for ``facilitating the acquisition and mastery of English language skills, while respecting and embracing the legitimacy and richness of the language patterns, whether they are known as `Ebonics,' `African Language Systems,' `Pan African Communication Behaviors,' " or something else.

Another controversial passage of the resolution states that the school board recognizes African- based systems as the ``predominantly primary language of African American

students." The task force now wants to take out the adverb predominantly. The revised line: African-based systems are ``the primary language of many African-American students."

#### GROWING COMMUNITY PRESSURE

The agreement to compromise comes amid growing community pressure for the changes, including public statements by school board members Ken Rice and Robert Spencer urging changes to the language. New board member Jason Hodge also had said privately he wanted the changes and would be going public with his criticisms today if the board could not agree this weekend.

The task force and the school board stressed they are still behind the intent of the original resolution, to train teachers to respect ebonics and to help the students who speak it to learn standard English. The task force is to present Superintendent Carolyn Gettridge with a financing plan by March 15 on how to expand the ebonics teaching methods now in place in about 26 schools involving 3,600 students to more schools as soon as this fall.

The effectiveness of the ebonics program will be evaluated by measures such as test scores and truancy and suspension rates, board members have said.

The task force also has a number of other recommendations on how to improve black students' performance, such as recruiting more black teachers and counselors, that have gotten lost in all the hoopla about the ebonics policy.

Before the weekend, task force members had held fast to their original resolution, as the school board and administrators struggled to convince critics that the policy was vital to correct the failing performance of its African American students. Oakland is the only

school district in California where black students make up the majority.

#### A DISMAL RECORD

The average grade-point average of the district's African American secondary students is a D-plus, or 1.8. Of students who repeat the same grade, almost two-thirds are African American.

African Americans make up 53 percent of the district's 52,000 students but 71 percent of all students enrolled in special education.

Despite the dramatic story told by such numbers, in the end it appeared that no amount of talking around the ebonics resolution could fix the document itself, with its ambiguities and sloppy phrasing.

"We'll not sacrifice our African American children for the sake of politics," Hodges said.

He said he is proud that the task force was the catalyst of a national debate over black students' chronic underachievement.

"You've been the brunt of unfair and often racist attacks," school board President Jean

Quan said of the task force. She said the proposed changes appear to be a "very fair

attempt" to clarify the resolution, adding that the board will not retreat until all students in the district are proficient in standard English.

#### REVISION TO POLICY

Some of the changes made in the text of the proposed ebonics policy by the Oakland schools task force:

-- Before: "Whereas, these studies have also demonstrated that African Language

Systems are genetically based and not a dialect of English."

-- Changed to: "Whereas, these studies have also demonstrated that African Language

Systems have origins in West (African) and Niger-Congo



B.C.  
Canada V5V 1X2  
Voice and fax: [REDACTED]

+++++

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298. **steph4848**

***Re: cremains***

*Tue 14 Jan 1997*

---

Mark Weiss asks: "Poet I'm typesetting says the word "cremains"=what's left after cremation is a certified, official word. I say she made it up. Anybody run across it before?"

Dust into dust,  
Ashes into ashes:  
"cremains" in French is short for  
"creative hands" -  
of which I suspect in this situation,  
not likely.

Cheers,  
Stephen Vincent

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299. **sschu30844**

***Re: to whoever who recommended power***

*Tue 14 Jan 1997*

---

I preferred Richard Powers's \_Operation Wandering Soul\_ to \_The Goldbug Variations\_, now that we're onto novels. Every bit as erudite, but a little less clever, if that makes any sense. Susan

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300. **Franklin Bruno**

***Elmslie Reading?***

*Tue 14 Jan 1997*

---

Could someone (Dodie?) post a little more detail about the recent Elmslie reading? How does he integrate the songs and the poems into one performance? Is the effect smooth or jarring? Does he do mostly recent work, or does it range over his long career? Just digested -The Champ- myself, still

trying to decide whether a cohesive narrative would emerge with closer/more numerous readings.

fjb

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301. **robert drake**

*Re: bp & the allness of poetryics sensate*

Tue 14 Jan 1997

*The quintessential Nichol bibliographer is jwcurry, who himself has produced a number of small-sized pamphlets, some of them hand-rubber-stamped, by Nichol & others. Curry's in Toronto, and I don't have his address at hand, but someone here may have it.*

1357 Lansdowne Ave.

Toronto, Ontario

CANADA, M6H 3Z9

john curry's work, as a publisher & writer, is an inspiration, or has been to me. a combination of lotech rubberstamp & xerox, craftsmanship ala fine letter-press, and a keen literary/editorial sense... he's scrupulously documented a number of canadian experimental poets, in addition to barrie, including the late david uu...

lbd

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302. **Miekal And**

*Re: On a clear day, you can see a poem*

Tue 14 Jan 1997

GRAHAM W. FOUST wrote:

*My real curiosity, though, is how we go about teaching poetry*

This assumes that poetry can be taught.

Miekal

who has on his flame-proof overcoat & kurdish oxhair hat

--

@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@

Dreamtime Village website: <http://net22.com/dreamtime>

QAZINGULAZA: And/Was/Wakeest website:

<http://net22.com/qazingulaza>

e-mail for DT & And/Was:

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303. **Robert Archambeau**

**West Coast Line**

Tue 14 Jan 1997

Hope this reaches you before you leave for Italy (where I'll be going myself this summer).

Received the British/Irish issue of West Coast Line today -- thanks so much, its quite nicely done. The check, as they say, is in the mail.

Best,

Robert Archambeau

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304. **Sherry Brennan**

**Cremains**

Tue 14 Jan 1997

No - I've seen it. Check out the Celestis Webpage where they offer to send your "cremains" into space on a missile. I have the video for this company which is a masterpiece of funeral home advertising and space, the final frontier aggrandisement ... also, Tim Leary's ashes, I mean, cremains are going up that way (some of them already went once on the space shuttle, I'm told). Sherry

*Date: Mon, 13 Jan 1997 15:09:00 -0800*

*From: Mark Weiss <[REDACTED]>*

*Subject: neologism?*

*Poet I'm typesetting says the word "cremains"=what's left after cremation is a certified, official word. I say she made it up. Anybody run across it before?*

*Mark, weary of eyeball*

Sherry Brennan

Development Research

The Pennsylvania State University

[REDACTED]  
[REDACTED]

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307. **David Bromige**  
*Life Imitating Art*  
Tue 14 Jan 1997

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310. **Eliza McGrand- CVA Guest**

***Re: cremains***

*Tue 14 Jan 1997*

---

re "cremains," if it isn't it ought to be. does there seem, to anyone else, to be something a little, well, compulsive about the degree to which english has words for everything. and not just a matter of a word for EVERYTHING, but often, several...?

my sense with french, which is a less word-rich language, is that nuances are conveyed in metaphoric argot...

e

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311. **Aldon L. Nielsen**

***Re: Elmslie Reading?***

*Tue 14 Jan 1997*

---

I;d like to hear about the reading too --

Years ago, when last I saw him, he sang his songs to the accompaniment of a tape played on a boom box -- added yet more humor to the already wild lyrics --

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312. **Christopher Reiner**

***Re: Elmslie Reading?***

*Tue 14 Jan 1997*

---

In L.A., we can find out for ourselves this Friday (1/17/97) (according to the L.A. Times):

VENICE: Kenward Elmslie presents "Postcards on Parade," \$7, Beyond Baroque, 681 Venice Blvd., 8:30 p.m. [REDACTED].

Also, Beyond Baroque's message machine says something about a "performance workshop" the next day. I'm not sure what that entails.

-----

Chris Reiner

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313. **GRAHAM W. FOUST**

*On a clear day, you can see a poem*

Tue 14 Jan 1997

---

"Clarity alone can lead to freedom" -Barnett Newman

"Don't look at me, I'm ugly in the morning" - Faith No More

I wouldn't think you're "perverse," Mark, but rather "for verse," which is why I posted to the list rather than asking the guy in the cubicle next to me at work. Clarity can be expensive, although we got it for free on Saturday night when Sherry Brennan read her amazing poems at the Ruthless Grip. Sherry had not done a reading in something like 10 years, but what we got was certainly worth the wait. Stunning lyric essays on the unplummable by way of Youngstown and "the middle of nowhere." Thanks for bringing her down, Mark.

I think we probably agree on the importance of clarity, but like your not necessarily wanting to have a point, I guess I don't want to have a clear idea of what incredible is. Demanding clarity doesn't always mean demanding a prescribed KIND of clarity, so the issue of clarity is not always, ahem, clear to me. But as someone pointed out (I can't remember who and I'm in Word Perfect now, sorry!), this could lead to an old and messy discussion, so I'll leave it at that.

My real curiosity, though, is how we go about teaching poetry (and the phrases which prompted my post, "should be familiar with" and "clearly, incredible" sounded teacherly to me) to people who are not necessarily knowledgeable about even "mainstream"/canonized poetry. When I taught the Celan/Merwin/Oppen/Berryman class, I didn't look at these poets in the context of more "official" poets (although we did read some prose: \_The Diary of Anne Frank\_, Berryman's "The Imaginary Jew" and Denis Johnson's \_The Stars at Noon\_), and I found that I didn't have to. The majority of the students came to enjoy, understand, and learn from all four of these poets, and while they challenged some of my assertions/opinions concerning all four, they never really went back to "confusing as all get out" after about the first week. Together, the poets and the students made all kinds of sense all over the place (and a lot of sense that I hadn't made myself yet).

By limiting my class to four poets, they were forced to deal with just those four, and therefore those four poets received a serious semester's worth of attention from thirty readers. But is that a wise way to teach an undergraduate poetry class? I still don't know. Sometimes it seems like I was just plain lucky (classes are very dependent on the class itself, and mine was a very engaged, very open group of students for the most part). It sounds like Mark's class worked just as well by comparing Stein and Frost, although I've seen that lead to "well, you like Stein better, I like Frost better, let's call the whole thing off," which really

prevents any forward progress from being made and is about the most frustrating thing I've ever experienced as a teacher.

Poetry, as Jennifer Moxley says in her preface to *\_Imagination Verses\_*, is not for the passive. Nor, I believe, is it for the evasive, which is where clarity comes into play. But seeing as how these fixed versions of what's poetry/sensible/clear and what's not (not to mention rampant passivity) are out there, how can we, as poets and teachers, best deal with them directly?

Does concentrating our attention on a few poets really work? Is it helpful to go from Beowulf to Bei Dao in 4 months? It's confusing as all get out, I think.

Bests,

Graham

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314. **henry gould**  
***Re: Life Imitating Art***

*Tue 14 Jan 1997*

---

Is that procedure known as "cremartian"?

- Henry Gould

["nedge" : number of edges. math neolo-abbreviation]

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315. **dbkk**  
***Re: Elmslie Reading?***

*Tue 14 Jan 1997*

---

*In L.A., we can find out for ourselves this Friday (1/17/97) (according to the L.A. Times):*

*VENICE: Kenward Elmslie presents "Postcards on Parade," \$7, Beyond Baroque, 681 Venice Blvd., 8:30 p.m. [REDACTED].*

*Also, Beyond Baroque's message machine says something about a "performance workshop" the next day. I'm not sure what that entails.*

After L.A., Kenward's also reading/performing in Seattle and Santa Cruz.

Dodie

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316. **Peter Jaeger**

***bp & the allness of poetryics sensate***

Tue 14 Jan 1997

---

Miekal And wrote:

> Ive been a might out of touch out here in Packerland & am wondering what  
> sweet & generous tidbits there might be on the web per bp Nichol  
> afterlife. & has Martyrologies come out in something under one cover &  
> likewise has his visuals / his soundsongs been compedulated? (caution:  
> if we get on the longpoem thread i will never shutup) & terribly present  
> I wonder what the 1997 rendition of the 60s mimeo revolution that bp was  
> ganglialy in the midst of?

Miekal,

Can't say much about bp on the internet, though Kenny G's ubuweb homepage reproduces a couple of his early poems. But on a related note, about two years ago McClelland and Stewart published *\*An H in the Heart: a bpNichol Reader\**. Ironically, though, Nichol claimed in a mid-80s interview ("Syntax = the Body Structure" in *\*Line\**) that he would never publish with the commercial press M & S. While the editors, George Bowering and Michael Ondaatje, should be commended for trying to bring Nichol's writing to a larger audience, the book tends to decontextualize Nichol's work from the type of challenge that his minimal forms and mimeographed ephemera offered to commercial publishing. Even the book's reproduction of Nichol and Steve McCaffery's collaborative game for generating a contemporary research title seems to come across more like a farce than as a challenge to traditional reading habits, especially when it is taken out of the context of the politicized discourse of a small press like *\*Open Letter\**, where Nichol's and McCaffery's research reports first appeared. It seems to me that *\*An H in the Heart\** gives us a socially normalized Nichol, a kind of "classic rock" version reminiscent of those easily digestible old Viking Portable Faulkners and Joyces.

Peter Jaeger (green wool shirt, comfy black cotton pants, desert boots with moccasin-thin soles)

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317. **Tosh**

***Re: Elmslie Reading?***

Tue 14 Jan 1997

---

>In L.A., we can find out for ourselves this Friday (1/17/97) (according to  
>the L.A. Times):  
>

>VENICE: Kenward Elmslie presents "Postcards on Parade," \$7, Beyond  
> Baroque, 681 Venice Blvd., 8:30 p.m. [REDACTED].

>

>Also, Beyond Baroque's message machine says something about a  
>"performance workshop" the next day. I'm not sure what that entails.

>

>-----

The workshop takes place on Jan 18. 10am to 5pm It is a workshop by  
Elmslie, and I believe the cost is \$60.

Tosh Berman  
TamTam Books

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318. **Mark Weiss**  
*cremains*

Tue 14 Jan 1997

---

Thanks to the list for the help on "cremains"--it hasn't made it to the OED.

Talk about feeling cut off from the well-springs of language!

Mark Weiss

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319. **Charles Alexander**  
*Re: bp & the allness of poetryics sensate*

Tue 14 Jan 1997

---

The quintessential Nichol bibliographer is jwcurry, who himself has produced a number of small-sized pamphlets, some of them hand-rubber-stamped, by Nichol & others. Curry's in Toronto, and I don't have his address at hand, but someone here may have it. The situation of McLelland & Stewart publishing Nichol is complicated as well because McLelland & Stewart acquired Coach House Press in some sense, while leaving it a semi-independence, I believe. Or perhaps it's just that they became the distributor for Coach House. Does someone know for sure?

All of the Martyrology has been re-published in recent years, but not in anything approaching one volume -- I don't imagine that would be possible or desirable. Many other books are still in print, including Chax's art facts: a book of contexts, which is a body of diverse works Nichol planned as part of the trilogy including love: a book of remembrances, and zygol, all of which he intentionally gave to different small presses; and later another book which I think of as linked to these was posthumously published: Truth: A Book of Fictions (art facts

was also posthumous, although the manuscript was completed and sent to me by bp just a few weeks before his death -- in fact, it was the desire to publish this book and make it available as widely as possible which transformed chax from strictly a limited edition book arts publisher into a trade literary publisher as well).

Several years before *An H in the Heart, As Elected* (a selected works) came out from Talonbooks, and I don't know if that is still available or not, but I believe it contains more of Nichol's visual work than does *An H in the Heart*, and I generally like it as an intro to Nichol, although it is a rather poorly produced book whose pages yellow and fall out before much time has gone by.

The marvelous *Translating Translating Apollinaire* by Nichol is available at the Light & Dust Poets web site. The Nichol work's URL is <http://www.thing.net/~grist/l&d/bpnichol/lnichol1.htm>

Much else of value is also available at this marvelous site put together by Karl Young.

charles

At 02:05 PM 1/14/97 -0500, you wrote:

>Miekal And wrote:

>> Ive been a might out of touch out here in Packerland & am wondering what  
>> sweet & generous tidbits there might be on the web per bp Nichol  
>> afterlife. & has Martyrologies come out in something under one cover &  
>> likewise has his visuals / his soundsongs been compedulated? (caution:  
>> if we get on the longpoem thread i will never shutup) & terribly present  
>> I wonder what the 1997 rendition of the 60s mimeo revolution that bp was  
>> ganglialy in the midst of?

>

>Miekal,

>

>Can't say much about bp on the internet, though Kenny G's ubuweb homepage  
>reproduces a couple of his early poems. But on a related note, about two  
>years ago McClelland and Stewart published *\*An H in the Heart: a bpNichol  
>Reader\**. Ironically, though, Nichol claimed in a mid-80s interview  
>("Syntax = the Body Structure" in *\*Line\**) that he would never publish with  
>the commercial press M & S. While the editors, George Bowering and  
>Michael Ondaatje, should be commended for trying to bring Nichol's writing  
>to a larger audience, the book tends to decontextualize Nichol's work from  
>the type of challenge that his minimal forms and mimeographed ephemera  
>offered to commercial publishing. Even the book's reproduction of Nichol  
>and Steve McCaffery's collaborative game for generating a contemporary  
>research title seems to come across more like a farce than as a challenge

>to traditional reading habits, especially when it is taken out of the  
>context of the politicized discourse of a small press like \*Open Letter\*,  
>where Nichol's and McCaffery's research reports first appeared. It seems  
>to me that \*An H in the Heart\* gives us a socially normalized Nichol, a  
>kind of "classic rock" version reminiscent of those easily digestible old  
>Viking Portable Faulkners and Joyces.

>

>Peter Jaeger (green wool shirt, comfy black cotton pants, desert boots  
>with mocassin-thin soles)

>

>

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320. **Laura Moriarty**  
***Re: Elmslie Reading?***

Tue 14 Jan 1997

Was happy to have been at the Elmslie performance last Friday here in SF. Kenward read first and then performed the song part of the program which became a sort of endless finale - His relationship with the audience was intense, but light - He really had us in the palm of his hand.

There is a continuous tone in his work from the poems to the songs of a kind of dignified speechy camp. The roughness of the presentation - simple headress, other modest props, the large postcards held up by a friend - the music on a boom box, but timed quite precisely - is an effective and savvy restraint.

The music was various - show tunes, torch songs, Country Western, Cajun and his own songs(in these styles) - and Kenward's presence and attention as a performer and his playful, evocative diction as a writer held it together quite well - We gave him a standing ovation and there was an encore - I think the environment of New College and the graciousness of the SPT series - not to mention the great party after at Kevin and Dodie's - lent much glamour to the already heady occasion.

(Btw - we have 3 tapes of Kenward Elmslie at the Poetry Center - 75, 83 and 90 - all available.)

Laura Moriarty

*Could someone (Dodie?) post a little more detail about the recent Elmslie reading? How does he integrate the songs and the poems into one performance? Is the effect smooth or jarring? Does he do mostly recent work, or does it range over his long career?*

*Just digested -The Champ- myself, still trying to decide whether a*



*cohesive narrative would emerge with closer/more numerous readings.*

*fjb*

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### 321. **Shaunanne Tangney**

#### ***Re: cremains***

*Tue 14 Jan 1997*

On Tue, 14 Jan 1997, Mark Weiss wrote:

*| Thanks to the list for the help on "cremains"--it hasn't made it to the OED.*

send it in; that's how dictionaries are "written," you know. when i was an undergrad some 15 yrs ago, i took this great course called "american english" and we used to send stuff in to merriam-webster all the time. in fact, we were the ones who got hackey-sak in!

a side bar to cremains: i watched the wonderful japanese film \_the funeral\_ last night, and i highly reccomend it.

best,

shaunanne

>

> Talk about feeling cut off from the well-springs of language!

>

> Mark Weiss

>

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### 322. **Field of Roses**

#### ***Re: bp & the allness of poetryics sensate***

*Tue 14 Jan 1997*

*The quintessential Nichol bibliographer is jwcurry, who himself has produced a number of small-sized pamphlets, some of them hand-rubber-stamped, by Nichol & others. Curry's in Toronto, and I don't have his address at hand, but someone here may have it.*

*1357 Lansdowne Ave.  
Toronto, Ontario  
CANADA, M6H 3Z9*

*john curry's work, as a publisher & writer, is an inspiration, or has been to me. a combination of lotech rubberstamp & xerox, craftsmanship ala fine letterpress, and a keen literary/editorial sense... he's*

*scrupulously documented a number of canadian experimental poets, in addition to barrie, including the late david uu...*

john presently resides in Ottawa. His new address:

jwcurry  
#2 - 856 Somerset St. W.  
Ottawa, Canada  
K1R 6R7

Linda Charyk Rosenfeld

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323. **wystan**

***Forwarded: No Place To Go***

*Tue 14 Jan 1997*

---

From: "Tony Green" <[REDACTED]>  
Organization: The University of Auckland  
To: [REDACTED]  
Date: Tue, 14 Jan 1997 09:40:21 GMT+1200  
Subject: No Place To Go  
Priority normal

Hi Wystan, Wd you be so kind as to forward the text below to the Poetics List:

Announcing the publication of

NO PLACE TO GO

a poem by Tony Green

—  
A book designed and printed by Tara McLeod  
at the Pear Tree Press in an edition of 15 copies  
numbered and signed by poet and printer.

Hand-printed from metal and wood types in many colours  
on pages that fold out alternately vertically and horizontally.

The text is printed on various coloured recycled papers  
from Australia -- called "Outback" and mounted on black  
"Outback". The cover is a thick grey card and the binding  
is a black wire spiral.

Title page, nine text pages, colophon page. 206 x 230 mm  
with pages opening to 540 mm.

Price: U.S. \$95 including postage and packing.

Orders to: The Pear Tree Press,  
124, Richardson Road,  
Owairaka, Auckland,  
New Zealand.

All the best,

Tony Green,

e-mail: [REDACTED]

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324. **Rachel Loden**  
***cremains, cremora***

*Tue 14 Jan 1997*

---

Borden's "Cremora" Non-Dairy Creamer is the stuff that creeps me out. Right up there with Adolf's Meat Tenderizer in the supermarket twilight zone.

Rachel

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325. **Gabrielle Welford**  
***Hawaiians strive for unity on Maui (fwd)***

*Tue 14 Jan 1997*

---

Though you all might be interested in seeing this. gab. (I'm back, as you see...)

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

Date: Mon, 6 Jan 1997 17:20:23 -1000

From: Scott Crawford <[REDACTED]>

Hawaiians strive for unity

The Maui News

Sunday, January 5, 1997

By VALERIE MONSON

Staff Writer

LAHAINA -- The Native Hawaiian voices of Maui that weren't heard on Oahu last month let loose with a cry of unison Saturday that most certainly will echo around the islands.

``This was one of the best meetings I've attended in 20 years," said Charles Kauluwehi Maxwell Sr., one of the organizers of the five-hour gathering held in the social hall of Waiola Church. ``Maui is going to set the trend as to how to be unified . . . Everything is going to snowball from this."

About 75 people were asked by Maxwell to ``leave their egos and affiliations outside the door'' as they braved the downpour that pummeled Lahaina most of the day. So those who walked in as members of Ka Lahui, The Nation of Hawaii, the recently disbanded Hawaiian Sovereignty Elections Council or any other organization became part of the group at hand and not a separate faction.

The theme for the day was unity.

``Everybody was in one heart and one mind, I think," said Maxwell.

The meeting came about because of the disappointment experienced by Mauians who attended a statewide conference on Oahu last month regarding the next step in the sovereignty process. After the exhilaration of the results of the Native Hawaiian Vote in September in which 73 percent of the respondents said they wanted some form of self-rule, participants went to Honolulu with high hopes of moving forward.

They returned discouraged, feeling they had not been heard.

So with another statewide gathering planned for Feb. 8-10 at Kualoa Park on Oahu, Native Hawaiians of Maui Nui -- the ``greater Maui'' area of Maui, Molokai, Lanai and Kahoolawe -- decided to take their own step forward Saturday.

The very notice of the meeting caused a stir around the islands, according to Maxwell.

``I had calls from all over the state asking, 'What is this all about?' " he said.

``I said, 'We're getting ourselves together.' "

By the end of the day, no delegates had been elected nor official policies etched in stone, but consensus was achieved on a number of things that formed a mission statement of sorts.

Akoni Akana and Ed Lindsey both came up with several key goals that the crowd unanimously agreed upon. Those in attendance enthusiastically committed themselves to ho`olokahi (peace and unity) while pursuing self-determination or sovereignty in some form and to get back their land rights, their ocean rights, their birth rights as Native Hawaiians and their water rights. They also dedicated themselves to the concept of Maui Nui -- and not just Maui -- in decisions.

Akana, who said he'd never seen so many people at a sovereignty meeting on Maui before, reminded his peers that conflicting factions only hurt themselves.

``The government enjoys the differences -- they want us to be divided," he said.

Lindsey concurred.

``We have not been able to play our Hawaiian card in this political process because we're not united," he said. ``How are we going to proceed toward working for the same thing, to come together, to accomplish the same thing? We're not here to say, 'I'm better than you,' we're all good. Who's our worst enemy? Not them. Us!

``In Lahaina, there's development going on that's against us. The more we milimili (move slowly), the more they're going to take. Do you want that?"

Everyone responded with a resounding ``No."

Kekula Bray-Crawford supported the idea of unity, too, as long as diversity was not lost in exchange.

``I want unity, but I also want to know about the differences," she said, hoping everyone would be allowed ``to disagree and (know) why we disagree."

``That's consensus, to me," she said. ``To find strength in diversity."

Dana Naone Hall said her only interest in sovereignty ``stems solely from my desire to protect the land, water and places important to our kupuna."

Earlier, she said Hawaiians need to take advantage of the current mood in high places on Oahu and Washington, D.C., before the political scene becomes more hostile.

``Inevitably, the state and federal governments will be involved . . .," she said.

``Are we at the point where we will seize the day and move forward or will this process drag on until the political landscape changes? The pendulum swings both ways, you know."

Hall also recommended that when it comes time to decide on apportionment for delegates, that a land base be used to determine the number of elected representatives, not population. The fear, obviously, was that Oahu would overwhelmingly control things if only population is considered.

Many Native Hawaiians opposed the vote last year because the state was underwriting the costs and Gov. Ben Cayetano had appointed members of the Hawaiian Sovereignty Elections Council.

As part of a response to that, Maxwell said a fund-raising concert will be held Jan. 17 to earn money for anyone who would like to participate in the February conference at Kualoa Park. Details about the concert will be released later.

The group Saturday was not only a mixture of those affiliated with various sovereignty organizations, but also a blend of age groups with articulate young leaders of the future joining in along with the kupuna.

And it was kupuna Kealoha Camacho who may have made the most heartrending observation about the urgency needed to spark the movement that started more than 20 years ago.

``It can happen in your time," she said to those around her. ``For us kupuna, we're makule (old) now. Our time has gone."

-- \_\_\_\_\_ | Hawai`i  
- Independent & Sovereign | |  http://hawaii-nation.org/ | |  
\_\_\_\_\_ | "The cause of Hawaii  
and independence is larger and dearer than the life of any man connected with  
it. Love of country is deep- seated in the breast of every Hawaiian, whatever his  
station."  
- Queen Lili`uokalani

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326. **Charles Alexander**  
*recommend*

Tue 14 Jan 1997

---

I just wanted to put in a strong recommendation that people visit the light & dust poets sight (<http://www.thing.net/~grist/l&d/lighthom.htm>) and check out Robert Grenier's tribute to Larry Eigner. It takes a few minutes, but I suggest looking at all 45 pages of this physically beautiful, moving work.

charles

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327. **Gabrielle Welford**  
*Debating/Promoting Sustainability (FWD) (fwd)*

Tue 14 Jan 1997

---

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

Date: Wed, 8 Jan 1997 16:05:56 -1000

From: Richard Salvador < >

Aloha / Alii,

This may be of interest to members of all the three lists. The international community--all of us--have come a long way since Gro Brundtland's international body of experts gave us *Our Common Future*. With all the endless ontological differences being valorized in other intellectual/philosophical traditions as the "proper" bases of peoples' and nations' existences, I wonder how a "common future" can emerge from all these. But apparently, there have been successes at many levels. I tend to agree with this last point. I haven't checked out

"Inviting Debates's" URL, but encourage all to participate in this discourse about planetary ecological stewardship.

Mahalo for you time, and interests.

Richard Salvador

University of Hawai'i at Manoa

Honolulu, Hawai'i

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

Date: Sun, 05 Jan 1997 10:50:28 -0500 (EST)

From: Mike Nickerson / Inviting Debate <[REDACTED]>

Subject: Turn Around Decade - Spun Out !

April 27, 1997 will mark a full decade since "Our Common Future" confirmed that the human family is living beyond the Earth's long-term ability to support us. Thanks to the impeccable credentials of its authors, the World Commission on Environment and Development, this report ended years of official denial.

No one disputed the need for change - at first.

It was said at the time that we had ten years to turn civilization around and head for sustainability.

And turn around we did - twice!

The first turn around was a spectacular rise of public concern for the environment. Recycling programs that had been put off for years were rapidly adopted, many attaining 90% participation within the first few months. Information about environmental matters was everywhere. Reduce, reuse, recycle was on everybody's lips. With a little leadership an historic transformation of civilization would have taken root.

The currently powerful were not heard from at first. Then, on October 19 1987, the day "Our Common Future" was tabled for discussion at the United Nations, enough financial dealers sold off shares in polluting industries to trigger the biggest stock market crash since 1929. Soon the spin doctors were at work spinning the message of environmental sensitivity into that of sustainable development. The focus shifted from concern for "drawing too heavily, too quickly, on already overdrawn resource accounts to be affordable far into the future without bankrupting those accounts." to the notion that we had to multiply industrial production ten fold to enable poorer nations to approximate western life styles. Sustainable development, some espoused, was to stimulate sufficient development to sustain investment opportunities. This second turn around paved the way for 'free' trade and economic globalization

The captains of industry accepted the advise that 'we don't have





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328. **Gabrielle Welford**

***Tabasco hunger strikers may die (fwd)***

*Tue 14 Jan 1997*

---

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

>From: Alastair Wilson <[REDACTED]>

>

>Tabasco refuse collectors on hunger strike may die

>Urgent solidarity needed

>

>Jorge Luis Alamilla Magan~a and Venancio Jimenez Martinez, the two  
Tabasco

>refuse collectors have now (January 7th,1997) been on hunger strike in front  
of

>the National Human Rights Commission for 84 days. Five other workers have  
been

>on hunger strike for 44 days and one of them, Agustin Vicente Sanchez has

>decided to stop taking any liquids as well. "If what they want is someone

>to die

>before they give in to our demands, I voluntarily offer my life for the sake of

>all my comrades and their families".

>

>Their health is very bad. They can barely speak or open their eyes. They have

>lost notion of time and suffer cramps in different parts of their bodies.

>Accoridng to one of the doctors they have reached a point were damage to  
their

>health could be irreversible. They could suffer permanent brain damage.

>

>The workers have recieved solidarity from many different social, political,

>trade union and human rights organisations. The PRD (main opposition party)  
NEC

>decided to fully support the workers' cause and their two main leaders,  
Manuel

>Lopez Obrador and Cuauhtemoc Cardenas visit the strikers everyday. The  
PRD has

>demanded the president's direct intervention in the conflict to no reply from

>Ernesto Zedillo yet.

- >
- >The demands of the workers are: reinstatement of all 336 refuse collectors
- >sacked in Villahermosa (Tabasco), payement of the wages for the days of work
- >lost, withdrawal of the 46 arrest warrants against them.
- >
- >They have been offered 190 jobs on casual basis and redundancy payements for
- >another 110 workers but they have refused this "offer" and made clear that they
- >want their jobs back.
- >
- >Urgent solidarity action is needed.
- >Please circulate this appeal as widely as possible
- >
- >Send faxes of protest demanding immediate solutions to:
- >
- >Secretaria de Gobernacion
- >Licenciado Esteban Moctezuma Barragan
- >Fax: 525 521 27 63
- >
- >Letters of solidarity can be sent to:
- >
- >Broad Front of Democratic Struggle
- >Calle Insurgentes n. 203
- >Fracc. Insurgentes
- >Ciudad Industrial Villahermosa
- >TABASCO, Mexico.
- >
- >or emailed through:
- >
- >National Trade Union Commission,
- >Party of the Democratic Revolution
- >a la atencion de los trabajadores de la limpia de Tabasco
- > [REDACTED]
- >
- >Background information about the conflict:
- ><http://www.gn.apc.org/labournet/tabasco.html>
- >

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329. **maria damon**

***Re: cremains***

*Tue 14 Jan 1997*

---

speaking of language and death, i had a short chat w/ the woman who teaches in the room i teach in right before me: she teaches writing for the health sciences and sd she had students from all disciplines including mortuary science. when i expressed surprise that my university offered such a degree she told me that when she'd been an english major u-grad 30 yrs ago or so, the english dept was in the same building as the mortuary science dept. someone put up a sign that sd publish, pointing toward the english dept, and a sign tht sd perish, pointing toward the mortuary dept.

In message <[REDACTED]> UB

Poetics discussion group writes:

> On Tue, 14 Jan 1997, Mark Weiss wrote:

>

> > Thanks to the list for the help on "cremains"--it hasn't made it to the

> > OED.

>

> send it in; that's how dictionaries are "written," you know. when i was  
> an undergrad some 15 yrs ago, i took this great course called "american  
> english" and we used to send stuff in to merriam-webster all the time. in  
> fact, we were the ones who got hackey-sak in!

>

> a side bar to cremains: i watched the wonderful japanese film \_the  
> funeral\_ last night, and i highly reccomend it.

>

>

> best,

> shaunanne

> >

> > Talk about feeling cut off from the well-springs of language!

> >

> > Mark Weiss

> >

>

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### 330. **Miekal And** *sustaining the lifethread*

Wed 15 Jan 1997

---

Mark Wallace wrote:

>

> Miekal And responds to Graham Foust's question about how to teach poetry  
> with the suggestion that Graham's statement "assumes that poetry can be  
> taught." But it seems a pretty good assumption to me, at least in some  
> cases.

Well, you see mark, I guess it depends on how & where you live your life. The only poetry class I ever had in my life was taught by a Poet (with a capital P) named Doug Flaherty, who used words like "bone" & "flesh" a lot in his writing. I think Robert Lowell, Yeats & Ginsburg were his things. Back then I was into John Cage & Louie Z (ok & throw in Olson). I think what he taught me was that if you wanted to be a poet go out there & sell yourself, every day until someone takes notice.

Very early on I decided that it was far more important to keep writing & keep reading. So I quit school (after one semester) & lived in the library & wrote an 800 page long poem called Samsara Congeries, which is my only work that has never been published. This first hand involvement with the text & its life taught me that the things I do to live my life & make my art were inseparable, that going to school to "be taught" how to write & what literature was deprived me of all the daily connections that were my inspiration for writing to begin with.

Over the years I have met many many young folks who were incredibly inspired to create great works while in the artificial environment of the university but then they graduate, move out into the world (well a lot of them never really leave the university) & are stunned to find out that the farmer down the road cant quote Ezra Pound in his sleep.

We see it all the time at Dreamtime, young folks fed up with writing programs, teachers, institutions, studio workshops & wanting to know where their food comes from, how to build a decent shelter & what poems to chant when your out in the garden weeding.

So while my own personal interests spans the gamut of things discussed under the cover of this list, my efforts in teaching are much more random, spontaneous & based on what is useful in everyday life. I will show folks how to make their own books, how to distribute, & overwhelm them with the corpus of what has been created for them to sort out themselves. But you wont find me carrying on about the economies of sentence structure in first generation language poetry.

My point is really quite brief. It what you bring yourself to, that opens the life-long journey of attending to language's collective evolution. & learning to learn with in the context of your own life experiences is far more remarkable than consuming teaching.

Miekal who if da levy would have ever made it as an english professor

My own experience, to the extent I remember it, is that someone

> taught me about poetry, and I'm grateful for it. I'm pretty sure I wasn't

- > born knowing all about it.

 $\succ$ 

> Mark Wallace

--

@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@

Dreamtime Village website: <http://net22.com/dreamtime>

QAZINGULAZA: And/Was/Wakest website:

<http://net22.com/qazingulaza>

e-mail for DT & And/Was:

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### 331. Mark Weiss

*death*

Wed 15 Jan 1997

Well, as long as I've inadvertently started this funeral thread...

Some years ago I was boarding a commuter flight from Boston to New York. As I walked down the aisle to my seat past rows of unconcerned business people in expensive suits reading their copies of the New York Times I was suddenly and unaccountably overwhelmed with bitterness, and I said to myself, "These people don't even know that they're about to die. It wasn't until then that I realized I was afraid. I found my seat between two other passengers. The flight started pleasantly enough, but shortly after nightfall we hit some serious turbulence, and I could imagine the plane suddenly tilting into a steep dive and screaming its way towards the earth. At such moments I try to console myself that at least the whole ordeal won't take very long--if I can control my panic for two or three minutes it will all be over. I had just come from a week at my girlfriend's commune, and I was filled with peace and love; that's probably why I found myself thinking that our last moments might be easier if my fellow passengers and I held hands. I hadn't really looked at them til then. Neither of them seemed at all concerned by the turbulence. To my left was a middle-aged woman who looked like she ate steel bolts for breakfast. She used her newspaper was to create a wall to discourage conversation. Definitely not the hand-holding type. To my right, in the window seat, was an extremely neat man in his early

twenties. He wore a reddish tweed sport jacket, a dress shirt and tie, grey slacks and highly polished brown shoes. He was immaculate. He appeared to be one of those untouchable people who scatter the dust before them. I mention all this because I was aware that there was something odd about him, and it took me a few moments to home in on what it was. Then I noticed his hands. They were clean. In fact, they were the cleanest hands that I had ever seen. They were so clean that the thought of holding them was utterly disgusting. By now the turbulence had stopped, and the man and I began to talk. He asked me what I did. I told him that I was studying in a training institute. He said that he was, too, and I asked him which one. I hadn't heard of it, which surprised me. My world at the time was parochial enough that I assumed that, like me, he was a psychotherapist in training, so when I asked him what he was studying I expected him to tell me whether he was a Reichian, or a psychoanalyst, or the like. Mortuary Science, he answered. That was it. That was why his hands and his whole being were so clean--he had been soaking in formaldehyde. For a moment my gorge rose as I imagined the smell of overpickled rats and frogs from high school bio lab. Curiously, he wasn't at all embarrassed by his profession, whereas I was always wary of people's responses when I revealed my own.

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### 332. **Bil Brown**

#### ***Re: sustaining the lifethread***

Wed 15 Jan 1997

---

*Boy, does that ever miss the point.*

*Here's how I learned to be a poet. I got hooked early on the awful stuff in my mother's HS anthology. When I was in my teens I started looking for other poets. I read a lot. I went to readings. In school I stayed away from writing courses, but I read "the canon," and you know, you can learn a lot from Ben Jonson or Milton. Other poets turned me on to their enthusiasms, and we edited each other's work.*

This is of course, the academy of hard-knocks. I can relate (although my education is from writers at the Naropa Institute). Even at Naropa, I decided long before I tried to get that MFA that it wasn't important to the writing of poesy. It was a credential, and it was one that I have thus far decided (after being 26 grand in debt) that I don't need.

Bernadette Mayer was the most influential my decision not to go on. NOTE: I have gone back and forth with this decision often. Simply because being a working class artist, I have to work in shitty jobs (typesetting of all fucking things) to maintain myself if I DO NOT become an academic.

Bernadette said, "if you want to get something from a poet, go to that poet." Somehow it resonated, very Poundian, and very Ginsberg. Did AG (or anyone

else, Creely for that matter) keep up with thier education AFTER they were out of school. Somewhat, but not really.

. I learned from older poets, some  
>of whom were incredibly generous with their time. I started a reading series  
>and a magazine--more and more poetry.

THIS TO ME IS THE MOST IMPORTANT VEIW. If there is such a thing as AESTHETICS it didn't start at the academy. It started with ppl like Clayton Eschelman & Caterpillar, when someone goes way out of the fucking way to get a couple of hundred bucks to make a little 'zine taht publishes friends & the notable writers of the day. Of course you're going to publish yrself & then... yr notable too. It's pretty simple really. But the poetry HADS to stand on it's own!!

*I love teaching, and I teach in writing programs on ocasion, but I'm very aware that these programs are there primarily to provide jobs for the likes of me--an MFA never certified anybody as a poet. When my students ask me what they need to know to be poets I tell them "everything."*

I do the occasional workshop to. Since I don't have an MFA at the end of my name I have to use associations to get ppl to think (what was it a student recently said about my bio -- "The REAL Thing"). Granted, an MFA doesn't make a poet -- but it certifies a TEACHER to the large majority of ppl that will pay you to teach. I can't teach in a University setting without it. And, looking at the Formalist traditions STILL prevelant in arts education, I think MORE of US should tech in UNIVERSITIES. (\*BAD, BAD ACADEMIC\* \*Slap\* SLAP\*)

*The other day I heard a reading by a poet all of whose references were to books. I got the references. But I wasn't surprised that although he's read in college courses no one beyond the walls has ever heard of him. If we hope to have some impact on the world we have to engage it.*

When I was in school, at Naropa again. Anselm Hollo was a real help with my work and a real Knight when it came to defending it. I used references upon references & it was a dense mesh of shit I couldn't get thru now if I was paid by the hour to footnote it. I likened myself to Olson, or Pound, or Waldman, or someone else that was in my head. I wasn't writing for anyone else really, but I wanted everyone to read it. I think this is the academics hell. Or some sort of Bardo situation that likens Hell -- if I DIDN'T come out of the habit of delusionary verses & literary references I think I would have gone a biot madder than I already am.

*Olson began his last teaching stint at Connecticut by asking the assembled students which ones were writing majors. They raised their hands, and he tossed them out.*

HAHAHAHA. I love this story. But methinks it was for a different reason than what you are supposing. But a good \*reference\* none the less.

*So here's my grand utopian fantasy and syllabus. Let there be a universal draft after HS, during which young men and women, separated from their normal geography and social class, learn about each other while repairing the infrastructure ( the least racist institution in our polity is the military). And let no one be allowed to apply for graduate school until they are thirty or have been out of college for at least five years, whichever comes first.*

I agree. I think Bobbie Hawkins would agree. Most of us, as writers/poets have not lived enough to write about anything in our twenties. So if that is the beginning of our "life's work" then we are going to be referential. No life, man. God that's pretty depressing.

I really thank you for your comments. No one ever seems to comment on things like this when I write them, so I thought I would write you back... in detail to get the point across. Issues like these are REAL to the writers on this LIST.

Thank you.

Bil Brown

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### 333. **Bil Brown**

#### ***Re: sustaining the lifethread***

*Wed 15 Jan 1997*

---

<<I have to typeset now.>>

You are not the only poet out there that does not have an MFA that does not want one & that does not need one to feel "certified" to teach.

I am a former Naropa student that when asked what my degree distinction was answered, "um... educating the muse."

I think I am literate enough to be on this list, I know most of the ppl who are the Buffalo-Cannon of disenfranchized poets & poetics. I read articles, teach workshops. And wish I could teach in a University setting, but debt & student loans keep me out -- so I teach in community centers & start my own programs, get readers like Anne Waldman & Carla Harryman out here... try to do the best I can in a small community.

In Louisville, there are so few MFA grads that we are sought after like doctors. Of course I opted not to get my MFA until I was thirty & a little more mature financially.

Right now I typeset to make my living.

I have to typeset now.

Bil Brown



334. **Miekal And**  
***terrestrial reclamation***

*Wed 15 Jan 1997*

---

Goddess

did I put the crimson  
veil in front  
of the charging bull.

Before Maria  
starts shaking fingers  
at me &  
never  
talks to me  
again

I should say  
that my hands typed  
artificial when I  
meant to say

e s t e e m e d

I have taken the  
liberty to search  
& replace David B's  
telling life story  
with the proper  
appellation.

Miekal who  
still cant picture  
David B in overhauls,  
Banvel cap, & shit kickers  
milking cows. Who woulda  
thunkit.

For those that want to  
read more into more into mywords  
than my well-intentioned mouthoffed brashness:

what I honestly am interested  
in are evolved discussions of how the  
act of poetry is sustainably designed  
into everyday life. I choose the life of spending

my days creating an eco-village within  
the remnants of an existing  
150 year old dairy hamlet  
because nearly everyone I know is  
in there behind those cement walls  
& florescent lights & very  
few are out there in the front  
lines of poetic terrorism.

By analogy, because the university  
wanted to "teach" agriculture to farmers,  
knowing most of them  
would never go back to school, created  
cooperative extensions, in each county,  
& those ag extentions agents would  
go farm to farm & introduce themselves  
& offer information, support, networking.  
The farmers were thus able to continue  
milking but slowly change their  
practices to more sustainabler methods  
gradually over time.

Where did I learn about poetry really?  
The overwhelming answer was by writing  
& publishing & networking with literally  
1000s of other writers, performance artists,  
noisicians, plagiarists, mail artists, language  
poets, & small interactive arts organizations.  
This is a way of life, not a curriculum that  
I will graduate from & become a specialist.

Lyx (formerly Liz Was) & I am  
homeschooling our son Zon. He is 9  
years old & not all that interested in learning  
how to read (even tho he was into it when  
he was 2), he IS interested in collecting  
animals skeletons & gluing them back  
together, making a comic book to put up  
at our website, learning the latin to the many  
100s of plants that we grow here at Dreamtime  
& he takes his turn cooking for as many as  
25 people. He is precociously verbal & can  
carry on a conversation with any adult on

any subject including chaos theory or the sentient intelligence of avians.

I have tried to "teach" him how to read. He cries, screams, throws books at me (dont worry none of yours out there).

My observation is that the more I back off & let him be, the easier more naturally he learns to learn, to become excited by ideas, to ask questions.

TO FIGURE IT OUT BY HIMSELF.

The more I become his companion  
& the less I try to "teach" him,  
the more our relationship becomes  
a reciprocity of love & respect.

My tangled thread  
is a reflexive navigation  
thru what is not said  
& what I see as a genuine  
deep fear that poetry  
will not not survive as  
long as it remains separate  
from all other creative  
impulses known to  
man.

--

@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@

Dreamtime Village website: <http://net22.com/dreamtime>

QAZINGULAZA: And/Was/Wakeest website:

<http://net22.com/qazingulaza>

e-mail for DT & And/Was:

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### 335. Miekal And

## estimated environments

Wed 15 Jan 1997

Perhaps because i spent many years of my life in the esteemed environment of the university. but before that, i spent considerable time in the esteemed environment of a door-to-door magazine salesman, and before that, in the esteemed environment of an invoice clerk for canadian pacific. Before that, i worked in the esteemed environment of a dairy farm; before that, in an esteemed

environment in a publishing house. in my evenings and on my days off throughout these years, i could often be found in the esteemed environment of a bar or a restaurant, or the esteemed environment of a poetry reading. Sometimes i was asleep in an esteemed environment. In infancy, i was in the esteemed environment of my parents' flat. Later, as my father's labors in the esteemed environment of newsreels brought increasing amounts of esteemed currency, their esteemed residence became a house.

we boys played our esteemed soccer in various local parks and once when injured i went to an esteemed hospital. throughout these years artificial food preserved some semblance of life (however esteemedly induced) in your correspondent, and here i find myself today in the esteemed environment of cyberspace. db as detoured by ma

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336. **Michael Boughn**

***Re: bp & the allness of poetryics sensate***

Wed 15 Jan 1997

---

*The quintessential Nichol bibliographer is jwcurry, who himself has produced a number of small-sized pamphlets, some of them hand-rubber-stamped, by Nichol & others. Curry's in Toronto, and I don't have his address at hand, but someone here may have it. The situation of McLelland & Stewart publishing Nichol is complicated as well because McLelland & Stewart acquired Coach House Press in some sense, while leaving it a semi-independence, I believe. Or perhaps it's just that they became the distributor for Coach House. Does someone know for sure?*

Funny you should ask, as yesterday I was at the new (old) Coach House with Robin Blaser trying to get ahold of the old (new) Coach House in order to get some of Robin's books for the reading tonight.

It seems that nobody knows nuthin, or at least what they claim to know never pans out. M&S neither acquired CH nor distributes its books. They were storing the inventory temporarily. McClintock has offered the authors the option of buying their books. Otherwise they'll be remaindered. Some other small presses such as Talonbooks have acquired some authors' inventory, but we were unable to locate any copies of the Holy Forest in Toronto. M&S knows nothing, Canbooks claims to have sent everything back to the authors, and McClintock never returned our call. So who knows.

The good news is that Bevington and Coleman are moving ahead to rebuild the new (old) Coach House and they have the rights to bp's stuff, so it will be in print.

Mike



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337. **Mark Wallace**

***what can be taught***

Wed 15 Jan 1997

---

Miekal And responds to Graham Foust's question about how to teach poetry with the suggestion that Graham's statement "assumes that poetry can be taught." But it seems a pretty good assumption to me, at least in some cases. My own experience, to the extent I remember it, is that someone taught me about poetry, and I'm grateful for it. I'm pretty sure I wasn't born knowing all about it.

Mark Wallace

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338. **maria damon**

***Re: bp & the allness of poetryics sensate***

Wed 15 Jan 1997

---

aha; i tried to order the holy forest for my class this winter and the "not available" msg came back. i knew ch had gone under and been resurrected but had

no idea this wd result in the downright unavailability of stock. naive me.-md

>

> Funny you should ask, as yesterday I was at the new (old) Caoch House

> with Robin Blaser trying to get ahold of the old (new) Coach House in

> order to get some of Robin's books for the reading tonight.

>

> It seems that nobody knows nuthin, or at least what they claim to know

> never pans out. M&S neither acquired CH nor distributes its books.

> They were storing the inventory temporarily. McClintock has offered

> the authors the option of buying their books. Otherwsie they'll be

> remaindered. Some other small presses such as Talonbooks have acquired

> some authors' inventory, but we were unable to locate any copies of the

> Holy Forest in Toronto. M&S knows nothing, Canbooks claims to have

> sent everything back to the authors, and McClintock never returned our

> call. So who knows.

>

> The good news is that Bevington and Coleman are moving ahead to

> rebuild the new (old ) Coach House and they have the rights to bp's

> stuff, so it will be in print.  
>  
> Mike  
> [REDACTED]  
>

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339. **maria damon**

***Re: death***

*Wed 15 Jan 1997*

---

nice post, mark weiss! are there any mortuary scientists on the list who would like to undertake to persuade us of the quotidian, normative nature of their work?--md ps or failing that, how 'bout educating us in some mortuary jargon in addition to "cremains?"

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340. **David Bromige**  
***artificial environments***

*Wed 15 Jan 1997*

---

mikael And (whose postings i have found consistently interesting and on-target) has rather "set me orf" with his "in the artificial environment of the university". Perhaps because i spent many years of my life in the artificial environment of the university. but before that, i spent considerable time in the artificial environment of a door-to-door magazine salesman, and before that, in the artificial environment of an invoice clerk for canadian pacific. Before that, i worked in the artificial environment of a dairy farm; before that, in an artificial environment in a publishing house. in my evenings and on my days off throughout these years, i could often be found in the artificial environment of a bar or a restaurant, or the artificial environment of a poetry reading. Sometimes i was asleep in an artificial environment. In infancy, i was in the artificial environment of my parents' flat. Later, as my father's labors in the artificial environment of newsreels brought increasing amounts of artificial currency, their artificial residence became a house.

we boys played our artificial soccer in various local parks and once when injured i went to an artificial hospital. throughout these years artifical food preserved some semblance of life (however artificially induced) in your correspondent, and here i find myself today in the artificial environment of cyberspace. db

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341. **Miekal And**  
**Bern Porter**

*Wed 15 Jan 1997*

---

New from Xexoxial:

HOLD ON TO YOUR HAT Interviews by Miekal And & others with Bern Porter about the Institute of Advanced Thinking in Belfast Maine. 5.5 x 8.5, 75 pages, xerox handbound. Designed by Ben Meyers. \$8 for paper, \$30 for hand-painted hardcovers & signed by the author.

Prepublication discount to Poetics list subscribers. \$5 for softcover.

Here is couple pages from the book:

MA: General education seems to have gone.

BP: Well not only has it gone, but the BA degree, that catch-all diversion, is now to be patched up within employable specifics, while the methods we have noted fit almost immediately into an income return. Perhaps more significant than monetary results is the recognition through achievement, as, for example, Anaïs Nin, who early had formal assistance, read everything in sight, chose a master to work with and for, and then took off not only to produce, but to affect, influence and be someone.

MA: How does the Institute fit into all this?

BP: Well I've given the history from the earliest times down to 1989, where there are 32 of us, free of governments, free of academics, consider all the problems I've listed, but concerned with, as I've said, the 3 forms of education that I've just noted.

MA: Is advanced thinking different from stream of consciousness association, altered states?

BP: Well, the word "advanced", as the Institute employs it, means a rejection, a complete rejection of all past methodologies, with an obvious forward progression in a manner that the current press technology calls "breakthroughs". We're interested in producing what are called "breakthroughs". But at the Institute, a breakthrough is considered anything that's obvious, rational and reasonable, as advanced through the greatest possible number of people. The free systems of education already cited—learning in the womb, learning at home, study apprenticeship—the first two of these, by modern electronic means, are fine examples. I would like to give some other examples here, but before I do so, I would like to point out—people ask me what do you do when you are doing advanced thinking? And the answer is, we are making the complex simple, that whatever is reasonable and obvious we are undertaking—and we have developed out of this what is called the Bern Porter Theory of

Simplistics, which can be reduced more or less as follows: It is easier to complicate things than to simplify them. This is a manmade truism; rather than make things simple or obvious or reasonable we tend to mess it up and complicate it. Whatever is reasonable we make unreasonable, whatever is obvious we obscure, whatever is easy we make it difficult, whatever is difficult we never make it easy and whatever is complicated we tend to make it more complicated and whatever is complicated is never made easy. So whatever is obvious is never done, whatever is reasonable is never done. These are the elements of Simplistics.

So when you ask me what is advanced thinking then it reduces to making the complicated simple. A very staggering example that's going on right now in Europe, in connection with this view of looking at old things in a new way. There are countries in Europe who've looked at Marxism for 40 years, who've looked at Leninism for 40 years, now looking at old things in a new way. People for 40 years have been bound up with the theories of Marx, the theories of Lenin, theories of Stalin. And in physics we're looking at the ideas of Newton and Einstein. Everything is now under re-examination.

These people in Europe after 40 years of looking at this old thing in a new way, will suddenly look at socialism, they will throw out communism, they will look at democracy, and they will add to, and build upon, and build a greater democracy, as a result of looking at an old thing in a new way. And this is a part of the Theory of Simplistics that we advocate and develop at the Institute.

Please, please, look at old things, old attitudes, common things around you, and look at them in a new and fresh way.

Now a very classic example of this is our friend and honorary member of the Institute, Buckminster Fuller. He lived on an island, his family lived on an island off the coast of Maine for about 80 years. He was schooled by ships going by, he would row out to the ships who were taking out lumber and bringing in paper and salt and products that were used in Maine.

He looked at the globe, a sphere, a globe of the Earth, 12 inches in diameter, he looked at it for years, and said "I'm tired of looking at this thing. What can I do to it?" Well it turned out he said "I can cut it up." And it turned out since it was a sphere and a globe, a model of the Earth, each section he cut up had to be a triangle. Having cut it up into triangles, he laid the triangles on the floor flat and looked at them in a fresh and new way, and to his amazement he could understand the meaning of the equator, the tropic of Cancer, the tropic of Capricorn, the north pole, the south pole, the relation of the lands to the water; he could see the world and the continents in a new way. He'd been hampered all his life by a globe, now suddenly the globe was reduced to pieces and the pieces were flat on the floor, a flat surface, two-dimensional. He was able then to see in a fresh way. This is for us a very classic example of looking at old things in a new way.

The people of Europe are now looking at old systems of communism, Marxism and the rest, and are seeking a new way, what we call a breakthrough. Another very interesting example



is a solution to problems♦take a simple thing like gun laws, or guns, handguns. It is said nationwide, worldwide, that handguns are a problem. Well if they♦re a problem then isn♦t it obvious that you attack them by first not permitting their manufacture anywhere in the world? Stop their manufacture. Then find people who own them, actually go door to door and remove them. Either their owners pay a fine or give up their handgun; and prevent, stop the sale. Just remove handguns from all markets, from all use, and make them disappear, just decree that they are a problem. Well obviously this will never be done.

Just the same as the school system that I have advised, and the womb studies, probably will never come about. This is typical of man in his continual desire, innate desire to make messes. To make complicated what is already complicated, and never, never to simplify. So in the case of the handgun, I♦ve mentioned the globe, now we might go on to a thing that♦s called a 40- hour week. We have unemployment. We have the trouble of what to do with our leisure time, and how to make a livelihood, and the problem is what do we do about this. Well, the problem is the 40-hour week, the 5-day workweek, holidays, weekends. In short our present entire system of employment is eliminated. The 24 hours of each day and the 7-day week are divided into 3 shifts of 8 hours each. No one works more than 32 hours a week, that is, four 8-hour periods, in a shift period of his choice, while production proceeds continuously, full time, for 168 hours a week.

When I was considering this, a 72-story skyscraper was being built across the street. Under the present system, the site is literally crawling with workers for 40 hours, then stops dead deserted for 128 hours. A total standstill, with nothing else happening except a guard on watch, patrolling. Now under the plan of the Institute, the work would proceed 168 hours a week, many workers would have employment, and the building would be finished in one-fourth the time. And as a further effect, the present pool of unemployed would be absorbed. Apprentices would be training to fill in this and future needs, with every able-bodied person having a paying job for 32 hours, but without overtime. The resulting leisure hours would be obvious for each person, opening a whole new range of possibilities. Where some critics would suggest that crime, alcohol, drugs, auto accidents, thefts would increase, the reverse would be nearly true, where suddenly people would be finding time to do what they truly always wanted to do, but never did, because they ♦had to go to work.♦ Hobbies would thrive, for the healthy betterment of everyone. It♦s interesting that in connection with this time-rearrangement, one♦s personal 24 hour day would best be divided into four 6-hour segments for easy planning and survival, that is, from six in the morning to noon, from noon to six at night, from six at night til midnight, and from midnight til six am. And I think I♦ve mentioned that wherever this proposal would be carried out, the greatest number of people would benefit. And this idea, as we offer it to the world, is that we dissolve the present 40-hour week, we dissolve holidays, we dissolve weekends,

everyone has a job on a shift schedule of his own choice, for 32 hours. We, of course, use up the surplus of people who are unemployed, and put everyone to work in something he truly wants to do.

Other books by Bern Porter published by Xexoxial include

The Last Acts of St Fuck You

My My Dear Me

Why My Left Lef is Hot

Xerolage 16

Xexoxial Editions

Rt 1 Box 131

LaFarge, WI

54639

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342. **Don Cheney**  
***running and reading***

*Wed 15 Jan 1997*

---

this morning, while doing my usual treadmill running at the local "Family Fatness" gym in San Diego, i had the unusual experience of reading the closed captions while "watching" "good morning america." reading tv while running or even just watching tv while running was too much for me until just recently as I've gotten used to running on a treadmill. before, if i didn't pay attention to my running i'd falter or skid on the machine.

anyway, reading closed captioned stuff can be very funny. the best parts of course are typos or when people transcribing don't know what the word is and take a stab at it. the only quote i remember was: "and our reporter, Jane Doe, will be leer to tell you about it."

Don

--

visit Don Cheney's Home Page & Clean Neck Shop  
<http://www.geocities.com/~doncheney>



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343. **MAXINE CHERNOFF**

**Re: death**

Wed 15 Jan 1997

---

Maria: There was a fascinating piece in Harper's, I believe, about a year ago, I believe, in which a British mortician wrote about preparing his own father to be buried. Of course, there's also Jessica Mitford, but her take is much different.

Maxine Chernoff

On Wed, 15 Jan 1997, maria damon wrote:

*nice post, mark weiss! are there any mortuary scientists on the list who would like to undertake to persuade us of the quotidian, normative nature of their work?--md ps or failing that, how 'bout educating us in some mortuary jargon in addition to "cremains?"*

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344. **henry gould**

**Re: sustaining the lifethread**

Wed 15 Jan 1997

---

Here's a little something to chant while out in yon non-artificial rutabagaparadise:

How you gonna keep em down on the farm  
after they've seen the Net.  
They can go around the block to the coffee shop  
& surf the whole alphabet,  
they can study all they want on a spiderweb,  
& even learn to scan  
out of an old tin can!

O

how you gonna teach em not to learn,  
how you gonna lead em when they want to blab,

O

the grass is always greener in the cyber-lab,  
over at the Universe-High-Tea....

O

(chorus of straw hats & overalls)

gimme that old time manure,  
gimme that old time manure,  
gimme that old time manure,  
it's good compost for me! (etc.)

- Hank ("Hayseed") Gould

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345. **maria damon**

***Re: artificial environments***

*Wed 15 Jan 1997*

---

thanks db. i'm no fan of my current artificial environment, but my artificial environment at hampshire college was dreamy. my artificial environment at stanford took some getting used to, but once i'd done my coursework and was free to read and write by the manmade swimmingpool or in the faux-tuscan atmosphere of the caffe verona, i was joyous most of the time. artificial environments that give the the time and space to feel myself existing are okay by me, though if i have to be at school more than 3 hrs at a stretch or more than 2 days a week i generally get sick, flu-ish symptoms.--md

In message <v01540b04af02a4a8dc42@[205.138.228.150]> UB Poetics discussion

group writes:

> mikael And (whose postings i have found consistently interesting  
> and on-target) has rather "set me orf" with his "in the artificial  
> environment of the university". Perhaps because i spent many years of my  
> life in the artificial environment of the university. but before that, i  
> spent considerable time in the artificial environment of a door-to-door  
> magazine salesman, and before that, in the artificial environment of an  
> invoice clerk for canadian pacific. Before that, i worked in the artificial  
> environment of a dairy farm; before that, in an artificial environment in a  
> publishing house. in my evenings and on my days off throughout these years,  
> i could often be ound in the artificial environment of a bar or a  
> restaurant, or the artificial environment of a poetry reading. Sometimes i  
> was asleep in an artificial environment. In infancy, i was in the  
> artificial environment of my parents' flat. Later, as my father's labors in  
> the artificial environment of newsreels brought increasing amounts of  
> artificial currency, their artificial residence became a house.  
>  
> we boys played our artificial soccer in various local parks and once when  
> injured i went to an artificial hospital. throughout these years artifical  
> food preserved some semblance of life (however artificially induced) in  
> your correspondent, and here i find myself today in the artificial  
> environment of cyberspace. db  
>

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346. **maria damon**

***Re: sustaining the lifethread***

*Wed 15 Jan 1997*

---

miekal a rites

So while my own personal interests spans the gamut of things discussed under the cover of this list, my efforts in teaching are much more random, spontaneous & based on what is useful in everyday life. I will show folks how to make their own books, how to distribute, & overwhelm them with the corpus of what has been created for them to sort out themselves. But you wont find me carrying on about the economies of sentence structure in first generation language poetry.

well, that's my belief about teaching too; that it's basically about hanging out and sharing stuff. i've managed to put myself in situations, mostly as a student, with teachers who do that. as a teacher in a mega-bureaucratic institution it's more of a challenge, but i manage to teach topics that draw small enough bodies of students that we can in fact develop into a community for the 10 weeks that we're together. i also make a point of explaining that my style is random and that the digression is the event for me, so i try to prepare them. moderate success. it was very stressful to be considered lazy and ineffectual by my colleagues before i had tenure (the place runs on calvinist busy-oholism), but now who cares.--md

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347. **Mark Weiss**

***Re: sustaining the lifethread***

*Wed 15 Jan 1997*

---

Boy, does that ever miss the point. Here's how I learned to be a poet. I got hooked early on the awful stuff in my mother's HS anthology. When I was in my teens I started looking for other poets. I read a lot. I went to readings. In school I stayed away from writing courses, but I read "the canon," and you know, you can learn a lot from Ben Jonson or Milton. Other poets turned me on to their enthusiasms, and we edited each other's work. For a while I roomed with Chuck Stein--we would read at each other for hours across the crude lilac-colored coffee table I'd cobbled together (sometimes by the light of a yellow light bulb--it turned the table a ghostly white). I learned from older poets, some of whom were incredibly generous with their time. I started a reading series and a magazine--more and more poetry. And I dropped out of grad school and became a psychiatric social worker. My "rutabagaparadise." I spent 15 years looking and listening like crazy. I don't know how many of my underclass and working class clients I helped, but they certainly helped me to another education. I

love teaching, and I teach in writing programs on occasion, but I'm very aware that these programs are there primarily to provide jobs for the likes of me--an MFA never certified anybody as a poet. When my students ask me what they need to know to be poets I tell them "everything." The other day I heard a reading by a poet all of whose references were to books. I got the references. But I wasn't surprised that although he's read in college courses no one beyond the walls has ever heard of him. If we hope to have some impact on the world we have to engage it. Olson began his last teaching stint at Connecticut by asking the assembled students which ones were writing majors. They raised their hands, and he tossed them out. Sometimes doctors or insurance lawyers or even farmers become poets.

So here's my grand utopian fantasy and syllabus. Let there be a universal draft after HS, during which young men and women, separated from their normal geography and social class, learn about each other while repairing the infrastructure ( the least racist institution in our polity is the military). And let no one be allowed to apply for graduate school until they are thirty or have been out of college for at least five years, whichever comes first. Try them rutabagas.

At 01:06 PM 1/15/97 EST, you wrote:

>Here's a little something to chant while out in yon non-artificial

>rutabagaparadise:

>

>How you gonna keep em down on the farm

>after they've seen the Net.

>They can go around the block to the coffee shop

>& surf the whole alphabet,

>they can study all they want on a spiderweb,

>& even learn to scan

>out of an old tin can!

>O

>how you gonna teach em not to learn,

>how you gonna lead em when they want to blab,

>O

>the grass is always greener in the cyber-lab,

>over at the Universe-High-Tea....

>O

> (chorus of straw hats & overalls)

> gimme that old time manure,

> gimme that old time manure,

> gimme that old time manure,

> it's good compost for me! (etc.)

>- Hank ("Hayseed") Gould  
>  
>

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348. **henry**  
***Re: sustaining the lifethread***  
*Wed 15 Jan 1997*

---

Mark, I think they tried you're utopia over in China a while back. Maybe you can call yourselves the "Well-Read Guards". - Hank G.

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349. **maria damon**  
***Re: sustaining the lifethread***  
*Wed 15 Jan 1997*

---

mark weiss writes:

*Olson began his last teaching stint at Connecticut by asking the assembled students which ones were writing majors. They raised their hands, and he tossed them out.*

i like your post very much mark but i'd like, without meaning to completely diss one of the gods of the list, to suggest the possibility that in this case the "writer" might throw "writing majors" out of his class because he doesn't want any competition?

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350. **Mark Weiss**  
***Re: sustaining the lifethread***  
*Wed 15 Jan 1997*

---

Actually, they tried part of it here once. They called it the WPA. Next time you go to a state or national park you may wish to thank those kids of yesteryear.

At 02:05 PM 1/15/97 EST, you wrote:

>Mark, I think they tried you're utopia over in China a while back.  
>Maybe you can call yourselves the "Well-Read Guards". - Hank G.  
>  
>

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$\geq$ 

352. **Miekal And**  
***sustaining the list = (GARDEN THE EDGES!)***  
*Wed 15 Jan 1997*

--

e-mail for DT & And/Was:

280



353. **henry**

***Re: sustaining the lifethread***

*Wed 15 Jan 1997*

---

On Wed, 15 Jan 1997 11:17:38 -0800 Mark Weiss said:

>Actually, they tried part of it here once. They called it the WPA. Next time  
>you go to a state or national park you may wish to thank those kids of  
>yesteryear.

As I recall, the WPA wasn't mandatory. Neither were the CETA projects, like the one I managed (teaching kids to build solar greenhouses. Some things, by God, CAN be taught. We sang Mao's poems--set to music by Carl Sandburg, no less!--while we dug those foundation pits. See my memoir, *\_The Need for Rutabagas\_*, Univ. of Left Overbie Press, 1982). - HG

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354. **Aldon L. Nielsen**

***Re: bleeding the lifthread***

*Wed 15 Jan 1997*

---

No, the WPA wasn't mandatory -- one could always choose to remain unemployed and unpaid --

General Hershey had a nifty version of this for me back in my youth -- It wasn't mandatory that I leave the artificial environment of college to do social work in upstate New York; I could have chosen to be removed from the artificial environment of university study for the artificial environment of an American military base in Viet Nam --

I could and did study and write everywhere -- but it was a whole lot easier to get what I needed for my work while attached to a college --

odd sense of what is and is not mandatory in the American economy

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355. **Mark Weiss**

***Re: sustaining the lifethread***

*Wed 15 Jan 1997*

---

Let me go a little further into dreamtime. In France all males are supposed to spend a year in the military. I'm hazy on the details, and I'm sure there's a bunch of ways out, and I know from riding the metro for a couple of years that the boys capitalize on the experience by becoming drunk as mouffettes every weekend; I'm not sure that they do very much for the defense of the realm. The Swiss require of virtually everyone a year of service. And most parts of the US

require 12 years of incarceration in classrooms for the young and fidgety. All societies establish institutions whose purpose is the socializing of the young, whatever their other functions may be. It helps them through adolescence, serves as a mild equalizer, and enforces the sense of membership in a community. Some societies offer something in return. In those totalitarian countries like, say, France, university education is a limited but free commodity, and health care aint bad. England, too, altho they may have to start imposing some fees that would be considered derisory at any US school. As a result, doctors, say, don't feel justified in becoming wealthy on the back of human suffering. Required service is more the rule than the exception in even the most libertarian societies. My idea of a five year hiatus has to do with a different kind of exploration. Years ago I taught in the psych dept. at SUNY-Old Westbury. As some of you may know OW is designed to meet the needs of kids from, ahem, the lower social orders, and it does, or at least did, so (I have no idea what the situation is now) pretty well. Our kids got a decent education. At the end of each year the psych faculty would meet informally with the graduating majors. This was a sort of rite of passage--we could now socialize together. But of course we were more avuncular than sociable. One faculty member recalled that when he was in our students' shoes his advisor had suggested that a year off in "the real world" might be advisable before applying to graduate school. "And he was right," this dunderhead allowed. The scion of a family of enormous wealth, he had spent the year touring South America, from resort to resort. He got a great tan. But our students from the ghettos were somewhat nonplussed by his story. We tend to live in gated communities. That prof had chosen a very expensive one for his wanderjahr. A grad program in writing can be such a place. Five unstructured years outside the gates, it seems to me, might make the gatedness a little bit less tolerable. And what one had to report of that time might be an interesting new criterion for entry. But none of this will ever happen. Most Americans still think of even universal health care as a commie plot. I have to typeset now.

At 02:53 PM 1/15/97 EST, you wrote:

>On Wed, 15 Jan 1997 11:17:38 -0800 Mark Weiss said:

>>Actually, they tried part of it here once. They called it the WPA. Next time

>>you go to a state or national park you may wish to thank those kids of

>>yesteryear.

>

>As I recall, the WPA wasn't mandatory. Neither were the CETA projects,

>like the one I managed (teaching kids to build solar greenhouses. Some

>things, by God, CAN be taught. We sang Mao's poems--set to music

>by Carl Sandburg, no less!--while we dug those foundation pits.

>See my memoir, The Need for Rutabagas, Univ. of Left Overbie Press,

>1982). - HG

>  
>

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356. **Jeffrey W. Timmons**  
***Re: sustaining the lifethread***  
*Wed 15 Jan 1997*

---

*So here's my grand utopian fantasy and syllabus. Let there be a universal draft after HS, during which young men and women, separated from their normal geography and social class, learn about each other while repairing the infrastructure ( the least racist institution in our polity is the military). And let no one be allowed to apply for graduate school until they are thirty or have been out of college for at least five years, whichever comes first.*

ill pass on the grand utopian fantasy and the universal draft. but id like my twenties well-done and the garnish of experiences on the side please. the military the least racist institution? if you believe military. sexism and gender-bias is a whole 'nother can of birds.

jeffrey timmons

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357. **maria damon**  
***Re: terrestrial reclamation***  
*Wed 15 Jan 1997*

---

hey miekal, what you call finger shaking is me defending myself against your prejudices and cliches and assumptions about my inner life based on yours. i love your energy, your spontaneity, your truthfulness to your vision. i support your work and i have felt supported by you in some of my creative endeavors. i don't appreciate your need to indict or condescend to everyone who has chosen a different path, or thru circumstances, ended up doing something other than living at dreamtime village. i'm sorry if you feel publically scolded; for my part, i feel dismissed by a certain tenor of triumphalism in your proclamations.

In message <[REDACTED]> UB Poetics discussion group writes:

> Goddess  
> did I put the crimson  
> veil in front  
> of the charging bull.  
>  
> Before Maria  
> starts shaking fingers

> at me &  
> never  
> talks to me  
> again  
>  
> I should say  
> that my hands typed  
> artificial when I  
> meant to say  
>  
> e s t e e m e d  
>  
> I have taken the  
> liberty to search  
> & replace David B's  
> telling life story  
> with the proper  
> appellation.  
>  
> Miekal who  
> still cant picture  
> David B in overhauls,  
> Banvel cap, & shit kickers  
> milking cows. Who woulda  
> thunkit.  
>  
> For those that want to  
> read more into more into mywords  
> than my well-intentioned mouthoffed brashness:  
>  
> what I honestly am interested  
> in are evolved discussions of how the  
> act of poetry is sustainably designed  
> into everyday life. I choose the life of spending  
> my days creating an eco-village within  
> the remnants of an existing  
> 150 year old dairy hamlet  
> because nearly everyone I know is  
> in there behind those cement walls  
> & florescent lights & very  
> few are out there in the front  
> lines of poetic terrorism.

>  
>  
> By analogy, because the university  
> wanted to "teach" agriculture to farmers,  
> knowing most of them  
> would never go back to school, created  
> cooperative extensions, in each county,  
> & those ag extensions agents would  
> go farm to farm & introduce themselves  
> & offer information, support, networking.  
> The farmers were thus able to continue  
> milking but slowly change their  
> practices to more sustainable methods  
> gradually over time.  
>  
>  
> Where did I learn about poetry really?  
> The overwhelming answer was by writing  
> & publishing & networking with literally  
> 1000s of other writers, performance artists,  
> noisicians, plagiarists, mail artists, language  
> poets, & small interactive arts organizations.  
> This is a way of life, not a curriculum that  
> I will graduate from & become a specialist.  
>  
> Lyx (formerly Liz Was) & I am  
> homeschooling our son Zon. He is 9  
> years old & not all that interested in learning  
> how to read (even tho he was into it when  
> he was 2), he IS interested in collecting  
> animals skeletons & gluing them back  
> together, making a comic book to put up  
> at our website, learning the latin to the many  
> 100s of plants that we grow here at Dreamtime  
> & he takes his turn cooking for as many as  
> 25 people. He is precociously verbal & can  
> carry on a conversation with any adult on  
> any subject including chaos theory or the sentient  
> intelligence of avians.  
>  
> I have tried to "teach" him how to read. He cries,  
> screams, throws books at me

> (dont worry none of yours out there).  
> My observation is that the more I back  
> off & let him be, the easier more  
> naturally he learns to learn, to become  
> excited by ideas, to ask questions.  
> TO FIGURE IT OUT BY HIMSELF.  
> The more I become his companion  
> & the less I try to "teach" him,  
> the more our relationship becomes  
> a reciprocity of love & respect.

---

>  
> My tangled thread  
> is a reflexive navigation  
> thru what is not said  
> & what I see as a genuine  
> deep fear that poetry  
> will not survive as  
> long as it remains separate  
> from all other creative  
> impulses known to  
> man.

---

> --

> @#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#<br>
> Dreamtime Village website: http://net22.com/dreamtime<br>
> QAZINGULAZA: And/Was/Wakest website:<br>
> http://net22.com/qazingulaza<br>
> e-mail for DT & And/Was: [REDACTED]<br>

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358. **Mark Weiss**

***Re: sustaining the lifethread***

Wed 15 Jan 1997

Everybody's path is his/her own. And I'm sure as hell not calling any of them "artificial." But we do tend to value the individual over the communal to an extraordinary and I think unsustainable degree, and the place gets less and less liveable--whatever place--as a result. Look, poets--marginals of all sorts--have to live with all manner of sometimes degrading ambiguities. The troubadors who sang for their supper at Raymond de Troncavel's table no less, maybe more, than we. You do what you have to, and I'm certainly not, from my somewhat

privileged position (I don't have to be a wage slave), criticizing anyone else's choices. I do worry about the institution (all of them) and the society. And I welcome other people's hairbrained solutions. I do know that when people work and play and live together they're less likely to burn down each other's houses. Or at least I hope so. And I have to tell you, while my green undergraduates are fun to teach, the "returned students" (often that means folks who were raising kids in their late teens and twenties and never got to higher ed to start with) are a hell of a lot more challenging. Like, they know a lot more that I don't. I guess I knew this would be controversial. A lot of house cats never criticize their baskets. And it may be that we/they/I sleep in the best of all possible baskets.

At 03:17 PM 1/15/97 -0700, you wrote:

>> > So here's my grand utopian fantasy and syllabus. Let there be a  
>> >universal draft after HS, during which young men and women, separated from  
>> >their normal geography and social class, learn about each other while  
>> >repairing the infrastructure ( the least racist institution in our polity is  
>> >the military). And let no one be allowed to apply for graduate school until  
>> >they are thirty or have been out of college for at least five years,  
>> >whichever comes first.  
>  
>ill pass on the grand utopian fantasy and the universal draft. but id  
>like my twenties well-done and the garnish of experiences on the side  
>please. the military the least racist institution? if you believe  
>military. sexism and gender-bias is a whole 'nother can of birds.  
>  
>jeffrey timmons  
>  
>

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359. **Pritchett, Pat**

***Re: sustaining the lifethread***

*Wed 15 Jan 1997*

---

With all due respect, Dan: you must be plumb loco to make that kind of statement. Or just uninformed.

All this talk about the university as "artificial" strikes me as absurd. How is it any more artificial than the corporate environment? I'll state the obvious here: culture = artifice - and it's better than living in the woods. A university *\*is\** a corporation. It's designed to turn a profit by producing a product - education.

Or a facsimile thereof. That's what people seem to objecting to here. Unfortunately, the idealism engendered by a love of learning does seem to be often at odds with the bottom line. On the other hand, I've read on this list someone rather melodramatically comparing the university to a prison: try working at a life insurance company for a few months. It'll suck the marrow right out of your soul! ----- From: DS To: POETICS Subject: Re: sustaining the lifethread Date: Wednesday, January 15, 1997 6:53PM

As someone still in my 20s i would chose prison over compulsory military service without a second thought.

dan

(in New Zealand - you don't have to pay university fees if you are inside. I would have food & board etc & could get stuck into that contemplated phd)

[↑ Contents](#)

360. **DS**

***Re: sustaining the lifethread***

*Wed 15 Jan 1997*

---

>

>At 03:17 PM 1/15/97 -0700, you wrote:

>>> > So here's my grand utopian fantasy and syllabus. Let there be a  
>>> >universal draft after HS, during which young men and women, separated  
from  
>>> >their normal geography and social class, learn about each other while  
>>> >repairing the infrastructure ( the least racist institution in our  
polity is  
>>> >the military). And let no one be allowed to apply for graduate school un-  
til  
>>> >they are thirty or have been out of college for at least five years,  
>>> >whichever comes first.

>>

>>ill pass on the grand utopian fantasy and the universal draft. but id  
>>like my twenties well-done and the garnish of experiences on the side  
>>please. the military the least racist institution? if you believe  
>>military. sexism and gender-bias is a whole 'nother can of birds.

>>

>>jeffrey timmons

>>

>>

As someone still in my 20s i would chose prison over compulsory military service without a second thought.



dan

(in New Zealand - you don't have to pay university fees if you are inside. I would have food & board etc & could get stuck into that contemplated phd)

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361. **shoemakers**  
***sustaining the list***

Wed 15 Jan 1997

---

I've deeply appreciated the infusion of energy and new perspectives on the list of late. I also like the "sustainability" thread because the issue of where and how one, a writing one, how \*I\* might draw sustenance from the world/culture we live in is a crucial one. But as we critique the institutions around us (and they do deserve critique) i wld be happier if we cld do it without reviving the old Academy vs The Real Thing war that the list has been thru \*so\* many times before. Some of us are "in" the academy, some are "in" someplace else, some are half-in, half-out, half-assed or just plain ain't sure -- but anyway you slice it we'd be better off attending to each other's voices than making leaps to judgment about world-views, assumptions etc. based on what we think we know someone's wageplace. Whew, don't know about you but i feel better. Must be MLK day. steve

Steve Shoemaker

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362. **wystan**  
***Re: sustaining the lifethread***

Wed 15 Jan 1997

---

Dear miekal,

I don't know about teachin people to poet but what about sore pussy tats? As for the stunned farmers when will they ever learn?  
stay tort and lots of lavalava  
wystan

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363. **Mark Weiss**  
***Re: sustaining the lifethread***

Wed 15 Jan 1997

---

Who's talking about warfare? There are other forms of public service.

Nor is this a discussion of artifice vs nature--not on my part, at least. But note in passing that universities don't actually make profits--that's why they need grants and endowments to operate. (They do share with private sector business the tendency of bureaucracies to try to become immortal.) In most countries universities are paid for out of taxes, the same as freeways: they're seen as a necessary part of the infrastructure.

It really isn't necessary to defend the universities and the life they promote. While funding cuts happen, I don't think the institution is in any danger of disappearing, and I'm far from proposing that we burn them down. Some of my best friends are universities. Isn't anybody else out there concerned about the interface or lack thereof with the rest of the culture/society and the impact that may have on our lives as writers? Is to ask the question the same as threatening to take away the goodies? (Reminds me of the moment at the beginning of the Gulf War when I asked my students to imagine the issues from Saddam Hussein's point of view. They told me that they couldn't do it because it would be unpatriotic)

At 07:13 PM 1/15/97 -0500, you wrote:

>With all due respect, Dan: you must be plumb loco to make that kind of  
>statement. Or just uninformed.

>

>All this talk about the university as "artificial" strikes me as absurd. How  
>is it any more artificial than the corporate environment? I'll state the  
>obvious here: culture = artifice - and it's better than living in the woods.

> A university *is* a corporation. It's designed to turn a profit by  
>producing a product - education. Or a facsimile thereof. That's what people  
>seem to objecting to here. Unfortunately, the idealism engendered by a love  
>of learning does seem to be often at odds with the bottom line. On the other  
>hand, I've read on this list someone rather melodramatically comparing the  
>university to a prison: try working at a life insurance company for a few  
>months. It'll suck the marrow right out of your soul!

> -----

>From: DS

>To: POETICS

>Subject: Re: sustaining the lifethread

>Date: Wednesday, January 15, 1997 6:53PM

>

>

>As someone still in my 20s i would chose prison over compulsory military  
>service without a second thought.

>

>dan

>  
>(in New Zealand - you don't have to pay university fees if you are inside. I  
>would have food & board etc & could get stuck into that contemplated phd)  
>  
>

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364. **DS**

***Re: sustaining the lifethread***

*Wed 15 Jan 1997*

---

huh?

At 07:13 PM 1/15/97 -0500, you wrote:

>With all due respect, Dan: you must be plumb loco to make that kind of  
>statement. Or just uninformed.

>

>All this talk about the university as "artificial" strikes me as absurd. How  
>is it any more artificial than the corporate environment? I'll state the  
>obvious here: culture = artifice - and it's better than living in the woods.  
> A university *\*is\** a corporation. It's designed to turn a profit by  
>producing a product - education. Or a facsimile thereof. That's what people  
>seem to objecting to here. Unfortunately, the idealism engendered by a love  
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>university to a prison: try working at a life insurance company for a few  
>months. It'll suck the marrow right out of your soul!

> -----

>From: DS

>To: POETICS

>Subject: Re: sustaining the lifethread

>Date: Wednesday, January 15, 1997 6:53PM

>

>

>As someone still in my 20s i would chose prison over compulsory military  
>service without a second thought.

>

>dan

>

>(in New Zealand - you don't have to pay university fees if you are inside. I  
>would have food & board etc & could get stuck into that contemplated phd)

>

>

365. **KENT JOHNSON**  
*bern porter and modeling*

Thu 16 Jan 1997

---

Dear Miekal:

My parents were born and raised in Belfast, Maine and I spent much time there visiting the gradparents. On one of my visits to Belfast, maybe 15 years ago, I attended a reading by Porter, at, of all places, the Odd Fellows Hall on Main Street. There was a good and variously-aged crowd there--perhaps 50-60 people--and since this was winter, most had to be native residents (Belfast has developed an arts scene fed by lots of immigration in the past few years, but this was shortly after the chicken processing plant had closed down, and before the town started creeping toward the fate of neighbors Camden and Rockport). People listened very attentively and applauded politely after each poem. Porter had an "assistant" during this reading, and during every poem this young man crawled around on the floor commando-style or on all fours, weaving himself between pPorter's legs. My memory is that there was some nervous laughter at the beginning of the reading, but no sense at all of reproach from the audience.

New England communities have a long tradition of being tolerant--even protective--of their eccentrics, and this certainly seems to be the case with Belfast's attitude toward Porter. My grandmother told me once that after his wife died, Porter was in the habit for some time of walking around town in his wife's clothes. I remember asking my grandmother if this didn't cause people to laugh at him, and with thick Maine accent she replied something to the effect that no, Bern has always been very different but he is a genius and a decent man... I asked her why she thought he was a genius and whether she had read his work. She said she had read just a little of it and couldn't make heads or tails of it, but that this, of course, was the way of genius. (I am doing my best to be faithful to her words here!)

I remember reading in *\_Down East\_* magazine (is that where I saw it?) a wonderful article about the town gala party for Porter's 90th, attended by hundreds. There was a parade to kick the festivities off; Porter led the parade in regal dress and with staff, followed by town firetrucks and ambulance. A lobster and clam bake followed in the park, I think, with games, civic orchestra, and so on.

Ah, that all avant-garde poets would be so dearly loved!

On a separate note: What, more exactly, do you think that Charles Bernstein "models"?

Kent

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366. **Walter K. Lew**  
***Goodbye for a while***

Thu 16 Jan 1997

---

Dear Poetics List,

I'm de-subbing for the next few weeks and wanted to thank everyone for being great daily company. Anyone who needs to get in touch with me can still back-channel me at <[REDACTED]>, since I will be checking in a few times a week. Messages and mail can also be sent to me:

c/o Prof. Juliana Chang

English Dept.

Boston College

Chestnut Hill, MA 02167

[REDACTED] (ph & fax)

Special thanks to those of you who showed up at the MLA reading, such as Maria D. and Gwyn McVay. It was also heart-warming to talk with or hear other list members--thanks Charles, Juliana, Jena, Aldon et al. For exploring the many new/forgotten old lifethreads of poesy--Keep it spinning,

Ciao for niao,

Walter K. Lew

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367. **George Bowering**  
***Re: bp & the allness of poetryics sensate***

Thu 16 Jan 1997

---

Quickly:

Nope, there is no one-volume \_Martyrology\_ but there is that uniform reprint set that Coach House Press did before it went under in 1996.

There is a gink at Simon Fraser University (where the bp papers are) who is planning a bpNichol home page. His name is Carl. You ought to hear from him on this list, I think. Carl Peters.

We are trying to get him to change his name to Pater Carlos Peters.

George Bowering.

2499 West 37th Ave.,

Vancouver, B.C.,  
Canada V6M 1P4

fax: [REDACTED]

e-mail: [REDACTED]

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368. **Carl Lynden Peters**

***Re: bp & the allness of poetryics sensate***

*Thu 16 Jan 1997*

---

hey this is pater carlos peters talking.

"yep." i'm planing a bpNichol home page.

i'm calling it "the house that bpNichol built." that's tentative.

maybe "words R us."

it'll have lots of dick tracy and pez dispensers!

all is one (bp)

c.

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369. **George Bowering**

***Re: fem poet wear***

*Thu 16 Jan 1997*

---

*I haven't wanted to answer because what I've been wearing is such a cliché, particularly today: black turtleneck, baggy black jeans, black Doc Martens. I mean, it's just too, too.*

Gwyn

Just how baggy are them jeans?

George Bowering.

2499 West 37th Ave.,

Vancouver, B.C.,

Canada V6M 1P4

fax: [REDACTED]

e-mail: [REDACTED]

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370. **Miekal And**  
***slicker PO et TREE ICKS & the spaces undone***  
Thu 16 Jan 1997

---

Carl Lynden Peters wrote:

>

> hey this is pater carlos peters talking.

>

> "yep." i'm planing a bpNichol home page.

will there be interviews, photos, soundsamples, video clips? also itd be great to see reproductions of some of that there visual poetry. did bp do any computer-generated visual works?

miekal who will try to shut up & take his cues from ms maria

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371. **Miekal And**  
***Re: boundary 2 23:3***  
Thu 16 Jan 1997

---

Charles Bernstein wrote:

my question is: what is the crime? (I've always been very dense.)

your crime Mr. B is being a model l=a=n=g=u=a=g=e poet

Miekal & the skewtered inquisition

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372. **Miekal And**  
***Porter re Porter***  
Thu 16 Jan 1997

---

my apologizes if you already saw this, put this post seems to have not gone thru--

From the back cover of

◆where to go what to do when you are◆

Bern Porter A Personal Biography

by James Schevill

Tilbury House 1992 Gardiner ME

b p b p b p b p b p b p b p b p b p b p b p b p

A short, round-faced man with a drooping mouth walks slowly along a downtown sidewalk in Belfast, Maine, his long white hair plowed straight back in distinct furrows. His hunched figure and frayed clothes make him stand out

among the scrubbed summer tourists. Other people pass and greet him by name: ♦Hello, Bern!♦ At the top of main Street, he walks across to the Belfast Post Office, heading directly for the lobby wastebasket. Here, he harvests a sheaf of catalogues and discarded advertisements, produces a pair of scissors from a pocket, and begins transforming this ♦junk♦ into art. Bern Porter has done this all of his life, finding art and meaning in things other people ignore. He was born on Valentine♦s Day, 1911, in Porter Settlement, near the Canadian border, in Maine♦s northernmost county, an area known for its timber, potatoes, and depth of snow. He spent his childhood cutting up newspapers, rearranging the words and pictures, pasting them into books, and trading those books for eggs, milk, and cheese. As he grew older--attending Colby College and Brown University (where he earned a degree in physics), working on the Manhattan Project, then the Saturn moon rocket project--Porter continued to make these ♦Artist Books,♦ refining the idea into his singular vision of Founds: combinations of mass media images and text that he uses to reflect American culture as in a funny-house mirror: twisted but true. In 1945 when the U.S. dropped an atom bomb on Hiroshima, he and his fellow Manhattan Project scientists learned exactly what they had been building, and the knowledge turned Porter away from military applications of science toward art and culture. Porter had begun publishing many important writers at the time, including Henry Miller, Robert Duncan, and Kenneth Patchen. In 1947 he opened a gallery in Sausalito, California, that exhibited what was new in abstract and surreal art, as well as providing a forum for poetry readings and performance art. In the late 1960s, Porter returned to Maine, ran, unsuccessfully, for governor, and started his own ♦think tank♦ for ♦drop outs,♦ The Institute for Advanced Thinking. Entering his ninth decade, and still living in Maine, he continues to publish new voices and create his extraordinary books of ♦Founds.♦

b p b p b p b p b p b p b p b p b p b p b p b p

for a bit of additional info check out andrew russ's free form site at:

<http://www.phys.psu.edu/~endwar/porter.html>

b p b p b p b p b p b p b p b p b p b p b p b p

Bern is one of the original mail artists. He still responds to every piece of mail he receives & you can meet him letterly at

Bern Porter  
50 Salmond  
Belfast, ME 04915

No telephone, no electricity (I hear) just rooms full of car parts & old magazines & empty tin cans.





on most of the lists that Im on, "hasty generalizations" are the primary bait for setting off thoughtmunitions. goddess I love chaos!

mr miekal

in sweats

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375. **Miekal And**

***Re: tunes to keep your head clear***

Thu 16 Jan 1997

---

when I wanta clear my head i break out my old xenakis records & play them re-ally loud.

m

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376. **henry**

***Re: bleeding the lifthread***

Thu 16 Jan 1997

---

On Wed, 15 Jan 1997 13:12:33 -0800 Aldon L. Nielsen said:

>No, the WPA wasn't mandatory -- one could always choose to remain

>unemployed and unpaid --

>

>General Hershey had a nifty version of this for me back in my youth --

>It wasn't mandatory that I leave the artificial environment of college to

>do social work in upstate New York; I could have chosen to be removed

>from the artificial environment of university study for the artificial

>environment of an American military base in Viet Nam --

>

>I could and did study and write everywhere -- but it was a whole lot

>easier to get what I needed for my work while attached to a college --

>

>odd sense of what is and is not mandatory in the American economy

This gets right to the historical point, thank you Aldon. I just get leery when I here "utopia" & "5-yr military service" in the same sentence. I know that ain't exactly what you said, Mark Weiss: I just get leery. In my little burg, you'd be surprised how many of the serious community projects are supported & under-written by those "artificial institutions" like colleges, churches, & community organizations. At the core of it must be some "utopia" of civic freedom, where somebody's trying to think right about "where to send the kids." & also letting

"the kids" (see quotes) figure things out themselves, without too much millennial thunder. - Henry Gould

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377. **Pritchett, Pat**

**Re: sustaining the lifethread**

Thu 16 Jan 1997

---

Thanks for making that clear about universities, Mark. I'd venture to add, though, that many major US corporations are sustained in the same way, i.e. thru tax cuts, govt. subsidies, etc. etc.

Patrick Pritchett

-----

From: Mark Weiss

To: POETICS

Subject: Re: sustaining the lifethread

Date: Wednesday, January 15, 1997 8:08PM

Who's talking about warfare? There are other forms of public service.

Nor is this a discussion of artifice vs nature--not on my part, at least. But note in passing that universities don't actually make profits--that's why they need grants and endowments to operate. (They do share with private sector business the tendency of bureaucracies to try to become immortal.) In most countries universities are paid for out of taxes, the same as freeways: they're seen as a necessary part of the infrastructure.

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378. **Gwyn McVay**

**Re: fem poet wear**

Thu 16 Jan 1997

---

George, they are not baggy enough to hide Derrida's /Glas/ down them, but I could conceivably hide Wittgenstein's /On Certainty./ --Gwyn

On Thu, 16 Jan 1997, George Bowering wrote:

*I haven't wanted to answer because what I've been wearing is such a cliché, particularly today: black turtleneck, baggy black jeans, black Doc Martens. I mean, it's just too, too.*

Gwyn

*Just how baggy are them jeans?*

*George Bowering.*

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

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

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379. **daniel\_bouchard**  
***Bern Porter, where have you been?***

*Thu 16 Jan 1997*

This is wonderful!-- some real theory I can think my teeth into. I've been brainstorming and know I can apply this wonderful Theory of Simplistics to some other problems afflicting our tormented world:

- 1) TEEN PREGNANCY: tell teenagers that sex is the cause of all babies in the world as well as sexually transmitted diseases. To avoid having babies and getting STDs, abstain from sex or use a condom. (wOw, that was Simple!)
- 2) PALESTINE/ISRAEL: tell all Palestinian and Israeli citizens that war and fighting result in violence and death; then say that dead people cannot own land, only "rest" in it. To avoid an early rest, stop fighting and share everything. (I will fax this proposal to the respective Embassies right away!)
- 3) POLLUTION: Let all industrial manufacturers producing "bad things" (why complicate matters with messy specifics?) know that these things are bad for people. In order to live on a healthier, happier planet, stop making them. (We can save a lot of time by Simply e-mailing this message around the Internet for a few years.)
- 4) PEOPLE WHO MAKE RUDE GESTURES IN A CAR: Initiate a massive publicity campaign to notify all drivers of cars that there are certain gestures which are rude. As the public is educated these gestures will cease. Recalcitrant gesture makers can be stopped by someone going car door to car door, removing them (fingers, tongues, whatever. . .)

This is a fine example of applied theoretical knowledge. Miekal, do I need to send a check or something to The Institute for making use of The Theory?

[REDACTED]

---

M. And wrote:

Another very interesting example is a solution to problems-- take a simple thing like gun laws, or guns, handguns. It is said nationwide, worldwide, that handguns are a problem. Well if theyre a problem then isnt it obvious that you attack them by first not permitting their manufacture anywhere in the world? Stop their manufacture. Then find people who own them, actually go door to door and remove them. Either their owners pay a fine or give up their handgun; and prevent, stop the sale. Just remove handguns from all markets, from all use, and make them disappear, just decree that they are a problem.

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380. **henry**

**Re: Bern Porter, where have you been?**

Thu 16 Jan 1997

---

On Thu, 16 Jan 1997 09:58:53 EST <[REDACTED]> said:

>M. And wrote:

>

>manufacture anywhere in the world? Stop their manufacture. Then find  
>people who own them, actually go door to door and remove them. Either  
>their owners pay a fine or give up their handgun; and prevent, stop the  
>sale. Just remove handguns from all markets, from all use, and make them

Dan, Miekal, this is getting exciting - but there's an even simpler solution I learned from my Grandpa (he was a city official in Minneapolis during the boot-leg era). He would say (pipe in cheek, I guess) "Just take all the Democrats, put em up against a wall, & shoot em." We could do the same with gun owners!!!!

- Hank Gould, a.k.a. "Jack Spandrift, the hard-drinkin', tough-talkin' cowboy poet from Minneysoter" (saw "Fargo" finally last week. Say, how ya doin'? Have a nice day now! Oh-oh... better call Marge...)

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381. **Karl Richter**

**Re: terrestrial reclamation**

Thu 16 Jan 1997

---

On Wed, 15 Jan 1997, maria damon wrote:

*hey miekal, what you call finger shaking is me defending myself against your prejudices and cliches and assumptions about my inner life based on yours. i love your energy, your spontaneity, your truthfulness to your vision. i support your work and i have felt supported by you in some of my creative endeavors. i*

*don't appreciate your need to indict or condescend to everyone who has chosen a different path, or thru circumstances, ended up doing something other than living at dreamtime village. i'm sorry if you feel publically scolded; for my part, i feel dismissed by a certain tenor of triumphalism in your proclamations.*

AMEN!!

Karl Richter

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382. **Charles Bernstein**

***boundary 2 23:3***

*Thu 16 Jan 1997*

Just got copies of the new issue of boundary 2 (volume 23 number 1 fall 1996), which includes the ominously titled "Charles Bernstein: A Dossier", consisting of: a set new poems; an autobiographical interview by Loss Glazier; and a conversation "On Poetry, Language, and Teaching" with Paul Bove, David Barthomomae, Lynn Emmanuel, and Colin McCabe; and the writing "Experiments" list. I believe that the dossier fully reveals my guilt (about which I remain unashamed); my question is: what is the crime? (I've always been very dense.)

boundary 2 is published by Duke University Press. Ordering information from Box 90660 Duke University, Durham, NC 27708-0660 or [REDACTED].

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383. **Miekal And**

***Re: real worlds...***

*Thu 16 Jan 1997*

[REDACTED] wrote:

>

> miekal, thanx for the invite!...

>

> hey, work can be fun... but work is work too---by which i don't mean to  
> deny the poetry of same... but you're not saying that your life is without  
> work, right?...

no joe, Im saying that Im the house "husband" I stay at home Lyx (formerly Liz) works freelance in schools teaching kids how to make instruments out of found & recycled materials & teaching em improvisation in music & language. so, yes I do work all day long making dreamtime happen, but unfortunately its never cut me a check. we also live on very little money, \$4000/year or so for a fambly of 3 I think that's mighty frugal...tho cant think of anything Im jonsing for except maybe one of those there artificial paradise(s).



pertains to the incredible disparities at work across the professoriate... i've posted too too much in these regions to illustrate what i mean... for that matter, the term "non-academic" bears some scrutiny too---it can (i say \*can\*) become a way to cloak, if not privilege, one's vantage point...

hey: right now -- just to go public with it in these parts, and at the risk of appearing a bit self-saturated -- i'm seriously considering leaving academe, at least for a short spell---mebbe a year, mebbe more... i am honestly not quite sure whether this will in fact happen, but my mind must be made up by may... and at my age, i'm fully aware of the extent to which this jeopardizes my "career," so you might each imagine that even considering such a move comes out of a relatively difficult set of circumstances (which have in part to do with choices i've made, with my refusal to 'play the game' according to hoyle)... in my particular case, i understand quite well what i mean when i write "leaving academe"---that is, i came 'here' from industry, pretty much knowing what my alternatives were (even though i can't say as how i thought this profession would turn out to be so goddamn REAL!)... and if i leave, i can say pretty much the same... but my point is that my personal situation might be difficult to gather 'from the outside'...

so perhaps we all need to be just a bit less presumptuous about our respective work-places... academics among us too---i mean, \*we\* tend, as professors, to go on about grants, and sabbaticals, and conferences and such like w/o always acknowledging the impact such chatter may have on those less aligned with post-secondary institutions... we tend, that is, to obscure the fact that teaching is, finally, a job---no matter how rewarding, no matter how seemingly unconventional wrt other forms of employment, or wage-earning... hell, \*i\* even find it off-putting, partly b/c i don't have the pedigree (so to speak) that i know some of you, however few, must surely have... i say this less out of envy than out of an awareness, again, of just how disparate this profession is...

anyway, if each of us wants to talk both with those who are and those who are not like us, we'll have to be a bit more explicit perhaps, and a bit less hasty to generalize all the way 'round...

best,

joe

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385. **Diane Marie Ward**  
*Re: bern porter and modeling*  
Thu 16 Jan 1997

---

On Thu, 16 Jan 1997, KENT JOHNSON wrote:



*I remember reading in \_Down East\_ magazine (is that where I saw it?) a wonderful article about the town gala party for Porter's 90th, attended by hundreds. There was a parade to kick the festivities off; Porter led the parade in regal dress and with staff, followed by town firetrucks and ambulance. A lobster and clam bake followed in the park, I think, with games, civic orchestra, and so on.*

There is video of this celebration (23 minutes long from Cyclops in Freeport Maine) entitled : Bern Porter's 80th birthday celebration -- it was put together by Vanessa Barth and is a compact introduction to the world of Bern Porter. The parade Kent mentioned hovers in my memory whenever I hear the name Bern Porter -- poet as king, walking with staff, flanked by dozens of poets 1/3 , 1/4 of his age who benefitted from the boundaries he pushed/ the ideals he stood for/against. The Poetry Collection at the Ste. University of Buffalo has a copy of the video. ----- Diane Marie Ward  
State University of New York at Buffalo "A poem must be a  
debacle of the intellect. It cannot be anything else." -- Breton  
& Eluard

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386. **Jordan Davis**  
***tunes to keep your head clear***

Thu 16 Jan 1997

Lately I've been playing John Davis's songs "Here I Am" and "I'll Burn" to keep my head clear. As I am trying to limit my budget for new recordings this year, would you good people mind recommending some listening materials?

Thanks,  
Jordan Davis

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387. **pollet**  
***LURKPUB OUTS SELF***

Thu 16 Jan 1997

OK, Charles, I figure I'd better do it. I Know I'm one of the lurkpubs you had in mind. Some of the listers are on my mailing list already, or got samples at the National Poetry foundation in June, or at UNH Assembling Alternatives in August, but here goes: I started publishing poetry broadsides under the name Backwoods Broadsides in 1978. In March 1994 I started a new series called the Chaplet Series, modelled after Martha & Basil King's Northern Lights International/Brooklyn Series, which was based on Michael Carlson's Northern Lights Series (London), which was based on a Canadian series I don't know the name

of. The way I do them, folded 8 1/2 x 14" sheet, they'll take a long poem, an excerpt from a huge one, or a whole lot of little ones like Jackson Mac Low's Postcard Poems. I've mailed out 23 so far, 24 & 25 are at press. Many are names that pop up on the list, e.g. Ron Johnson, Bern Porter, Rochelle Owens, Peter O'Leary, Cid Corman, Dick Higgins, Diane di Prima, James Laughlin, most recently a new long poem from Anne Waldman called "a slice at that" and some Sanskrit translations by Andrew Schelling called "Jasmine & Thunder." Photo-offset on good paper, hand stamped colophon, numbered editions of 750. I charge a buck. But it's better to subscribe--I send out two at a time, seasonally starting now. Subs are \$10 yr, 8 issues ppd, back issues \$1. Add some for foreign postage. If that's more than you have, send \$5 to get started, or \$2, or I give scholarships. But I do this all myself, no support beyond subscribers. Send to: Sylvester Pollet Backwoods BroadSides RR 5 Box 3630 Ellsworth ME 04605-9529 USA I have all the back issues, though some are numbered overrun. Or you can see them at libraries starting with "B" like the Beinecke, Brown, Buffalo. Or bookstores coast-to-coast (Univ. of Maine & City Lights). There, I did it. Who's next?

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388. **Romana Christina Huk**

**Re: M. Nourbese Philip**

Thu 16 Jan 1997

---

I got an address for M. Nourbese Philip from someone on the line last year -- can't recall from whom. Need it again! Could "someone" back-channel it to me? Thanks a lot. Romana

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389. **Karl Richter**

**Re: tunes to keep your head clear**

Thu 16 Jan 1997

---

On Thu, 16 Jan 1997, Jordan Davis wrote:

*Lately I've been playing John Davis's songs "Here I Am" and "I'll Burn" to keep my head clear. As I am trying to limit my budget for new recordings this year, would you good people mind recommending some listening materials?*

I really dig Luscious Jackson's new record *Fever In Fever Out*: irresistible poppiness with a trip-hop sensibility. Also, try out Superdrag's *Regretfully Yours*: fun, Beatles-influenced guitar rock. I haven't gotten hold of the album yet, but I'm dying to give The Klezmatics' *Jews With Horns* a whirl; they play

traditional klezmer music, the fiddle/accordion/brass dance music of eastern Europe (somebody correct me if I got any of that wrong).

Anyway, that's my \$.02....

Karl Richter



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390. **Mark Weiss**

***Re: tunes to keep your head clear***

*Thu 16 Jan 1997*

---

Think of it as Yiddish dixieland. As much a US as a European phenomenon. Good time music.

At 01:54 PM 1/16/97 -0600, you wrote:

>On Thu, 16 Jan 1997, Jordan Davis wrote:

. I

>haven't gotten hold of the album yet, but I'm dying to give The

>Klezematics' \_Jews With Horns\_ a whirl; they play traditional klezmer

>music, the fiddle/accordion/brass dance music of eastern Europe (somebody

>correct me if I got any of that wrong).

>

>Anyway, that's my \$.02....

>

>Karl Richter

>

>

>

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391. **Pritchett,Pat**

***Re: tunes to keep your head clear***

*Thu 16 Jan 1997*

---

I'll second Karl's endorsement of Luscious Jackson. Them chicks is hot! That's the only new music I've got hold of, though. It's pretty much old Louis Armstrong (c. 1930) and old Johnny Cash lately.

-----

From: Karl Richter

To: POETICS

Subject: Re: tunes to keep your head clear

Date: Thursday, January 16, 1997 2:03PM

I really dig Luscious Jackson's new record *Fever In Fever Out*: irresistible poppiness with a trip-hop sensibility. Also, try out Superdrag's *Regretfully Yours*: fun, Beatles-influenced guitar rock. I haven't gotten hold of the album yet, but I'm dying to give The Klezmatics' *Jews With Horns* a whirl; they play traditional klezmer music, the fiddle/accordion/brass dance music of eastern Europe (somebody correct me if I got any of that wrong).

Anyway, that's my \$.02....

Karl Richter



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392. **amato**

***Re: real worlds...***

*Thu 16 Jan 1997*

---

miekal, thanx for the invite!...

hey, work can be fun... but work is work too---by which i don't mean to deny the poetry of same... but you're not saying that your life is without work, right?... i mean, you gotta make bread, literal or figurative, no?... though you are of course free to wrench "work" any which way, you're not wrenching it entirely out of your life, i take it...

but if you say you are, why then i'm not quite sure where you're coming from... i mean, work is such an important aspect of living (no protestant work ethic intended or implied)... so if you tell me that work is NOT an important aspect of your life, even in dreamtime village -- which latter as i see it constitutes, among other things, a workplace, yes, just like my apartment here in chicago -- why then i guess i'd want to hear more, miekal...

best,

joe, navy blue sweats (ok, just washed) etc.

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393. **amato**

***Re: tunes to keep your head clear***

*Thu 16 Jan 1997*

---

jordan, the only music keeping my head clear at the moment is mary mccaslin... something about folk (and folk-rock) keeps me warm when it's this cold...

best,

joe

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394. **Don Cheney**  
***how about the word "crackpot"?***

*Thu 16 Jan 1997*

---

my son maxwell who is in 6th grade got a sheet of feedback from his teacher on his JUPITER report.

his teacher has been consistently critical about his choice of words and phrases. so i'm reading down the list of the teacher's remarks and come to "Do not use the word 'wacko' in your report."

i'm sure i'm responsible for corrupting max as i consistently tell him when writing reports to write in his own words, his own voice instead of copying down sentences from texts verbatim. i tell him to put his own spin on the content. i ask him, what does it mean to you? what is interesting about this to you?

what's funny is that i got in the same kind of trouble at his age. my fifth grade report on the history of california intermixed textbook history with pop culture slogans. my teacher did not find this funny or post-modern or anything. she was pissed! i still have the report and i think it's hilarious.

anyway, i guess maxwell's teacher is an improvement over my fifth grade teacher. i got an F on my california history report and max got an A on his jupiter report.

Don

--

visit Don Cheney's Home Page & Clean Neck Shop  
<http://www.geocities.com/~doncheney>



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395. **Charles Alexander**  
***Re: bern porter and modeling***

*Thu 16 Jan 1997*

---

*On a seperate note: What, more exactly, do you think that Charles Bernstein "models"?*

*Kent*

My favorite image of Charles is one of him modeling a somewhat disheveled flannel shirt (red & green if memory serves me) and a couple of days' growth of

beard, upon his return from a cabin in the Baboquivari Mountains in southern Arizona to my home in Tucson. Somehow, even after the hour and a half drive back to Tucson he managed to burst in still excited and say, "It was fantastic." So it was also something about the look on his face he modeled, and my new conception of "language poet mountain man."

charles

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### 396. **Don Cheney**

#### ***Re: tunes to keep your head clear***

Thu 16 Jan 1997

---

Miekal And wrote:

*when I wanta clear my head i break out my old xenakis records & play > them re-ally loud.*

*m*

for me : my head is clearest at spectacles that i enjoy : kid's birthday parties, kid's soccer games, swap meets, etc.

of course, if i need to clear my head it's kinda hard to put together a kid's birthday party or a swap meet at the drop of a hat. i meditate (ie: just bring thoughts out and notice them).

as far as music goes, the meat puppets' UP ON THE SUN.

don

--

visit Don Cheney's Home Page & Clean Neck Shop

<http://www.geocities.com/~doncheney>



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### 397. **JNORTON.US.ORACLE.COM**

#### ***death***

Thu 16 Jan 1997

---

One standard text on funereal terminology is Jessica Mitford's "The American Way of Death."

John Norton

PS: I was that passenger with the super-clean hands.

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398. **amato**

**Re: real worlds...**

Thu 16 Jan 1997

---

miekal, thanx for those clarifications!...

there are probably more alternatives out there than most of us would like to admit... it's difficult to change horses after a certain point though... anyway, unless you're born with a silver spoon someplace or other (and even then) it seems like there's just no way to go w/o struggle...

best,

joe

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399. **Gabrielle Welford**

**Re: subscribe (fwd)**

Thu 16 Jan 1997

---

*Welcome to Women Organizing for Change, a Project of Women Leaders Online. You will be receiving our e-mail alerts shortly.*

*~\*~\*~\*~\*~ Women Leaders Online ~\*~\*~\*~\*~*

*~\*~\*~\*~\*~ Frequently Asked Questions ~\*~\*~\*~\*~*

*Q. What is Women Leaders Online?*

*A new non-partisan, non-profit 501(c)(4) organization dedicated to educating and mobilizing women over the Internet to:*

- 1. empower women in American society, the media, and politics;*
- 2. oppose the anti-woman Congressional agenda of the Radical Right; and*
- 3. recruit and support pro-woman candidates at all levels of government.*

*Our goal, in other words, is to become the feminist antidote to the powerful Christian Coalition.*

*Q. How will the organization accomplish its goals?*

*Through our project called "Women Organizing for Change", we are building a national online network of one million feminist activists who will pledge to volunteer one hour per week to:*

- 1. contact their elected representatives;*
- 2. express their views in the media;*
- 3. organize local events to enable women to express their views;*

4. recruit and support progressive feminist candidates; and
5. register and mobilize women voters.

*Members of our network receive e-mail alerts with news, analysis, and suggestions for action. We also maintain a page on the World Wide Web (<http://wlo.org>) with in-depth materials on issues, women's groups, and the Radical Right. In addition, we plan to form state and local chapters.*

*Q. Why a new organization?*

1. No other organization is solely focused on organizing over the Internet -- and the threat from the right is enormous.
2. Women are the majority of voters and we can stop the Radical Right -- but only if we organize effectively.
3. The Internet is uniquely suited to organizing employed women, women at home, and especially students.

*Q. Who can belong?*

*All women and men who share our goals, regardless of background or political affiliation. We especially encourage student activism.*

*Q. What does it cost?*

*Basic membership, which includes regular e-mail alerts, is \$25 per year, but no one will be turned away for lack of funds. Access to the World Wide Web page is free. Additional contributions to help our organizing efforts are always welcome.*

*Q. What has the organization done so far?*

*Since March 1995, members have taken action based on WLO alerts, on dozens of issues before Congress, including welfare reform, reproductive rights, affirmative action, domestic violence, education, and the federal budget. Under the leadership of Web Coordinator Laurie Mann, WLO has also built an award-winning web site. In July 1996, WLO announced its Women Organizing for Change (WOC) campaign, opened an election year office in Washington DC, enlisted the support of major women's organizations, and hired veteran activists Jeanne Clark (Executive Director) and Rhonda Lees, Esq. (Deputy Director). In August, WOC worked closely with Republican and Democratic activists who worked to advance women's issues at their party's conventions. WOC continues to work actively with other women's and civil rights organizations.*

*Q. How Do I Join WOC?*

1. Complete an online volunteer pledge form at <http://wlo.org>
2. Sending an e-mail to [REDACTED] with the subject "volunteer"





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401. **steph4848**

**Re: Re.**

Fri 17 Jan 1997

---

It seems this list adrift. Is it possible that folks might talk about real books, poems. I don't mind the auto/bio/ etc. riffs but it wd also be nice, maybe add a few sparks, if the focus cd turn to actual poems, lines etc. The formalized thing. I been re-reading Tom Mandel's new book, PROSPECT OF RELEASE which I find stunning. I'll probably pop out a review later. I realize the "ragged right" craziness of E-mail limits the integrity of presenting even the lines of an actual work, but even given the formal challenge of that, this format/ forumn (academic or none) wd be welcome to my eyes/ears/cranium. Not only who you/we are reading, but what. Proof, love, war in particulars, etc.

Cheers,  
Stephen

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402. **George Bowering**

**Re: tunes to keep your head clear**

Fri 17 Jan 1997

---

Driving back and forth between clinic and home today I kept playing my old Kid Creole and the Cocoanuts tapes to clear my head. And sinuses.

George Bowering.

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

fax: [REDACTED]

e-mail: [REDACTED]

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403. **George Bowering**

**Re: fem poet wear**

Fri 17 Jan 1997

---

George, they are not baggy enough to hide Derrida's /Glas/ down them, but  
I could conceivably hide Wittgenstein's /On Certainty./ --Gwyn

Wow, pants full of discourse theory! I am wearing baggy lightweight jeans right now, and looking around for a book. Damn! A Nest of Ninnies! Oh hell, I think I'll read a page or two. "Alice was tired...."

George Bowering.

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

fax: [REDACTED]

e-mail: [REDACTED]

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404. **George Bowering**

**Re: slicker PO et TREE ICKS & the spaces undone**

Fri 17 Jan 1997

---

*did bp  
do any computer-generated visual works?*

*miekal*

On his first computer, an Apple II, bp did program a simple set of action poems. One of those 5.5" diskettes. It was later made a commercial item by Red Deer College Press, and is still available, I wd guess. In 3.5" disks, but I dont know what format.

George Bowering.

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

fax: [REDACTED]

e-mail: [REDACTED]

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405. **Miekal And**

**Re: Re**

Fri 17 Jan 1997

---

[REDACTED] wrote:

Is it possible that folks might talk about real  
> books, poems.

well  
the only "real" book  
im reading  
at this time  
is Pat Califia's Public Sex  
but maybe that  
not be literary enuf to mention  
here  
miekal

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#### 406. **Pierre Joris**

##### **(H)ebonics**

*Fri 17 Jan 1997*

---

Just as the thread on ebonics was dying down, this came through, via Suzanne J. Levine, a great translator from yet another language. Some shmerriment for the weekend. -- Pierre

Jewish English or "Hebonics"

The Encino School Board has declared Jewish English a second language. Backers of the move say the district is the first in the nation to recognize Hebonics as the language of many of America's Jews. Here are some descriptions of the characteristics of the language, and samples of phrases in standard English and Hebonics.

Samples of Pronunciation Characteristics:

Jewish English or "Hebonics" hardens consonants at the ends of words. Thus, "hand" becomes "handt."

The letter "W" is always pronounced as if it were a "V".  
Thus "walking" becomes "valking."

"R" sounds are transformed to a guttural utterance that is virtually impossible to spell in English. It is "ghraining" "alrgheady."

Samples of Idiomatic Characteristics:

Questions are always answered with questions.

Question: "How do you feel?" Hebonics response: "How should I feel?"

The subject is often placed at the end of a sentence after a pronoun has been used at the beginning: "She dances beautifully, that girl."

The sarcastic repetition of words by adding "sh" to the front is used for emphasis: mountains becomes "shmountains" turtle becomes "shmurtle"

Sample Usage Comparisons:

| Standard English Phrase | Hebonics Phrase |
|-------------------------|-----------------|
|-------------------------|-----------------|

|                     |                                                                    |
|---------------------|--------------------------------------------------------------------|
| "He walks slowly."  | - "Like a fly in the ointment he walks" "You're sexy."             |
| - (unknown concept) | "Sorry, I do not know the time." - "What do I look like, a clock?" |

"I hope things turn out for the best." - "You should BE so lucky"  
"Anything can happen." - "It is never so bad, it can't get worse"

--

=====

pierre joris 6 madison place albany ny 12202

tel/fax [REDACTED] email: [REDACTED]

<http://writing.upenn.edu/epc/authors/joris/>

<http://www.albany.edu/~tm0900/nomad.html>

-----

Everything that allows men to become rooted, through values or sentiments, in \_one\_ time, in \_one\_ history, in \_one\_ language, is the principle of alienation which constitutes man as privileged in so far as he is what he is, [...] imprisoning him in contentment with his own reality and encouraging him to offer it as an example or impose it as a conquering assertion. -- Maurice Blanchot

=====

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407. **tmandel**

***Tom Mandel / Marjorie Welish reading at Ear Inn tomorrow***

*Fri 17 Jan 1997*

---

Marjorie and I will be reading in NY tomorrow, at the Ear Inn.

That's Saturday January 18, and the reading starts at

2:30pm

(which I think is perhaps a little earlier than the usual starting time?)

Anyway, if you are in NY please come.

The Ear Inn is located at 326 West Spring Street

Tom

\*\*\*\*\*

Tom Mandel \* 2927 Tilden St. NW  
Washington DC 20008 \* [REDACTED]  
vox: [REDACTED] \* fax [REDACTED]

\*\*\*\*\*

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408. **Johannah Raney**

***music and dictionaries***

*Fri 17 Jan 1997*

---

Re: music -- Richard Thompson, Greg Brown, Bill Morrissey (\$.06)

I am in search of -- verse, encyclopedia, or otherwise -- which in some way catalog emotions/emotional concepts/ideas... I realize that's extremely fuzzy...but anything from the dictionary of received ideas to Henri Deluy's Carnal Love...works that have a focus on articulating the abstraction of dominating human concepts. Particularly interested in finding works on shame. Any leads for a very broad request?

Johannah Raney  
Cambridge, Ma

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409. **robert drake**

***Re: (H)ebonics***

*Fri 17 Jan 1997*

---

"Anything can happen." - "It is never so bad, it can't get worse"

--

i thot it was:

"Anythink can happen." - "It is never so bad, it can't get verse"

lbd

[↑ Contents](#)

410. **amato**

***lit...***

*Fri 17 Jan 1997*

---

i'm reading through both the `_primary trouble_` and `_premonitions_` anthologies of late, both of which i'm finding to be well-worth the price of admission... i'll be using the `_primary trouble_` anthology in an american poetry class this semester, so it'll be interesting to see how the class responds to the writing... i'm gonna jump-start the class by beginning at the beginning, having a close look at that preface-poem by william bronk, "the nature of musical form," see what sorts of insights this poem generates...

far as single books of poetry: i'm finally getting to hannah weiner's `_silent teachers remembered sequel_`, which is remarkable in its way... and celan's `_breathturn_`, which w/o pierre joris's exceptional introduction (and for that matter translation) i probably wouldn't have a clue as to how to read...

next up is rod smith's latest, `_in memory of my theories_`... and i keep dabbling in and out of the rothenberg/joris `_poems for the millennium_` anthology, which i find extraordinary... oh and i'm just about to finish up alfred bester's `_the stars my destination_`, one of THE most amazing scifi's i've ever laid my pinkies on...

alla these superlatives, i know---but then, that's why i'm reading this stuff!...

joe

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411. **henry gould**

***Re: music and dictionaries***

*Fri 17 Jan 1997*

---

On Fri, 17 Jan 1997 09:40:27 -0500 Johannah Raney said:

>Carnal Love...works that have a focus on articulating the abstraction of  
>dominating human concepts. Particularly interested in finding works on  
>shame. Any leads for a very broad request?

I can't recommend it, since I've only sniffed it (about 80 yrs ago) - but maybe the `_Anatomy of Melancholy_`? Just a guess...(& not exactly a recent work...) - Henry Gould

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412. **Charles Alexander**

***Re: slicker PO et TREE ICKS & the spaces undone***

*Fri 17 Jan 1997*

---

At 01:10 AM 1/17/97 -0800, you wrote:

>> did bp

>>do any computer-generated visual works?

>>

>>miekal

>

>On his first computer, an Apple II, bp did program a simple set of action

>poems. One of those 5.5" diskettes. It was later made a commercial item by

>Red Deer College Press, and is still available, I wd guess. In 3.5" disks,

>but I dont know what format.

It's a Macintosh format. I have one which Ellie Nichol kindly gave me, and I believe that you're right and it is still available. Probably one could be purchased from jw curry, whose address was posted on this list a few days ago. But perhaps from other sources as well.

charles

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413. **Jordan Davis**

***Re: music and dictionaries***

*Fri 17 Jan 1997*

---

My understanding is that Kenneth Goldsmith's new book from The Figures is the catalog poem to end all catalog poems... Kenny are you out there? Have you announced this yet? -- Jordan

[↑ Contents](#)

414. **John Geraets**

***ruse: add l and transpose s***

*Fri 17 Jan 1997*

---

Are there rules regarding the kind/s of writing in which this exchange community shares an interest?--I mean in the sense of ground rules. In what is it grounded? Or not, nothing. Is language or post-language writing grounded?

Just wondering,

John

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415. **Christopher Alexander**

***Re: tunes to keep your head clear***

*Fri 17 Jan 1997*

---

*would you good people mind recom  
mending some listening materials?*

when I want to clear my head,  
I just go to one of Don's great  
birthday parties.

actually, theres something  
I really like about that--I havent  
been to a birthday party since I

was about 12 (I guess most of us  
get too embarrassed at about that  
age to have more).

oh, but music: any Patsy Cline will do--well, almost any. also Art Blakey & the  
Jazz Messengers. theres a great Nat King Cole disk of the earliest recordings  
(the name escapes me now)--much better, I think, than his later work. also I lis-  
ten to a lot of Sonic Youth. .. christopher alexander, etc. [REDACTED]

"... The Anarchists' [national] anthem is an international anthem that consists of  
365 raspberries blown in very quick succession to the tune of "Camptown  
Races". Nobody has to stand up for it, nobody has to listen to it, and, even bet-  
ter, nobody has to play it." --Mike Harding, "The Armchair Anarchist's Al-  
manac"

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416. **Miekal And**

***Re: tunes to keep your head clear***

*Fri 17 Jan 1997*

---

stick this on yr  
computer when yr  
mother's not lookin

NOISE HOUSE

by The Wisconsin Conservatory of Noise

800K floppy

Requires Hypercard 2.0 for the Macintosh

This hypermedia hiphop single cuts John Cage with Public Enemy with move-  
ment by the Noise House Dancers. Typography tumbles around the page.  
Hook up your Mac upto your stereo & crack it!

\$6 plus \$1 p/h from:

Autoceptor Experimedia

Rt 1 Box 131

LaFarge, WI 54639



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417. **Steve Carll**

***Antenym 11 reading***

*Fri 17 Jan 1997*

---

The contributors' reading and publication party for Antenym 11 will be held as an alternative to the Super Bowl on Sunday, January 26th at Canessa Park Gallery, 708 Montgomery St. at Columbus in lovely downtown San Francisco. Scheduled start time is 3:00 PM and the readers will be:

Darin DeStefano

Pat Reed

Eric Selland

Admission is 5 dollars. Hope to see you all there!

\*\*\*\*\*



Steve Carll

<http://writing.upenn.edu/epc/mags/antenym>

<http://writing.upenn.edu/epc/eazines/antenym>

In seed-

sense

the sea stars you out, innermost, forever.

--Paul Celan

\*\*\*\*\*

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418. **Mark Weiss**

***Re: (H)ebonics***

*Fri 17 Jan 1997*

---

Let me add that the transliteration of those sounds in hebonics (I prefer hebronics) that goyim find hard to pronounce follows the standard established by Weinrich in his *\_Modern Yiddish-English Dictionary\_*, the final arbiter in such matters.

At 08:59 AM 1/17/97 -0500, you wrote:

>Just as the thread on ebonics was dying down, this came through, via

>Suzanne J. Levine, a great translator from yet another language. Some  
>shmerriment for the weekend. -- Pierre

>

>Jewish English or "Hebonics"

>

>The Encino School Board has declared Jewish English a second  
>language. Backers of the move say the district is the first  
>in the nation to recognize Hebonics as the language of many  
>of America's Jews. Here are some descriptions of the  
>characteristics of the language, and samples of phrases in  
>standard English and Hebonics.

>

>Samples of Pronunciation Characteristics:

>

>Jewish English or "Hebonics" hardens consonants at the ends  
>of words. Thus, "hand" becomes "handt."

>

>The letter "W" is always pronounced as if it were a "V".

>Thus "walking" becomes "valking."

>

>"R" sounds are transformed to a guttural utterance that is  
>virtually impossible to spell in English. It is "ghraining"  
>"alrgheady."

>

>Samples of Idiomatic Characteristics:

>

>Questions are always answered with questions.

>

>Question: "How do you feel?" Hebonics response: "How  
>should I feel?"

>

>The subject is often placed at the end of a sentence after a  
>pronoun has been used at the beginning: "She dances  
>beautifully, that girl."

>

>The sarcastic repetition of words by adding "sh" to the  
>front is used for emphasis: mountains becomes "shmountains"  
>turtle becomes "shmurtle"

>

>Sample Usage Comparisons:

>

| >Standard English Phrase | Hebonics Phrase |
|--------------------------|-----------------|
|--------------------------|-----------------|

>  
>"He walks slowly." - "Like a fly in the ointment he walks"  
>"You're sexy." - (unknown concept)  
>"Sorry, I do not know the time." - "What do I look like, a  
>clock?"  
>  
>"I hope things turn out for the best." - "You should BE so lucky"  
>"Anything can happen." - "It is never so bad, it can't get worse"  
>--  
>=====

>pierre joris 6 madison place albany ny 12202  
>tel/fax [REDACTED] email:[REDACTED]  
>http://writing.upenn.edu/epc/authors/joris/  
>http://www.albany.edu/~tm0900/nomad.html  
>-----

>Everything that allows men to become rooted, through  
>values or sentiments, in \_one\_ time, in \_one\_ history, in  
>\_one\_ language, is the principle of alienation which  
>constitutes man as privileged in so far as he is what he is,  
>[...] imprisoning him in contentment with his own reality  
>and encouraging him to offer it as an example or impose  
>it as a conquering assertion. -- Maurice Blanchot  
>=====

>  
>

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419. **Pritchett, Pat**

***Re: real worlds...***

*Fri 17 Jan 1997*

---

Travel safely, Aldon. I'll look forward to your return. There shld be groovy go-ings-on at Naropa come June. Maybe they'll even have caught the real killer by then, who knows?

Patrick Pritchett

-----

From: Aldon L. Nielsen

To: POETICS

Subject: Re: real worlds...

Date: Friday, January 17, 1997 2:18PM

Signing off for a few days as I leave Boulder with its attendant mysteries (and attendant press corps) to return to my "real" employments at San Jose State -- U-Haul couldn't provide a truck with modem & cellular phone, so I'll just have to listen to all of these poetry reading tapes I've been making lately --

Speaking of publications -- Douglass Messerli handed me in D.C. a copy of his latest *\_Stein Awards\_* anthology, which makes for very good reading indeed -- I've learned the names of a couple impressive poets previously unknown to me already -- Looks just like last year's model in a new color, so don't go thinking you've already got it --

Pat and others hereabouts -- will be back in June and hope to see you again then --

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---

420. **Charles Bernstein**  
***New Listserv address***

*Fri 17 Jan 1997*

---

I have gotten several questions about the new listserv address. The address for subscribing and unsubscribing, for setting mail/nomail or digest, as well as for "review poetics" (which gives you who is subscribed) is now



The "UBVM" address is no longer active! Part of the confusion comes from our using the old listserv address in the "how to see who's subscribed" section of the New and Improved Welcome Message. More improvement is just around the corner. There are now about 450 people subscribed to Poetics.

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---

421. **Kenneth Goldsmith**  
***No. 111 2.7.93-10.20.96 Arrives***

*Fri 17 Jan 1997*

---

Jordan Davis wrote:

*My understanding is that Kenneth Goldsmith's new book from The Figures is "the catalog poem to end all catalog poems..." Kenny are you out there? Have you announced this yet? -- Jordan*

Now, now, Jordan. Let's give credit where credit is due. Those are the words of Mr. Bernstein. "No. 111 2.7.93-10.20.96" is due out on Feb. 7th from The Figures, weighing in at 624 pages. There will be a book party at the newly opened chic Soho Grand Hotel here in NYC on Friday, Feb. 7, 5-7:30. All in town are

welcome to attend. Since there is no press release written yet, here's the context from which that idea came--the full back cover blurbs:

"The Borscht belt meets concept art in this delirious digest of obsessive gaiety, this useless collection of perishable information, this wily catalog of everyday life, this alphabetic bestiary of the ribs, joints, sinews, and bones of language's alluring lore. Kenneth Goldsmith has written what could be the longest, and maybe the last, list poem of the 20th Century. On the way, he has reinvented prosody-counting by 1, 2s, 3s, and up-as he inventories the roaring rush of rippling, or is it ripping?, words: inchoate yet coalescing, a fractal romp on just this side of virtual reality."

-Charles Bernstein

"In Kenneth Goldsmith's "useless encyclopedic reference book," Oulipo brilliantly meets the Millenium. The text adheres strictly to its chosen rules: all the phrases collected between February 7, 1993 and October 20, 1996 end in sounds related to the sound "R" and they are organized alphabetically by syllable-count beginning with one syllable entries for Chapter 1 ("A, a, aar, aas, aer, agh, ah, air...") and ending with a 7,228 syllable tour de force of astonishing proportions. But, in the spirit of George Perec and Jacques Roubaud, Goldsmith uses these "rules" to expose the reader/listener/viewer to the marvels and vagaries of language in the late twentieth century. What we talk about, how we look at things, how we actually communicate-Goldsmith's eye and ear for contemporary argot is near perfect."

-Marjorie Perloff

"Musical before exhaustive, rhythmic before objective, Goldsmith's epic litanies and lists bring to the textual tradition of conceptual art not only an exploded frame of reference, but a hitherto absent sense of hypnotic beat. Under its deceptively bland title, "No. 111 2.7.93-10.20.96" attempts no less than a complete reordering of the things of the world. The work is also a weirdly constructed Baedeker to late 20th Century American society, as well as a compendium for an autobiography of the artist."

-Raphael Rubinstein, *Art in America*

ISBN 0-935724-87-7, THE FIGURES  
\$17.50

To get yr. hands on a copy, contact The Figures at [REDACTED] or write to them at:

The Figures  
5 Castle Hill  
Great Barrington, MA 01230

or through SPD or email me: [REDACTED]

+=====+ Kenneth Goldsmith work:  
http://www.ubuweb.com 611 Bway, #702, NYC 10012 v. [REDACTED]  
-----> editor UbuWeb ViSuAL & COncReTE PoEtRy  
http://www.ubuweb.com/vp <-----

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422. **k.a. hehir**

**Re: tunes to keep your head clear**

Fri 17 Jan 1997

yeah, i'm with george. it's friggin cold here and old steel pulse tapes  
are rockin my walkman. roots rock reggae!  
kevin

On Thu, 16 Jan 1997, George Bowering wrote:

*Driving back and forth between clinic and home today I kept playing my old  
Kid Creole and the Cocoanuts tapes to clear my head. And sinuses.*

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423. **Pritchett, Pat**

**Re: lit...**

Fri 17 Jan 1997

Joe,

That Bester book \*is\* brilliant, by gorsh. I re-read it this summer, then found  
that Vintage was re-releasing it. I think Wm. Gibson had this book in the back of  
his head when he wrote *Neuromancer*. Got the *Millennium* anthology for my  
B-day and am loving it. Also, scored a used copy of o-blek Spring 1993: Presen-  
tation, which features work by many of the folks on this list and is a real joy.  
Other books I'm enjoying: Tom's incredible *Prospect*, Bev Dahlen's Reading 8-  
10, and Edmond Jabes. I'm very excited about Jabes and am curious to know  
what others on the list think of him as he is new to me.

Patrick Pritchett

-----

From: amato

To: POETICS

Subject: lit...

Date: Friday, January 17, 1997 3:28PM

i'm reading through both the \_primary trouble\_ and \_premonitions\_ anthologies of late, both of which i'm finding to be well-worth the price of admission... i'll be using the \_primary trouble\_ anthology in an american poetry class this semester, so it'll be interesting to see how the class responds to the writing... i'm gonna jump-start the class by beginning at the beginning, having a close look at that preface-poem by william bronk, "the nature of musical form," see what sorts of insights this poem generates...

far as single books of poetry: i'm finally getting to hannah weiner's \_silent teachers remembered sequel\_, which is remarkable in its way... and celan's \_breathturn\_, which w/o pierre joris's exceptional introduction (and for that matter translation) i probably wouldn't have a clue as to how to read...

next up is rod smith's latest, \_in memory of my theories\_... and i keep dabbling in and out of the rothenberg/joris \_poems for the millennium\_ anthology, which i find extraordinary... oh and i'm just about to finish up alfred bester's \_the stars my destination\_, one of THE most amazing scifi's i've ever laid my pinkies on...

alla these superlatives, i know---but then, that's why i'm reading this stuff!...

joe

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424. **jarnot**

***the poetry project newsletter***

*Fri 17 Jan 1997*

---

Issue #164 (February/March 1997) of the Poetry Project Newsletter is now available. The issue includes:

An Interview with Alice Notley by Judith Goldman

Notes on Community by Jeff Derksen

An Essay on Ian Hamilton Finlay by Brian Kim Stefans

Plus: book reviews, regional updates, announcements, and the Poetry Project Calendar.

You can get a year's subscription (4 issues) for \$20 -- write to:

The Poetry Project  
c/o St. Mark's Church  
131 East 10th Street  
New York, NY 10003

Recent back issues are also available for \$5 --

#163-- an interview with David Henderson, reviews of Tan Lin, Bill Luoma, Kathleen Fraser, Jim Brodey & Bob Kaufman...



#162-- an interview with Harryette Mullen, reviews of Bernadette Mayer, Susan Howe, Tom Raworth, Paul Beatty...

Forthcoming in 1997--

#165 (April/May) will include an interview with John Godfrey, reviews of Elinor Nauen, Juliana Spahr, Jonas Mekas, and more.

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425. **shoemakers**

***Re: tunes to keep your head clear***

*Fri 17 Jan 1997*

---

Yeah, Don, Puppets' Up On The Sun is a fave album of mine--has a real solar flair you might say--and i've been waiting for them to do something as good ever since. So far without luck. A few times now i've heard lame cleaned-up versions of their earlier stuff on the radio, suitable for "Alternative-Radio-As-Marketing-Niche" framing. As tuneful as "Sun" is to my ear, i'm always amazed that that sort of stuff cldn't get played \*as is\*.

steve

[↑ Contents](#)

426. **shoemakers**

***Re: tunes to keep your head clear***

*Fri 17 Jan 1997*

---

Pat sez he's listening to old Johnny Cash--has anybody heard the \*new\* one yet? The one before this--American Recordings--was good & scary. steve

[↑ Contents](#)

427. **DS**

***Bowering - Stool pigeon***

*Fri 17 Jan 1997*

---

Georgie, I'm not your daddy...

but its Coconuts

kind regards

dan

[↑ Contents](#)

428. **DS**

***Re: sustaining the lifethread***

*Fri 17 Jan 1997*

---

I dunno, here it seems you get cheap drugs, free chocolate, free gym membership, sex on the weekends & a large golf course if you get the right prison.

daNZ

At 09:09 AM 1/16/97 -0500, you wrote:

>

>Hi Dan,

>

>all I meant is this: as bad as the army etc must be (and that's bad), I'd  
>take it anyway over a prison full of psychos, murderers and potential "ass  
>bandits." I've known people who were raped in prison - it's very common, as  
>I'm sure you know. No thanks, amigo!

>

>Cheers,

>Patrick

>-----

>From: DS

>To: POETICS

>Subject: Re: sustaining the lifethread

>Date: Wednesday, January 15, 1997 8:28PM

>

>

>huh?

>

>At 07:13 PM 1/15/97 -0500, you wrote:

>>With all due respect, Dan: you must be plumb loco to make that kind of  
>>statement. Or just uninformed.

>>

>>All this talk about the university as "artificial" strikes me as absurd.

>How

>>is it any more artificial than the corporate environment? I'll state the  
>>obvious here: culture = artifice - and it's better than living in the  
>woods.

>> A university *\*is\** a corporation. It's designed to turn a profit by  
>>producing a product - education. Or a facsimile thereof. That's what people  
>>seem to objecting to here. Unfortunately, the idealism engendered by a love  
>>of learning does seem to be often at odds with the bottom line. On the  
>other

>>hand, I've read on this list someone rather melodramatically comparing the

>>university to a prison: try working at a life insurance company for a few  
>>months. It'll suck the marrow right out of your soul!  
>> -----  
>>From: DS  
>>To: POETICS  
>>Subject: Re: sustaining the lifethread  
>>Date: Wednesday, January 15, 1997 6:53PM  
>>  
>>  
>>As someone still in my 20s i would chose prison over compulsory military  
>>service without a second thought.  
>>  
>>dan  
>>  
>>(in New Zealand - you don't have to pay university fees if you are inside.  
>I  
>>would have food & board etc & could get stuck into that contemplated phd)  
>>  
>>  
>  
>

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429. **DS**

***Re: tunes to keep your head clear***

*Fri 17 Jan 1997*

---

At 11:58 AM 1/17/97 MDT, you wrote:

>> would you good people mind recom  
>> mending some listening materials?

For head clearing i recommend 'A meeting by the river' Ry Cooder (&family)  
with U M Bhatt, with a great 71/2 minute version of the ubiquitous figian song  
Isa Lei

*when I want to clear my head,  
I just go to one of Don's great  
birthday parties.*

*actually, theres something  
I really like about that--I havent  
been to a birthday party since I*

*was about 12 (I guess most of us*

*get too embarrassed at about that  
age to have more).*

*oh, but music: any Patsy Cline will do--well, almost any. also  
Art Blakey & the Jazz Messengers. theres a great Nat King Cole disk  
of the earliest recordings (the name escapes me now)--much better, I  
think, than his later work. also I listen to a lot of Sonic Youth.*

*..  
christopher alexander, etc.*

*"... The Anarchists' [national] anthem is an international  
anthem that consists of 365 raspberries blown in very quick  
succession to the tune of "Camptown Races". Nobody has to  
stand up for it, nobody has to listen to it, and, even better,  
nobody has to play it."*

*--Mike Harding, "The Armchair Anarchist's Almanac"*

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#### 430. **Miekal And** **Re: Elmslie Reading?**

Sat 18 Jan 1997

George Bowering wrote:

>

> Ah you lucky people who have heard Elmslie read. (Or Schuyler, for that  
> matter.) I have never heard him, though I heard too late that a play was  
> produced in Seattle a couple years ago. Does anyone out there teach  
> Elmslie? How does one do it?

He was even at Woodland Patterns & I couldnt get up the gumption to drive  
across the state. Never seen em either.

<Turnin' this town upside down--

I thot  
that was  
my job.

Miekal

whose last book ended, "the next book will contain no recognizable words"  
whatever that means

[↑ Contents](#)

431. **George Bowering**

**Re: No fish today**

Sat 18 Jan 1997

---

*Georgie, I'm not your daddy...*

*but its Coconuts*

*kind regards*

*dan*

I was thinking it was but I put in an a just in case.

Turnin' this town upside down--

George Bowering.

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

fax: [REDACTED]

e-mail: [REDACTED]

[↑ Contents](#)

432. **George Bowering**

**Re: Elmslie Reading?**

Sat 18 Jan 1997

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Ah you lucky people who have heard Elmslie read. (Or Schuyler, for that matter.) I have never heard him, though I heard too late that a play was produced in Seattle a couple years ago. Does anyone out there teach Elmslie? How does one do it?

George Bowering.

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

fax: [REDACTED]

e-mail: [REDACTED]

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433. **Miekal And**  
***Re: music to clear the head***  
*Sat 18 Jan 1997*

---

Douglas Barbour wrote:

>

> Gosh, so much loud music being recommended, but I was glad to see Charles  
> Alexander get to jazz.

I bet the Meat Puppets would sound great overhead playing from somebodies' tiny walkman headset. Like tiny insects carving their initials in the leg of your chair.

Miekal

who last night listened to Lyx play "Goodbye Porkpie Hat" on the piano & thought of all youses clean heads.

[↑ Contents](#)

434. **Thomas M. Orange**  
***Re: tunes to keep your head clear***  
*Sat 18 Jan 1997*

---

lou reed metal machine music -- guaranteed to blow all the scleroses right outta the ol' cranial cavity -- strict stereo separation means you should either use headphones or what i like better -- unplug one speaker and play side one, then switch speakers and play the same side again, then play it again full stereo and enjoy how the two channels interlap.

cheers, t. \_\_\_\_\_ | Music  
is not yet written but is to be. | | The preparation is long and of  
long intent | | For the time when sound shall be subtler than we our-  
selves. | | -- Wallace Stevens -- |

~~~~~  
~~~~~

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435. **GRAHAM W. FOUST**  
***actual books***  
*Sat 18 Jan 1997*

---

-

Reading: Martha Ronk's *\_State of Mind\_*, a short trip on a long pier.  
wonderful west coast hoodoo. U.S. OUT OF TERRA INCOGNITA!

Bei Dao's *Landscape Over Zero*, BD repeatedly destroys me and keeps me up at night looking for missiles. I find myself returning to this book several times a day.

Medbh McGuckian's *Captain Lavender*, latest book of whammy by Belfast's finest. The war is in the painting, and she's no radio traitor, I say.

and I just re-read David Antin's "Definitions for Mendy." Yep.

Now playing: George Jones/Elvis Costello-"Stranger in the House": I always found EC's solo version a bit cold. GJ is just what this song needed. Violin that asks you nicely to weep.

Wilco-"Being There" LP: I haven't stopped listening to this 2xLP since it was released in October. A monster: feedback pianoed ballads, Beach Boys stomp, and the usual sturm und twang. Spinal Tap and Dimetapp.

Willie Nelson-"Spirit" LP: not as funky as "Shotgun Willie," not as masterful as "Stardust," but the spare line-up (fiddle, piano, guitar) and matador flavor give the old dog a new kick. Just heard Willie on Fresh Aire the other day, where he caually admitted that he wrote "Crazy", "Nightlife", and "Funny How Time Slips Away" in one afternoon. I need a day like that.

James McMurtry-"Where'd You Hide the Body?": Larry's kid's even bleaker third album. This one has a tuba though, on the opener, "Iolanthe." A few clunkers, but worth it for lines like "There'd be no last call if they elected me king" and "I wrecked the El Camino/Woulda been DWI/So I just walked off and left it/Layin' on its side."

all freaked out about clarity,

Graham

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436. **Douglas Barbour**

***Re: bp's computer poems + other books***

*Sat 18 Jan 1997*

---

George Bowering said:

"On his first computer, an Apple II, bp did program a simple set of action poems. One of those 5.5" diskettes. It was later made a commercial item by Red Deer College Press, and is still available, I wd guess. In 3.5" disks, but I dont know what format."

It's called *First Screening* & is (was?) available from Red Deer College Press for Can \$9.95, US\$8.95 from rdc  
56 Avenue & 32 Street Box 5005

Red Deer Alberta T4N 5H5 Canada. My version is for MacIntosh (I dont know if there's a version fo IBM, but there well may be.

Also available from rdc:

Douglas Barbour \_Story for a Saskatchewan Night\_

Fred Wah \_Music at the Heart of Thinking\_ & \_Alley Alley Home Free\_

I'm hoping that this message gets to the list as I had a bunch of trouble with my address seemingly changing on the listserve & thus not being accepted. Ive gone through the changes I think will work. I wanted to send another note on Fred Wah:

In the mode recommended by Charles Bernstein, I want to call attention to a new book by someone many of you know:

NeWest Press recently published Fred Wah's first prose work, \_Diamond Grill\_. Although I'm a member of the Editorial Board of NeWest Press, I only saw the work after it was published, so I can tell you, with no sense of conflict of interest, that it is simply terrific. A beautiful mix of memoir, fiction, exact & precise memory-act, lovingly rendered life as known in the senses. Those who know Fred's poetry will know how he works with language, but here he has maintained the intensity of his poetry while achieving a level of openness and more 'ordinary' (never in his case quite what you expect) readerliness that will gain him many new readers (in fact, \_Diamond Grill\_ has sold over half its run in just 3 months). I began to read & couldn't put this down. Fred captures the essence of the small Chinese cafes that are found in small towns all across the Canadian west, & his own growing up in the cafe his father ran for years in Nelson BC.

The book is available in individual (not chain) bookstores across Canada, & from

LPC Group

1436 West Randolph Street

Chicago IL 60607

Toll free ph: [REDACTED]

Toll free fax: [REDACTED]

(that may be for bookstores, but try it).

You wont be disappointed...

Doug

=====

Douglas Barbour

Department of English



University of Alberta                      in the rooms you live in  
Edmonton Alberta T6G 2E5              other people's books line your shelves  
[REDACTED] FAX: [REDACTED]  
H: [REDACTED]                              bpNichol

[↑ Contents](#)

437. **Douglas Barbour**  
***Re: music to clear the head***  
*Sat 18 Jan 1997*

---

Gosh, so much loud music being recommended, but I was glad to see Charles Alexander get to jazz.

I certainly listen to Richard Thompson a lot, & Van Morrison's great live in San Francisco double CD. But to clear the head?

Anything by Jessica Williams, perhaps the most exciting & complete pianist (& terrific composer) to finally get some attention recently. A number of fabulous albums are available from Jazz Focus records, a small company in Calgary dedicated to releasing music by people the BIG companies havent seemed to notice (& we know about that in poetry, dont we?)...

=====  
=====

Douglas Barbour  
Department of English  
University of Alberta                      in the rooms you live in  
Edmonton Alberta T6G 2E5              other people's books line your shelves  
[REDACTED] FAX: [REDACTED]  
H: [REDACTED]                              bpNichol

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438. **Jeffrey W. Timmons**  
***Re: lit: reading...***  
*Sat 18 Jan 1997*

---

acker: blood and guts in high school  
kundera: slowness  
silliman: n/o  
jeffrey timmons

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439. **Tosh**

***Re: music to clear the head***

*Sat 18 Jan 1997*

---

Scott Walker's TILT

Anything by Serge Gainsbourg

Anything by Les Rita Mitsuoiko

Soundtrack music from various Godard films (Japanese cd)

David Bowie's OUTSIDE

Anything by Billy Fury

Anything by Joe Meek

Tosh Berman

TamTam Books

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440. **maria damon**

***Re: music to clear the head, actual boox***

*Sat 18 Jan 1997*

---

ali farka toure

boox:

hannah weiner, we speak silent

anna lowenhaupt tsing, in the realm of the diamond queen

jack spicer, collected boox (for class)

yeats, selected pomes (for class)

nathaniel mackey, djbot baghostus's run

various etymological handbooks

[↑ Contents](#)

441. **maria damon**

***Re: boox***

*Sat 18 Jan 1997*

---

oh yeah one more actual book, the one i'm actually reading instead of having to wade thru on on the floor picking my way to bed each night:

william harris, keeping the faith: a randolph phillips and the brotherhood of sleeping car porters (for research on bob kaufman and labor --his father was a pullman porter). fun to learn something abt black labor history, about which i know so little

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442. **Kenneth Goldsmith**  
***Another One Bites the Dust***  
*Sat 18 Jan 1997*

---

From today's New York Times--another one bites the dust (gotta love that Whitney...)

January 18, 1997

Epilogue for Another Bookstore

By DINITIA SMITH

NEW YORK -- Books & Company, the venerable Upper East Side bookstore that has provided a home for a generation of writers, giving them space for readings and allowing them to browse uninterruptedly amid its dark paneled stacks, will close on May 31, its owner, Jeannette Watson, announced this week. "We just cannot afford to pay the rent," Ms. Watson said.

It is the latest in a series of independent bookstore closings in Manhattan. On the Upper West Side alone, at least three independent bookstores have closed since a Barnes & Noble superstore moved in in 1993.

Nationally, the American Booksellers Association has estimated, some 50 to 60 independent bookstores shut down in 1996. And as the news of Books & Company's closing spread through the literary community, the reaction was dismay.

"I'm heartbroken," said Cynthia Ozick over the phone last week. "What does it tell us? That New York City can't support an independent bookstore?"

The reason for the closing, said Ms. Watson, is that business has been bad lately. The building, on Madison Avenue at 74th Street, is owned by the adjacent Whitney Museum of American Art, and Ms. Watson's lease is up. "They were not willing to renew it on terms that were economically reasonable for Books & Company," she said.

The new lease provided for a rent increase that Willard Holmes, the deputy director of the Whitney, called "a small percentage." Holmes added, "It's unfortunate that they're not going to renew." Neither he nor Ms. Watson would say exactly what the rent was, but rents for relatively small spaces on Madison Avenue can be as high as \$400,000 a year.

Books & Company was founded in 1977 by Ms. Watson, the granddaughter of Thomas Watson, the founder of IBM, and her partner, Burt Britton. Since then, it has been a gathering place for writers, its antique air, its smell of old books and creaking floors making it seem like a bit of London.

When she opened her store, Ms. Watson, a divorced mother of a son, was doing charity work. She had gone to Sarah Lawrence, and had always loved

books, so much, in fact, that her father called her "Madame-Nose-in-Books," she said.

Still, her friends and family were surprised that the wealthy young woman would want to tend store. Her father, Thomas Watson Jr. a former ambassador to Russia, asked, "Why do you want to start a bookstore?" " Ms. Watson remembers. "I told him I want to start something no one can take away from me."

For its first 10 years, the shop flourished. It was a place where literary fiction got the best display, not the latest best sellers. Ms. Watson called those years the Golden Age. "It was not unusual to make a \$2,000 sale to one person," she said. "People had a tremendous amount of money. They would buy expensive art books."

Through its reading series, the bookstore introduced young writers, among them Amy Hempel, Susan Cheever, Steven Millhauser and Edwidge Danticat. Harold Brodkey met his wife, novelist Ellen Schwamm, there and called Books & Company "symphonically important to me."

Poet James Merrill even wrote a poem about the store for its 10th anniversary:

Ten years of browsing, and the shelves

Mysteriously grow more packed

Full of reflection, silver-backed ...

Looking for books, we find ourselves.

During those years, Ms. Watson met and married her second husband, Alex Sanger, grandson of Margaret Sanger and president of Planned Parenthood of New York City. They had two sons.

But the last decade has not been kind to Books & Company. Real estate values have driven many aspiring writers out of the neighborhood. The superstores have come along, offering big discounts. And now there's competition on the Internet. "You give your credit card number," Ms. Watson said, describing Amazon.com, an Internet bookstore, "and the book comes in two days."

Ms. Watson resisted change. "We stayed old-fashioned," she said. She never put in a computer. When customers called to request a book, Ms. Watson herself would dash around the store looking for it. In an effort to increase business, however, she did start a personal delivery service, to any location in the city.

For the last five years, said Ms. Watson, she has been putting some of her inheritance into the place. "But a bookstore should not be a charity," she said. "It should be a business. I give money to charity." Sales picked up at Christmas, she said, but it wasn't enough.

Last year Ms. Watson started a publishing venture with Jonathan Rabinowitz of Turtle Point Press in Purchase, N.Y. Their first book was a reprint of Hannah Green's "Dead of the House," a coming-of-age novel that the author, who died last year, had painstakingly worked on for years.

"Just a beautiful book," said Ms. Watson. "We have to keep reprinting it. We're sort of close to breaking even."

She has discovered she loves publishing: editing, "working on the book jacket," all the minutiae. And she will continue doing it after the store has closed. In May, will come "A Journey With Elsa Cloud," a travelogue about India, by Leila Hadley, a descendant of James Boswell.

"This has always been my private club," Ms. Watson said of her store. "It's an amazing way of getting to know people. I like to go through my house charge customer lists: 'Oh, interesting! They're reading this! They're sending the book to the White House!' I felt this thrill of pride. My books are going all over the world. It's taught me not to judge people simply by what they do. The doormen on Madison Avenue, for instance, have an intense interest in books."

There has been talk of a final reading. "But that would be too hard," she said. "We'll have a final party, instead. We'll just invite everybody."

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+=====+ Kenneth Goldsmith work:  
http://www.ubuweb.com 611 Bway, #702, NYC 10012 v. [REDACTED]  
-----> editor UbuWeb ViSuAL & COncReTE PoEtRy  
http://www.ubuweb.com/vp <-----

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#### 443. **John Kinsella**

##### ***Requests & Ethics***

*Sat 18 Jan 1997*

I'm interested in hearing from anyone interested in "innovative" verse and the pastoral poem. Particularly the possible political interstices and oppositions with Language Poetry. I'm considering compiling an anthology of both critical and "creative" work around this theme. Personally, I've been looking at Lyn Hejinian's, Susan Howe's, and the Australian poet Robert Adamson's work. At the moment I'm working on a critical book on the Pastoral & Modernism in the Late Twentieth Century and see such an anthology as a natural extension of this project.

Re any interesting poems. I'm reading heaps of interesting stuff for Salt at the moment (Salt 9 should be in US and UK bookshops shortly - the first issue to have true international distribution) but a piece that has been particularly interesting in scope is Silliman's first section of his K section of \*The Alphabet\*. And a batch of poems by Pierre Alferi which could be described as being like a cross between John Tranter and Andrew Duncan if they wrote in French. It astounds me how much great material is out there.

A query. Has anyone heard what Blitz Bargeld is working on at the moment?

Yours

John Kinsella

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---

444. **John Kinsella**

***by another name***

*Sat 18 Jan 1997*

---

That's Blixa Bargeld I was talking about. Though I'm sure he'd appreciate the typo. And I've just discovered the Guardian weekend liftout features Nick Cave and says Bargeld is working on a theatre project - "The Execution Of Precious Memories". A weird coincidence.

Yours

John K

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---

445. **Thomas Bell**

***Re: Closure & The Pastoral (another Chapter of \*Ethics\*)***

*Sat 18 Jan 1997*

---

At 07:01 PM 1/18/97 -0800, John Kinsella wrote:

>The Rabbiter: A Pastoral

>

Intriguing. As someone who is admittedly relatively unversed in poetry form I would appreciate more info on why this is a pastoral. tome bell

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---

446. **Alan Jen Sondheim**

***Sonnet by Jennifer***

*Sat 18 Jan 1997*

---

--

Sonnet

Jennifer sat down on her frock. She had just read Alexander Graham Pope, Rape of the Lock. She had written a poem And had to take stock. It was not nice, about ice, and black winds howling Outside where she died. She knew it was true but a bad poem because, she Said, it didn't capture the rapture of the spray in the air there. She Wrote sitting on her frock by the freighter by the dock. I'm sorry, she Said, but the freighter was dead. I will be on the Net yet, she said, To her quarry the storm. She cried and she cried. The ice was nice, the Rain a pain, the wind was blind, the waves her slaves. She lied most of The time but in rhyme. She knew it was a very very bad poem. She got up And went home. I'm home, she said, I'm dead. I know it's so, said Jennifer Me. 1 2 3.

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447. **Pritchett, Pat**

**Re: tunes to keep your head clear**

Sat 18 Jan 1997

---

Yes - you mean "Unchained" also out from American. It's great. Like old sour mash with a real bite. Almost a testimonial to his whole career - there's something of the valedictory to it, though I hope in tone only.

Patrick Pritchett

-----

From: shoemakers

To: POETICS

Subject: Re: tunes to keep your head clear

Date: Friday, January 17, 1997 8:03PM

Pat sez he's listening to old Johnny Cash--has anybody heard the \*new\* one yet? The one before this--American Recordings--was good & scary. steve

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448. **Patrick Foley**

**Re: lit...**

Sat 18 Jan 1997

---

Joe -- do also read \_The Demolished Man\_ which has also been reprinted by Vintage. I read that one some years ago, but had never even \_seen\_ a copy of \_The Stars My Destination\_ until this reprint. Bester also wrote some terrific short stories, including a memorable parody of time travel stories called "The Men Who Murdered Muhammad". Bester is legendary in sf circles -- glad he's finally getting some wider exposure. NPR even did an interview with Chip Delany for the occasion of this reprint and ran it in prime time on ATC.

Pat

(I did my part, made it my "staff recommendation" at the B&N where I work. My current rec is vol 10 of the Olson/Creeley correspondence! So there's at least one bookstore in the country where you can get this for 30% off, not that this seems to be affecting sales much ...)

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449. **amato**

***Re: lit...***

*Sat 18 Jan 1997*

---

pat, thanx, i will indeed look around for \_the demolished man\_... the npr spot with delaney is where in fact i heard about bester...

keep up that good work at b & n!...

best,

joe

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450. **John Kinsella**

***Closure & The Pastoral (another Chapter of \*Ethics\*)***

*Sat 18 Jan 1997*

---

The Rabbiters: A Pastoral

That the Theocritan pick-up has been versed  
in country things seems obvious, the velour  
on the dashboard crazy with fresh air  
rushing through the doorless cabin, the cursed  
skies blackened by night. Though a moon lurks  
somewhere and the spotlight cutting through  
the burn-back of summer detects the jerks  
of nerves and tissue - the rabbits out to chew  
the burnt prongs of stubble, the halogens  
conflagration fills the omni-screens  
within their eyeballs - the crack and whine  
of a triple two mocks its rituals, a sign  
of fading influence in a field where gravity  
is a neck chop and the poem is framed by levity.

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451. **Schuchat Simon**

***Re: tunes to keep your head clear***

Sun 19 Jan 1997

---

if you can find them -- perhaps your nearest local Chinatown? the following are all recommended:

Cui Jian -- particularly the first CD, Yi Wu Suo You

Yenjingshe Yuedui (Cobra -- all girl rock & roll from Beijing)

& Wang Yong (formerly Cui Jian's lead guitar) solo album Samsara

that's for the mainland; from Taiwan,

check out Luo Dayu, any of his CDs (some are in mandarin, some in Taiwanese, during last year's missile tensions he put out a CD where all the tunes came from Japanese war songs)

& for something slightly older from Taiwan, any of Su Rui's CDs

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452. **George Bowering**

***Re: etymology or the study of insects***

Sun 19 Jan 1997

---

| (3) a skirt a man can wear when it gets tropical enough

Ah! This is another explanation for Bromige's migration from B.C. to Calif.

George Bowering.

2499 West 37th Ave.,

Vancouver, B.C.,

Canada V6M 1P4

fax: [REDACTED]

e-mail: [REDACTED]

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453. **George Bowering**

***Re: the secret life of books***

Sun 19 Jan 1997

---

| Wearing: shall I be the first on the list to admit to wearing a dress?

| Rachel Loden

Didnt Bromige already do that?

George Bowering.

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

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

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454. **George Bowering**

***Re: fetal poetics (a consequence of plain gold bands)***

*Sun 19 Jan 1997*

---

My daughter, 25, is a good poet and even better short fiction writer. Has been in a few magazines and anthologies, named Thea Bowering, and done some boffo readings. She is talented but not ambitious. Has a laptop hard drive full of good stuff I peek at once in a while. Wrote a reply story to one of my stories once, and just demolisht me!

George Bowering.

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

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

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455. **KENT JOHNSON**

***Re: tunes to keep yr head clear***

*Sun 19 Jan 1997*

---

\*Papalotl: Transformaciones Exoticas\*, by my former college roommate Javier Alvarez, Mexico's most prominent young composer of "experimental" music (tho "young" in quotes, too, since Javier has reached 40!), available on cd from Say-disc in England.

Alvarez has been living in London for a number of years now, and his music has been performed by leading orchestras and ensembles around the world. \*Papalotl\* contains his most widely performed piece, "Temazcal," a polyrhythmic tour de force for maracas and tape, performed by Luis Julio Toro, perhaps the "non-folk" music world's greatest maracas player (!).

And on "reading": \_Mr. Wilson's Cabinet of Wonder\_, a wonderous history/mediation on the Museum of Jurassic Technology, by Lawrence Weschler.

Kent

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456. **George Bowering**

**Re: News !**

Sun 19 Jan 1997

---

*"However, I have noticed all together TOO FEW listings of recent publications by list participants.*

My most recent book is called (the publisher made up the title as well as commissioning the book, so it aint my fault): \_Bowering's B.C.: a Swashbuckling History\_, from Viking/Penguin in Toronto, Fall 1996. It is selling pretty well, and has got a lot of good reviews and one bad one.

George Bowering.

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

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

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457. **George Bowering**

**Re: neologism redux De Basis**

Sun 19 Jan 1997

---

*And I'd like to add two examples of Australian journalese -*

*downsize  
substantive (meaning 'substantial')*

*P.B.*

Well, these are used in Canada too, and probably in the USA.

George Bowering.

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

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

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458. **simon**

***Re: News !***

*Sun 19 Jan 1997*

---

I have a creative nonfiction/memoir piece, "Sweeper Women," in the latest (it may not be on the shelves yet, I've only seen the last latest, with Ron Silliman's poem) *Iowa Review*.

I have a different creative nonfiction/memoir piece, "Gujerat," in the latest *Florida Review*.

Rachel Loden has a poem in this latest issue of *Florida Review* as well, "On Beria's Lap".

(Is Gwyn McVay on this list?) Gwyn McVay also has a poem in this *Fl Rev*, "Base Metals".

that's it

beth simon

assistant professor, linguistics and english

dept of english and linguistics

indiana university - purdue university

[REDACTED]

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459. **Ron Silliman**

***Possibly, a job for a writer***

*Sun 19 Jan 1997*

---

Al Filreis sent this to the Writers House list in Philadelphia, but it occurs to me that there may be other Pennsylvania-based poets on these lists who would like to know of this position. (Anyone with this skill set and a couple of years experience ought to making at least double this in the computer industry, but that's another story.)

Ron Silliman

-----

Below you'll find information about a job with the Pennsylvania Humanities Council. The job has been held by Dottie Schindlinger, and I'm sure Dottie ([REDACTED]) would be willing to answer questions you have.

---

#### EXECUTIVE ASSISTANT

Supports the Executive Director and Assistant Director of statewide cultural organization in development, government relations, and administration. Requires excellent speaking, writing, and organizational skills, and an interest in the humanities. Work involves phone contact, extensive correspondence, and database management. (Familiarity with e-mail and the World Wide Web preferred.) 35-hour week. Salary \$20K with excellent benefits. Send letter and resume to Dr. Joseph J. Kelly, Executive Director, Pennsylvania Humanities Council, 320 Walnut Street, Suite 305, Philadelphia, PA 19106-3892.

---

Dottie Schindlinger

Pennsylvania Humanities Council  
320 Walnut Street, Suite 305  
Philadelphia, PA 19106-3892

██████████ (PA only) or ██████████

E-mail: ██████████

Website: <http://www.libertynet.org/~phc>

The Pennsylvania Humanities Council is a private, non-profit organization which serves as the Commonwealth's affiliate of the National Endowment for the Humanities. The PHC supports and conducts public educational programs for adults who seek lifelong learning in the humanities--history, philosophy, literature, and related subjects.

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460. **maria damon**

***Re: neologism redux De Basis***

*Sun 19 Jan 1997*

---

Responding to the message of <l03010d09af076bdd332d@[142.58.126.33]> from UB Poetics discussion group <██████████>:

>

> > And I'd like to add two examples of Australian journalese -

> >

> >           downsize

> >           substantive   (meaning 'substantial')

> >

> >

> >   P.B.

>

my unfaves include "planful" --and "utilize" for "use."

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461. **maria damon**

***Re: News !***

*Sun 19 Jan 1997*

---

what do youse guyzies think of the rubric "creative nonfiction"? around here it generally is a code word for "memoir." so the mfa program here is trying to replace the term with "literary nonfiction," i guess to convey a bellettristic sense.--md

Responding to the message of <[REDACTED]>  
from UB Poetics discussion group <[REDACTED]>:

>

> I have a creative nonfiction/memoir piece, "Sweeper Women," in  
> the latest (it may not be on the shelves yet, I've only seen the  
> last latest, with Ron Silliman's poem) \_Iowa Review.\_

>

> I have a different creative nonfiction/memoir piece, "Gujerat,"  
> in the latest \_Florida Review\_.

>

> Rachel Loden has a poem in this latest issue of \_Florida Review\_  
> as well, "On Beria's Lap".

>

> (Is Gwyn McVay on this list?) Gwyn McVay also has a poem in this  
> \_Fl Rev\_, "Base Metals".

>

> that's it

>

>

> beth simon

> assistant professor, linguistics and english

> dept of english and linguistics

> indiana university - purdue university

> [REDACTED]

>

> .

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462. **Charles Alexander**

**Re: News !**

Sun 19 Jan 1997

---

At 10:01 AM 1/19/97 -0600, you wrote:

>what do youse guyzies think of the rubric "creative nonfiction"? around here it

>generally is a code word for "memoir." so the mfa program here is trying to  
>replace the term with "literary nonfiction," i guess to convey a bellettristic  
>sense.--md

Sometime about a year ago, Maria, I spoke to a "creative nonfiction" final-year grad student at your institution. We began talking about some poetry events and she said she didn't know much about "line poetry." I never did quite figure out what she meant by that, but then we just talked about poets and she had never heard of Charles Olson, Robert Duncan, or any number of other people. And while I'm not very well-versed (forgive the pun) on contemporary poets outside my own limited range, I did recognize the people she mentioned, even if I couldn't claim to know their work well. But when we got on to "creative nonfiction" I assumed that might mean essays of all creative sorts, but she made it clear it did not include work like that of Walter Benjamin (even the possibly 'lighter' essays like "Unpacking My Books"), whose name she had also never heard. Now this person seemed obviously energetic and intelligent to me, but we just simply couldn't find a common ground. And while I did learn that "creative nonfiction" included essays by Louise Erdrich, I still didn't get much sense of a definition, practical or theoretical, of "creative nonfiction."

And I think, if anything, the term "literary nonfiction" might confuse matters even more.

charles

ps: Maria, unlike just about anybody else on this Poetics list, your messages are constructed in such a way that when I just hit "reply" on my e-mail, my return message is directed directly to you instead of to the poetics list as a whole, and I have to go through another couple of steps to send to the list. Can you do anything about that? Or am I nitpicking here.

ca

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463. **Mark Weiss**

***what gets taught***

Sun 19 Jan 1997

---

Charles Alexander's story about the noneducation of a writing student should be shocking but is more saddening. Charles may remember that when I lived in Tucson I managed to get myself one poetry workshop at the university (but only because I was hired through their extended university: in effect, the writing program got an extra section without having to pay for it. They were otherwise distinctly unfriendly to outsiders). The course was a required part of the undergraduate major sequence, so I thought I should speak to the guy who coordinated it to make sure that my students came out with what they needed for the next step. He told me to teach what I wanted, so I told him that I would be including reading and discussion of major poets. Among the classics I would probably include some Marvell... He stopped me right there. He said that the department tended not to teach "older poetry," as the students had read that in HS. Understand, he was talking about sophomores who were products of Arizona public schools. "What do you teach them?" I asked, trying not to sound incredulous. "We emphasize," he said grandly, "the contemporary voice." Well, that got the old juices flowing, so I asked him who he was talking about. "You know, Amy Clampitt, Jory Graham," and a half-dozen or so more of that ilk. My kids got Spicer and Creeley and Schwerner and Williams and Owens and Rothenberg--household names where I come from, and everyone on this list can flesh out the rest of my syllabus. Later that year I was talking to some recent MFA graduates, among them the young woman who organizes the annual poetry jamboree. Turns out none of them had even heard of Jack Spicer. They knew who Olson was by rumor, but had never opened one of his books. And on and on, as my jaw dropped onto my knees. I gave the woman who organized the jamboree some books to read, and I had to explain to her what she was reading. The upshot was that she invited one poet who's on this list of the many I proposed. There are exceptions: the grad students who hang around Tenney Nathanson and Charles get a lot more, but neither of them were teaching workshops back then (am I right, Tenney?). Those of us on the whatever end (left) of poetry can fight among ourselves all we want (it's probably good for us), but there's a big world out there that doesn't even know we exist. And I'm probably exposing my own inexhaustible naivete even to mention this.

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464. **DS**

***Re: News !***

Sun 19 Jan 1997

---

Is it in Gujarati?



*I have a different creative nonfiction/memoir piece, "Gujerat,"  
in the latest Florida Review.*

*Rachel Loden has a poem in this latest issue of Florida Review  
as well, "On Beria's Lap".*

*(Is Gwyn McVay on this list?) Gwyn McVay also has a poem in this  
Fl Rev, "Base Metals".*

*that's it*

*beth simon  
assistant professor, linguistics and english  
dept of english and linguistics  
indiana university - purdue university*



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465. **amato**

***Re: what gets taught***

*Sun 19 Jan 1997*

---

mark, what you flesh out so nicely is one of the reasons why those of us who  
"do" work that requires works cited and such like need perhaps to rethink our  
apparatus...

i'm tilting these days, in anything i write that invokes formally critical appara-  
tus, toward including a bibliography or equiv.... by which i mean a list of works  
read, which permits me some latitude simply to LIST works that i know my  
readers are not likely to have read... a list in such a context becomes an ex-  
tremely performative item...

it's stating the obvious, again---but after talking once with an otherwise bright,  
talented and knowledgeable yale younger poet who hadn't heard of williams'  
kora in hell (and a number of other such writings), it became immediately ap-  
parent to me that the failure was owing in large part to our teaching institu-  
tions...

best,

joe

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466. **maria damon**

***Re: what gets taught***

*Sun 19 Jan 1997*

---

Responding to the message of <[REDACTED]>  
from UB Poetics discussion group <[REDACTED]>:

>

> Charles Alexander's story about the noneducation of a writing student should  
> be shocking but is more saddening.

to charles et al: yes, this is my institution all right. walter benjamin is considered "theory" so if you like "cultural studies" or if you're a "marxist" you read benjamin, but it is implicitly understood tht "creative nonfiction" or "poetry" or "fiction" students for that matter have no interest in these matters beyond a general indignation about injustice, which is easily rectified by reading a few novels by Native Americans, Asian Americans, and African Americans. and you can pretty well predict whose work gets read and whose doesn't. nate mackey? kamau brathwaite? aime cesaire? who's that? web du bois? who? wasn't he some kind of sociologist? hey, what's a girl to do except hang out on the poetix list.

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467. **Charles Alexander**

***Re: what gets taught***

*Sun 19 Jan 1997*

---

Mark is of course right about the Tucson situation, although it always seems possible here to find several or even a small "many" people who are interested in the poets this list tends to favor. And it continues to surprise me, here and in Minneapolis where I have lived recently, and I imagine in lots of elsewheres, how easy it is to introduce others to poets one likes, in readings or discussion groups or whatever, just by remaining active. Just that, from that voice-centered MFA place, I have generally found very little publicly active sensibility, rather a tendency to be the writer in isolation and to value that. That said, I also have to say that of course I know many exceptions to that, and I tend to value those who do get publicly active, regardless of whether they read the same poets I do.

charles

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468. **John Kinsella**

***Re: Closure & The Pastoral (another Chapter of \*Ethics\*)***

Sun 19 Jan 1997

---

It's an anti-pastoral. But not in the way an Oliver Goldsmith poem is. Maybe you have to be an Australian with a poetic tradition that has been largely second-hand English pastoral to get this. Or Douglas Barbour, to whom the poem is dedicated (he's from Canada, another Commonwealth country...).

Yours  
John K

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469. **Eliza McGrand- CVA Guest**

***creative semi-auto nonfictively produced-incoherent-with...***

Sun 19 Jan 1997

---

i have a couple of "creative non-fiction" / "semi-autobiographical" / "memoir" - type of peices...

i think it comes from being intimidated by people who can remember dates. you read these autobiographies with every moment neatly commissioning every next Moment. in a nicely disciplined string.

and then you try and write down something that happened holding exact to the impressionistic blurs and morasses of reviewing what happened and this second's impression vs. last week's interpretation vs. interpretation while-it-was-happening, then realize you're not sure whether she said then he said or he said then she said

then geez, you say, i better call it creative non-fiction or semi-autobio or some damned mildly irresponsible thing god i must be getting old... e

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470. **Miekal And**

***Re: what gets taught***

Sun 19 Jan 1997

---

maria damon wrote:

hey, what's a girl to do except hang  
> out on the poetix list.

in answer to yr  
question, ms maria:

do earth-shaking collaborative writing with her online "associates"!

miekal  
in the morning

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471. **Rachel Loden**  
***Re: the secret life of books***  
*Sun 19 Jan 1997*

---

George Bowering wrote:

>  
> >Wearing: shall I be the first on the list to admit to wearing a dress?  
>  
> >Rachel Loden  
>  
> Didnt Bromige already do that?

My understanding was that Bromige had given up dresses for separates and was last seen in a skirt-and-sweater combo, a la Lana Turner at Schwab's. No, George--I think you're suffering from repressed memories of your own wardrobe that night at the Bide-A-Wee in Peekskill, when you got carried away doing the mambo. I can still smell the gardenia in your hair.

Rachel Loden

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472. **George Bowering**  
***Re: the secret life of books***  
*Mon 20 Jan 1997*

---

You know, Rachel, I still have that gardenia. It is pressed between the leaves of that book you gave me. Remember? The title is something about "The Warm". That was the first time I had heard a person read beautiful poetry while the instant coffee was cooling. Thank you, oh thank you.

About Bromige. Well, he can never make me forget Room 121!

George Bowering.

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

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

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473. **David Bromige**  
***oh, alright (clothing)***  
*Mon 20 Jan 1997*

---

sheez. . . when are we gonna discuss poetry or sumpin'? i started this clothing thread, and now i'm to be pesterd to death by loden & bowering, hoist by my own petard, a word that does sound like an underthing. ok, i'll come out, but lana turner is the wrong tree, rachel, though thanks for thinking of me that way. i'm in something silver and slinky, and gloria grahame is the dame i'd be. george is more the hedy lamar "ecstasy and me" sort, you know. he and i used to go around vancouver in drag before it was fashionable or even safe. but the night he insisted we visit that male stripjoint . . . in future, communications of this order might ought better be back-channeled. Lets talk about the sonnet. db.

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474. **Mark Weiss**  
***(no subject)***  
*Mon 20 Jan 1997*

---

Forgot to mention that I'm wearing the shroom teeshirt that my wife gave me in memory of one of our earlier dates. Not a good thing to be caught in when stopped for a speeding ticket. Teeshirts can be dangerous. We were driving along the north shore of the St. Lawrence from Quebec west, checking out the churches in the villages along the way. As the Canadians out there can attest, these churches are notable for their exceptional ugliness--gothic revival set stone and institutional green trim, each more garish than the last. They're very endearing. As we entered the dingy industrial town of Cap-de-la-Madeleine we saw off to our left on the bank of the river a veritable gothic volcano--it was a huge gothic octagon with a pointed roof. We had to check it out. It was surrounded by acres of parking lot, like a ballpark, but filled with RVs. Crowds of mostly elderly people with folding lawn chairs were converging on the church. We stopped to ask an old man what was going on. It was Ascension, he said, and this was an important pilgrimage church. Why didn't we take a look? "But we're non-believers," I said, "just tourists." "So are most of us," he said. "But I'm not dressed appropriately." I was wearing a teeshirt and cutoffs. He assured me it didn't matter. But it did. As we walked towards the church I noticed that old women were giving me dirty looks--but not in the eye, in the chest. I couldn't figure out what was going on, so I turned to my wife to comment, whereupon she burst into peals of laughter. I was wearing my mexican loteria teeshirt with the topless mermaid on it. Clothes do make the man/woman. What does this have to do with poetry?

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475. **Miekal And**  
**ZON S NEOLOGISMS**

*Mon 20 Jan 1997*

---

zon produced these in his learning session the other day, (preparing for the permutations of speech in his lifetime).

ZON S NEOLOGISMS 1-18-97

VIPERE - [v] Running over a cliff & not noticing you've fallen off the edge, even as you're in the air.

GINITE - [expression] Goodnight as said when someone doesn't want to got to sleep.

ZAAAMEE - [v] To play around with a gun when you're not supposed to. ex., Please don't zaaamee around my children.

LISSEA - [n] A secretive gathering of girls, as when girls hang out together & tell secrets & stuff.

ZYPIE - [adj] When somebody's so crazy that's they're sort of normal

TUZ - [n] A kid who never wants to get into the bathtub or shower but when they finally do they always absolutely love it.

SMOPE - [v] To hang someone over a cliff by a rope which is stretched back along the ground and over a pot of boiling water whose steam slowly unravels the rope, threatening to break & drop the person off the cliff.

FWPEA - [v] To run really fast and keep tripping but keep running.

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476. **Ron Silliman**  
**quark this**

*Mon 20 Jan 1997*

---

My current unfavorite in the work environment I inhabit is the verb attrit

as in "we'll attrit that department to 24 after the new system is up."

Some others include:

the verb "task" as in

"I have been tasked to prepare a white paper on strategy"

"install" as an adjective, as in

"revenue has remained flat while the install base has doubled"

"quark" as a verb, as in "quark that, please"

I hear this stuff every day. All professional jargons are full of it, but the PC industry positively delights in it. When I worked in the prison movement in the 1970s, there were some liberal architects who were calling what's typically known as "the main yard" of their institutional designs "detention gardens." An older institution like San Quentin (dating back well into the 19th century), understands the model somewhat better and calls this same feature "the quad."

Ron Silliman

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477. **Sherry Brennan**  
***addresses***

*Mon 20 Jan 1997*

---

I'm looking for two addresses:

I'd like to reach Erica Hunt. Does anyone have her address --or are you on the list, Erica? I'd appreciate an e-mail backchannel.

Also, a friend would like to get in touch with Bill Henderson, as in pushcart awards. Does anyone have an e-mail address for him?

Thanks. Sherry

Sherry Brennan  
Development Research  
The Pennsylvania State University

██████████  
██████████

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478. **Pierre Joris**  
***[Fwd: A modest proposal]***

*Mon 20 Jan 1997*

---

This is a multi-part message in MIME format.

On a day of, yawn, speeches, here's one I can live with 💎 Pierre

--

=====

pierre joris 6 madison place albany ny 12202

tel/fax ██████████ email: ██████████

<http://writing.upenn.edu/epc/authors/joris/>

<http://www.albany.edu/~tm0900/nomad.html>

-----  
Everything that allows men to become rooted, through values or sentiments, in \_one\_ time, in \_one\_ history, in \_one\_ language, is the principle of alienation which constitutes man as privileged in so far as he is what he is, [...] imprisoning him in contentment with his own reality and encouraging him to offer it as an example or impose it as a conquering assertion. -- Maurice Blanchot  
=====

by sarah.albany.edu (8.8.4/8.8.4) with SMTP  
id QAA22657 for <[REDACTED]>; Sun, 19 Jan 1997 16:20:57 -0500 (EST)  
id AA06188; Sun, 19 Jan 1997 15:23:33 -0600  
id AA06182; Sun, 19 Jan 1997 15:23:30 -0600  
Date: Sun, 19 Jan 1997 16:20:06 -0500 (EST)  
From: Lucy Komisar <[REDACTED]>  
To: PEN Listserv <[REDACTED]>  
Subject: A modest proposal

I know this is off topic, but Tony Kushner is a PEN member.

AND NOW, A WORD FROM SOME FELLOW AMERICANS

By Tony Kushner

Sunday, January 19 1997; Page C01

The Washington Post

Fellow citizens!

No one could be more surprised than I, Anthony R. Kushner, that a gay Jewish socialist playwright could get elected president of the United States. Go know!

Apparently the '96 presidential campaign was so entirely substanceless and boring only seven people bothered to vote: Bill, Hillary, Bob, Liddy, Perot, yours truly and my Aunt Martha. Bill, Bob and Ross each voted for themselves. Hillary wrote herself in. Liddy, I suspect, went into the booth but didn't pull the lever (she has plans of her own in 2000!). Nader, Kemp and Gore were no-shows, and so, between me and Aunt Martha, we carried the day. My co-op building on the Upper West Side hasn't been so excited since the Yankees won the World Series. I plan to move the White House to my apartment because, let's face it, folks, you can't take someone seriously if he doesn't live in Manhattan.



Mark Helprin refused to write this speech for me, so it doesn't have any of the measuring-my-self-against-the-cornfielded-horizon imagery that he wrote for Dole. I live in New York and have never seen the horizon. But thanks to C-SPAN for agreeing to cover my speech when none of the networks would bother. Long live cable TV, say I, and that's all I have to say about technology and information superhighways and the 21st century, except of course that I hope we make it to the 21st century. Three years to go still and it doesn't look good.

Okay, I lied, I have one more thing to say about technology. I read in the papers a few weeks ago that Pentium had invented a computer that can do a trillion calculations a second or something like that. This seems great news to me -- now we have the number-crunching ability to have a planned economy. We already have a planned economy, but I think we need one that's guided by logic, decency and a sense of global developmental human needs, instead of the profit-maximization strategies of a couple of hydra-headed multinational corporations.

First the substance thing and then, for the wrap-up, the vision thing.

I liked Bill's school uniforms idea -- have you seen the way teenagers dress these days? Yuck! We could hire single mothers who have been thrown off welfare to sew them, since we have no other jobs for these people -- heck, maybe we could put their kids to work as well! A family kind of thing! I could sew very nicely when I was a boy, but of course I was a big sissy so maybe that wouldn't work for every formerly dependent child; the ones who are too butch to sew could do something else, like dispose of nuclear waste. In the New Jersey wetlands.

Just kidding! What I think I'll do is cut the defense budget by half or more; pay our United Nations debt and then some; make Joycelyn Elders surgeon general and Lani Guinier attorney general; triple social services and the federal education budgets from kindergarten to graduate studies; stop the barbaric system of paying for schools through property taxes and finance the whole package by really clobbering corporate welfare queens, which as everyone and her dog knows, will bring in billions. There won't be a depression in reaction to this because I'm keeping Alan Greenspan -- I can't get rid of him: He's newly married and, besides, we all know he is the real Master of the Universe -- and Alan has agreed to fadiddle with interest rates and such to keep Wall Street abuzz, and if we see any corporate slacking, we'll nationalize ahead of schedule!

I'll be raising everyone's taxes, which I expect you to pay without all this undignified, ungenerous whining. I am a tax-and-spend sort of evolutionary socialist these days, and if we all cooperate we can have a very nice country.

The rich can still be rich but not nearly as rich; the poor will be much less poor, better fed and healthy and educated and housed; and the middle classes will find that even though their paychecks are smaller, there are all these great services Uncle Sam can provide, like mass transit and health care. Everyone gets health care; insurance and pharmaceutical giants be damned! Doctors and scientists will get paid well so they have no excuse for screwing up, and we'll just have to support this until our improved educational system and universally elevated standard of living have reconstituted us all as kinder, more connected creatures driven by love, generosity, joy and a desire for planetary survival rather than by our grubby private hoarding and primate paranoid fears. AIDS care expanded and safe sex taught in every classroom, condom and clean needle distribution; and gazillions to stop the global AIDS pandemic, which is not over by a long shot. All that goes without saying, and it's about time!

Forget the Balanced Budget, is what I'm trying to say. Who thought that one up? I don't know anyone on earth who isn't in debt. Forget "trickle-down," too, by the way. As Bob Dole reminded me over coffee yesterday, it's not a winner. Listen, someday there won't even be money, but that'll probably have to wait for my second term.

Secretary of State Kweisi Mfume and I are deep in discussion about the international scene, doing all the obvious things, supporting democratic socialism or whatever looks better than gangsterism and psycho-nationalism in the Eastern bloc with meaningful financial aid packages instead of hoping that a few more McDonald's franchises in Budapest will do the job. We want tightened nuclear arms control and an end to the utter insanity of international arms marketeering, and that means you, too, France, Germany, Britain and South Africa!

I have no idea how to finance this, but I'd rather admit that a civilization needs money than pretend that we can have one without money. John Kenneth Galbraith, Toni Morrison, Larry Kramer, lesbian activist and novelist Sarah Schulman, bell hooks and Alexander Cockburn are going to head a special investigation to find out where all the money went. I want to thank Prof. Raisa Gorbachev for her invaluable economics tutorials.

Karen Finley is taking over the National Endowment for the Arts and Dr. Cornel West, the National Endowment for the Humanities; and I'm giving each of them the same budget as Raytheon spent on those Patriot missiles that didn't actually do anything useful over Tel Aviv. Public television gets a big raise, too, which I know will be great news to Henry Louis Gates and the folks at Dyke TV who will be taking over daily operations. For Health and Human Services secretary, I'm thinking, maybe Roseanne.

I'm pardoning Susan McDougal just 'cause I like her style, and I want everyone to leave Hillary alone. It does take a village to raise a child! Kenneth Starr I'm hiring to begin investigating and prosecuting the Pentagon brass who couldn't be bothered to check out those soldiers exposed to chemicals in the Persian Gulf War -- wasn't that disgusting? Enough with the oversight committees already: These poor people aren't stressed, they're sick. Let's get down and dirty, Ken: Go after those malfeasant generals with the sharpest fang in your pit-bull armory. I expect you to work well with my new press secretary, Jimmy Carville. And thanks, Jimmy, for agreeing to divorce that Republican you married. I'll introduce you to some nicer, smarter women once you get back on track.

Rehnquist, Scalia and Thomas have resigned in protest, thank God, and Jesse Helms has gone home to tend his little nutbush groves. Newt Gingrich, after you've done the manly thing and resigned in disgrace, can I have that necktie you always wear, the one with all the little books on it? Oy, such an intellectual! Your lesbian sibling, Candace, can bring it to me: She's invited to the inaugural festivities at Katz's delicatessen on Houston Street.

I have many other plans: jailing tobacco executives, handing the FDA over to Pat Schroeder, kicking serious butt on environmental protection and enforcing pollution standards that actually cut pollution. Viva affirmative action, immigrant rights, a vastly expanded immigration and refugee policy, more supervision of police abuse and mandatory Spanish lessons in all public schools. Rep. Carolyn McCarthy will be in charge of my new draconian gun control laws, and Garry Trudeau's my new Drug Czar.

Now for the vision thing: Go home and read Lincoln's first and second inaugural addresses. Look up the words in the dictionary you don't know. The mystic chords of memory. The better angels of our nature. With malice towards none, with charity for all, with firmness in the right as God gives us to see the right, let us finish the work we are in, to bind up the nation's wounds, to care for him who shall have borne the battle, and for his widows and orphans, to do all which may achieve a just and lasting peace among ourselves and with all nations.

Thanks to Peggy Noonan for writing that, and, of course, thanks to my boyfriend, Michael, our new first lady. He and I will be burning the Defense of Marriage Act on the front steps of the Capitol, right after my Aunt Martha and I are sworn in.

Join us!

Tony Kushner is a playwright whose works include the Pulitzer Prize-winning "Angels in America."

-----108549943A11--

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479. **Douglas Barbour**

***Re: Closure & The Pastoral (another Chapter of \*Ethics\*)***

*Mon 20 Jan 1997*

---

Aside from making a point about his own poem, John Kinsella has a point about settler countries in the commonwealth, as his own work in the form demonstrates: check out, if you can order it from Oz, his *The Silo: a pastoral symphony* & his latest (for a month or so I suspect), *Lightning Tree* [both from Fremantle Arts Centre Press] or *The Undertow: new & selected poems* [from Arc Publications in the UK]. Those of you lucky enough to catch him on his recent tour of the US & Canada will have heard him read some of these poems as well as talk about what he's doing with the 'genre'. Then I begin to think about who does this in Canada: John Newlove, whose early, minimalist, poems of farm life already break away from pastoral-as-such, GB, at times, & maybe especially in sections of *Autobiology*, Robert Kroetsch in parts of his ongoing poem, *Field Notes*, especially *Seed Catalogue*; & there are more. Do some of Atwood's poems count (I think so). Robert Adamson, one of Australia's finest poets, certainly practices anti-pastoral, even in a book probably seen as 'pure' pastoral by some reviewers, the sharply etched & shifty *The Clean Dark*. Bill Manhire has written a few poems I would call anti-pastoral-as-theory (but not obvious about it), in New Zealand.

Most poems that fit this concept, in my fuzzy thinking this morning, would seem fairly mainstream, but have something that undermines a regular reading in them. I imagine John, who has obviously been thinking about this, would present a much more complex argument...

Just off the top of my head...

=====

Douglas Barbour

Department of English

University of Alberta

Edmonton Alberta T6G 2E5

████████ FAX: ██████████

H: ██████████

in the rooms you live in

other people's books line your shelves

bpNichol

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480. **maria damon**

***Re: oh, alright (clothing)***

*Mon 20 Jan 1997*

---

bromige rites:

. . .in future, communications of this order

> might ought better be back-channeled. Lets talk about the sonnet. db.

>

don't you dare backchannel this thread; it's a ray of sunshine on a cloudy etc

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481. **maria damon**

***Re: what gets taught***

*Mon 20 Jan 1997*

---

In message <[REDACTED]> UB Poetics discussion group writes:

> maria damon wrote:

>

> hey, what's a girl to do except hang

> > out on the poetix list.

>

> in answer to yr

> question, ms maria:

>

> do earth-shaking collaborative writing with her online "associates"!

>

> miekal

> in the morning

it's a deal, babe ps when're u coming to the tcs?

>

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482. **maria damon**

***(no subject)***

*Mon 20 Jan 1997*

---

weiss reites.

> Clothes do make the man/woman.

> What does this have to do with poetry?

everything. the light went on for me when as an undergrad in the 70s i heard the prof of my "radical criticism" course say, when you buy a jacket, yr buying

a set of relationships.

>

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483. **Douglas Barbour**

***Re: tunes to keep yr head clear***

*Mon 20 Jan 1997*

---

To change the tune slightly:

any of the many by the Kronos Quartet

also all 15 Shostakovich string quartets

everything I've found by either Carla or Paul Bley

all of Mingus (Yes, Miekal; & there's a terrific version of Pork Pie Hat by Jessica Williams, too)

Monk

etc

=====

Douglas Barbour

Department of English

University of Alberta in the rooms you live in

Edmonton Alberta T6G 2E5 other people's books line your shelves

████████ FAX: ██████████

H: ██████████ bpNichol

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484. **Christopher Alexander**

***lilt***

*Mon 20 Jan 1997*

---

reading/just read

P. Inman: *\_Vel\_*, on O Books

unbelievably good work--this has quickly become a favorite

Peter Ganick: *\_WOOL\_*, on Texture Press

Peter Ganick: *\_untitled parasite\_*, on Cricket Press but theres an  
address etc for Juxta on the back?

two very fine chapbooks--get them if you can

John Donne: Sermons on the Psalms & Gospels  
yess but the language is brilliant--I enjoy the sermons more  
than the poems, in fact--despite th are sermons

Bram Stoker: Dracula  
an old favorite

etc etc

..  
christopher alexander, etc.

██████████  
"... The Anarchists' [national] anthem is an international anthem that consists of 365 raspberries blown in very quick succession to the tune of "Camptown Races". Nobody has to stand up for it, nobody has to listen to it, and, even better, nobody has to play it." --Mike Harding, "The Armchair Anarchist's Almanac"

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485. **tmandel**  
***A nest of ninnies***

*Mon 20 Jan 1997*

---

George -- great to hear the name of the wonderful Ashbery/Schuyler collab; haven't looked at it in years. Now \*I\* will take it down from the shelf.

I listen to Neil Young to clear my head sometimes, sometimes to Madredeus (I can't help it; I love their worldpop portugese).

Martinu is full of wondrous sound. Hear the Viola concerto some time.

Tom

\*\*\*\*\*

Tom Mandel \* 2927 Tilden St. NW  
Washington DC 20008 \* ██████████  
vox: ██████████ \* fax ██████████

\*\*\*\*\*

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486. **Keith Tuma**  
***building bridges***

*Mon 20 Jan 1997*

---

Miller Williams said thank you--like many a poet reading at a university somewhere--so that the crowd would know his poem was over. And shuffled off. CNN didn't know whether to call him "poet laureate" or "inaugural poet."

Clinton seemed to like at least one line and was captured by the network with that moony look he produces, eyes squinting and just a little misty, looking up, jaw firmly set and the corners of his mouth turned down--oh afternoon sublime and profound on the shining hill! At least he understands something of performance values! Nearly made me weep, the whole scene, not just for the spectacle of this poetry projected into national ceremony but because there appeared to be real people sitting out in the cold.

So, from here, where it's warm as pixels, I ask you, citizens of Poetics, which is it--Maya Angelou or Miller Williams? Who will call Coolidge and Fagin? What do you make of it all?

Keith Tuma

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487. **Kenneth Goldsmith**

***Little Orphan Anagram***

*Mon 20 Jan 1997*

---

Congratulations to List Mom Charlie Bernstein and Susan B. for a wonderful collaboration on their new artist's book *Little Orphan Anagram* just released this past Saturday by Granary Books! It's got a gorgeous lime green hard-bound cover filled with hand-painted illustrations by Susan and glorious language by Charles. Each edition is unique as Susan painted every single page by hand. A true work of art.

Check it out!

+=====

=====+ Kenneth Goldsmith work:

http://www.ubuweb.com 611 Bway, #702, NYC 10012 v. [REDACTED]

-----> editor UbuWeb ViSuAL & COncReTE PoEtRy

http://www.ubuweb.com/vp <-----

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488. **acgold01**

***Mottram Conference***

*Mon 20 Jan 1997*

---

Alan Golding

Prof. of English, Univ. of Louisville

[REDACTED]; [REDACTED]



Does anyone have information on the gathering in honor of Eric Mottram that, if memory serves, is planned for this early fall in London? (I've been browsing the EPC to no avail.) (Hope it wasn't \*last\* fall!). Backchannel is fine.

Alan

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489. **amato**

***Re: building bridges***

*Mon 20 Jan 1997*

---

keith, yeah, i found it sorta sad, and i ended up feeling sorry for williams, fer chrissakes...

i mean, writing pretty strictly out of that aesthetic (for which i don't "blame" williams)---an aesthetic that employs pronouns somewhat less than self-consciously, and the only one presumably understood by the population---it's difficult on such a day not to project backward and forward, to give "us" something to think about in "historical" terms... without complicating things by forcing the aesthetic moment to its crisis... still, it seemed to me williams put it forth with some humility...

i thought the prayer that followed was actually more... complicated in its way, more suggestive wrt turmoil, conflict, etc...

anyway///

best,

joe

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490. **steph4848**

***Names & books***

*Mon 20 Jan 1997*

---

Book suggestion: but beautiful: a book about jazz by George Dyer. (FSG/Northpoint. Northpoint, by the way, is now an imprint of Double Take, the mag out of Duke. To add a little puzzle to it all, they are using the logo of the Northpoint Press of Berkeley, that was also distributed by FSG.

Anyway, in a curious mode de seance, Dier evokes the inside worlds of Monk, Ben Webster, Ellington, Lester Young, Mingus, Chet Baker, Art Pepper, and a few others. Dyer is English - and tho the language is driven, compelling, there's a suspicion of the English exclusive obsession with the exotic detail/circumstances of the lives and the art. The artist as disturbed bird in the cage syndrome. Nevertheless, Dyer's obsession rings true. Ironically, given the twists

and turns around Adorno on this list before the hollidays, the book is prefaced by an Adorno quote: "Producers of great art are no demigods, but fallible human beings, often with neurotic and damaged personalities." A good read.

My favorite recent news appropriate name of the week:

Ebony Black

An eighth grader at a local school.

Cheers,  
Stephen Vincent

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491. **Tom Beard**  
*reading, hearing, wearing*  
*Mon 20 Jan 1997*

---

reading:

The Gold Bug Variations - Richard Powers (nearly finished)

Musicality - Barbara Guest

The Ambiguous Companion - Tom Weston

The Creative - lecture by Robert Creeley

New & Selected Poems - John Forbes

recent issues of Emigre & Wired

hearing:

Dead Cities - Future Sound of London

In Sides - Orbital

Second Toughest in the Infants - Underworld

Rubberduck - a Windows program that emulates a Roland TB-303, real-time filter-tweaking and all

wearing:

Cream linen pants and waistcoat

White shirt

Blue, white and bronze Armani tie

Hey, am I the first to admit to wearing a tie??

Gotta go.

<<I have to forecast now>>

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492. **Pierre Joris**  
**Re: Mottram Conference**  
Mon 20 Jan 1997

---

████████ wrote:

>

> Alan Golding

> Prof. of English, Univ. of Louisville

> ██████████; ██████████

>

> Does anyone have information on the gathering in honor of Eric Mottram that,

> ifmemory serves, is planned for this early fall in London? (I've been browsing the EPC to no avail.) (Hope it wasn't \*last\* fall!). Backchannel is fine.

>

> Alan

Alan -- the Eric Mottram gathering is still on & should happen in September '97 in two places: London & a small village on the Welsh the name of which escapes me now (Jeff Nuttall has moved back there a few years ago.) As soon as I have more info I will post it. -- Pierre

--

=====

pierre joris 6 madison place albany ny 12202  
tel/fax ██████████ email: ██████████  
<http://writing.upenn.edu/epc/authors/joris/>  
<http://www.albany.edu/~tm0900/nomad.html>

-----

Everything that allows men to become rooted, through values or sentiments, in \_one\_ time, in \_one\_ history, in \_one\_ language, is the principle of alienation which constitutes man as privileged in so far as he is what he is, [...] imprisoning him in contentment with his own reality and encouraging him to offer it as an example or impose it as a conquering assertion. -- Maurice Blanchot

=====

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493. **maria damon**  
**Re: ZONOS NEOLOGISMS**  
Mon 20 Jan 1997

---

megacool

In message <[REDACTED]> UB Poetics discussion group writes:

- > zon produced these in his learning session the other day, (preparing for
- > the permutations of speech in his lifetime).
- >
- >
- > ZON♦S NEOLOGISMS 1-18-97
- >
- > VIPERE - [v] Running over a cliff & not noticing you♦ve fallen off the
- > edge, even as you♦re in the air.
- >
- > GINITE - [expression] ♦Goodnight♦ as said when someone doesn♦t want to
- > got to sleep.
- >
- > ZAAAMEE - [v] To play around with a gun when you♦re not supposed to.
- > ex., ♦Please don♦t zaaamee around my children.♦
- >
- > LISSEA - [n] A secretive gathering of girls, as when girls hang out
- > together & tell secrets & stuff.
- >
- > ZYPIE - [adj] When somebody♦s so crazy that♦s they♦re sort of normal
- >
- > TUZ - [n] A kid who never wants to get into the bathtub or shower but
- > when they finally do they always absolutely love it.
- >
- > SMOPE - [v] To hang someone over a cliff by a rope which is stretched
- > back along the ground and over a pot of boiling water whose steam slowly
- > unravels the rope, threatening to break & drop the person off the cliff.
- >
- > FWPEA - [v] To run really fast and keep tripping but keep running.
- >

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494. **David Bromige**

***first tie-sporter?***

*Mon 20 Jan 1997*

---

no,, not the first. George Bowering is wearing a tie. Unfortunately, it's all he's wearing right now. Fortunately, it's a very long tie. Er, at least. . .

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495. **duane davis**

***Re: Charles Bernstein's Crime***

*Mon 20 Jan 1997*

---

A few days ago, Charles Bernstein posted a note regarding the new Boundary 2, letting us know, in a humorous way, that it includes some material regarding him and his work. He noted that it includes some poems, an autobiographical interview, a more conventional interview "On Poetry, Language and Teaching" and the writing "Experiments" list. He ended the post by noting that the "dossier fully reveals my guilt...; my question is: what is the crime?" I've read through the material, and, in the interests of internet conversation, am ready to give my views on the "crime".

I am unsure of B's poetry. It is playful, diffident, relentlessly "constructed," a made object (as, of course, is all poetry) that avoids the sentimentalities of meaning as he strives very hard for an invented syntax and grammar by which to chart the background radiation of decay and dissolution that haunts our discourse -- the half-life of sense and sensibility as it dissolves into noise. In the grand scatter of these words, phrases, forms I can sometimes glimpse, if only by glint and gleam, the general, if not implacable, heatdeath of all those small economies we so fondly call "you" and "I"...

Yet it is with such relief to strike upon moments of coherence, even if gnomic, in the poems, those passages where meaning lights up the non-sense or a-sensical -- momentary stillings of the surrealist crush of random words and phrases. Though, perhaps, not "random." They may mean something to their author and they may mean something to someone other than me.

But it seems, then, that this "meaning" is very casual and unconnected from the words, almost accidental... How many of your readers can you lose before you are no longer a writer, just a scribbler?

B argues compellingly and convincingly for difficulty and complexity, for a writing that goes against the grain of conventional use and sense -- both in poetry and prose. It is of note that his own prose is often beautiful and measured and strikingly clear and direct. What, in fact, is the relation of the two -- why are they different, or, why are they so different? What does B seek in the poetry, what "experience" of words and phrases, rhythms and forms... And then why write about the poetry in prose? As though the poetry required a justification, an explanation.

B asked, in his post, 'what is the crime' the dossier gathers evidence against and of course he meant this in a humorous way and in the same spirit of affectionate challenge I would submit that the dossier collects evidence regarding B's efforts to destroy the evidence itself: his testimony enacts the erasure of

"meaning", a community property of a certain value and for which the defacement of has always carried certain penalties and censures.

B asks what the crime is... Next, we must ask what the sentence is.

Duane Davis

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496. **Pam Brown**

***Re: Closure & The Pastoral (another Chapter of \*Ethics\*)***

*Mon 20 Jan 1997*

---

And, John K., - there was "Country Country" by Denis Gallagher - published in Sydney around 1979..and I've forgotten the publisher...but it'll be in the libraries...and maybe some of Laurie Duggan's poems as well...

Cheerio

Pam

At 07:59 AM 20/1/97 -0700, you wrote:

>Aside from making a point about his own poem, John Kinsella has a point  
>about settler countries in the commonwealth, as his own work in the form  
>demonstrates: check out, if you can order it from Oz, his *The Silo: a  
>pastoral symphony* & his latest (for a month or so I suspect), *Lightning  
>Tree* [both from Fremantle Arts Centre Press] or *The Undertow: new &  
>selected poems* [from Arc Publications in the UK]. Those of you lucky  
>enough to catch him on his recent tour of the US & Canada will have heard  
>him read some of these poems as well as talk about what he's doing with the  
>'genre'.

>Then I begin to think about who does this in Canada: John Newlove, whose  
>early, minimalist, poems of farm life already break away from  
>pastoral-as-such, GB, at times, & maybe especially in sections of  
>*Autobiology*, Robert Kroetsch in parts of his ongoing poem, *Field Notes*,  
>especially *Seed Catalogue*; & there are more. Do some of Atwood's poems  
>count (I think so).

>Robert Adamson, one of Australia's finest poets, certainly practices  
>anti-pastoral, even in a book probably seen as 'pure' pastoral by some  
>reviewers, the sharply etched & shifty *The Clean Dark*.  
>Bill Manhire has written a few poems I would call anti-pastoral-as-theory  
>(but not obvious about it), in New Zealand.

>

>Most poems that fit this concept, in my fuzzy thinking this morning, would  
>seem fairly mainstream, but have something that undermines a regular  
>reading in them. I imagine John, who has obviously been thinking about  
>this, would present a much more complex argument...

>  
>Just off the top of my head...  
>  
>=====

=====

>Douglas Barbour  
>Department of English  
>University of Alberta           in the rooms you live in  
>Edmonton Alberta T6G 2E5       other people's books line your shelves  
>[REDACTED] FAX:[REDACTED]  
>H: [REDACTED]                   bpNichol  
>  
>

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497. **Gabrielle Welford**  
***Abolition 2000 '97 Conference WWW (fwd)***  
*Mon 20 Jan 1997*

---

----- Forwarded message -----  
Date: Sat, 18 Jan 1997 11:11:45 -1000  
From: Pacific Impact <[REDACTED]>

Aloha:

Last week you received an invitation to join our discussions on the agenda of the Abolition 2000 Conference being held in Moorea January 20 -28. We have uploaded a web site to host this discussion and provide more information at:

<http://www.hookele.com/abolition2000>

If you are unable to view the site please send your postings to our address and we'll upload your message to the discussion. Also send your letters of encouragement if you are inspired through this week through our journal postings and reports. On the web site there is also a daily journal where we'll be uploading stories, interviews, press statements, comments and images. For those on e-mail only - we'll be glad to send you postings, just let us know.

#### WAYS TO PARTICIPATE ONLINE

1. Join the online discussion group at:  
<http://hookele.com/abolition2000/abotalk>
2. Please try and keep the discussion to the agenda topics and reports
3. Send E-mail support and comments on topic(s) to: [REDACTED]

4. Send faxes of support and comments on topic(s) to: fax: [REDACTED] (this fax number may change once we're there and we'll post a note to that effect).

5. Become signatory to the Abolition Statement:

<http://hookele.com/abolition2000/abostatement.html>

6. Become a signatory of support for the Hiti Tau - resolution/declaration which will be developed. (I'll provide more info on Hiti Tau, with ways you can help, after we're present in Moorea.)

7. Continue to return to the site each day to review discussions, list of needs and reports from Abolition 2000 and Hiti Tau

8. Distribute and activate your network on issues and resolutions you support

#### TOPIC FOR DISCUSSION

Decolonisation has been a hot topic/issue of discussion in preparation for this conference. The question raised in the earlier part of this month which was raised by European and USA abolition members was: "Why Discuss Decolonization?" Soon you will find a thread archived in the Conference Discussion Group with earlier comments by Abolition members and Pacific Indigenous Peoples. This discussion has been encouraged to continue for growth and clearer understanding of our Pacific Issues.

#### AGENDA

HITI TAU is our Te Ao Maohi (Indigenous Peoples of Tahiti) host and will open and close the conference and each day with appropriate protocol and prayers. Gabriel "Gaby" Tetiarahi is the head of Hiti Tau and will be holding a conference at the same time as this conference. Both conference participants will join together for meals and will interact on common agenda.

MONDAY - JAN. 20: ARRIVAL & REGISTRATION

TUESDAY - JAN. 21: PROTOCOL & SITE VISITS

WEDNESDAY - JAN. 22: OPENING CEREMONY of RECONCILIATION FOR NUCLEAR TEST

VICTIMS

& PACIFIC NUCLEAR ISSUES

THURSDAY - JAN. 23: LINKING REGIONAL AND INTERNATIONAL NUCLEAR ISSUES

CAUCUS: (a) Regional; (b) Indigenous Peoples; (c) Youth

- VISION - hopes and expectations for this conference
- review of Abolition 2000 Statement (point by point evaluation of progress, problems, challenges)



FRIDAY - JAN. 24: ABOLITION 2000 WORKING GROUPS \* Introductory reports from Abolition 2000 working group conveners - identify additional working groups (goal of day: action plans from each working group) \* Evening issue briefings (shipment of plutonium, ICJ opinion, lab testing, etc.; videos)

SATURDAY - JAN. 25: BUILDING THE NETWORK - RESOLUTIONS & REPORTS

SUNDAY - JAN. 26: UNSCHEDULED TIME AND CLOSING CEREMONY

\* Preparation for Monday press conference and Peace Vigil

MONDAY - JAN. 27: PRESS CONFERENCE & PEACE VIGIL IN PAPEETE (world invited)

PRESS CONFERENCE IN PAPEETE

- announcement of the results of the first independent health study of Polynesian test site workers and the outcome of the Abolition 2000 meeting
- public signing of solemn declaration to mark the end of nuclear testing and appeal for the abolition of nuclear weapons

DIRECT ACTION

- MARCH through Papeete with local youth, women's NGO(s) and church groups, trade unionists, etc.

\*Exhibition of anti-nuclear artwork in Papeete (tentative)

TUESDAY, JAN. 28: SITE VISITS - FINAL NETWORK, STRATEGIC PLANNING - LOCAL NEEDS/FUTURE

e n d

---

"Background Information on conference coordination and organization"

\* The Abolition 2000 Interim Management Group (IMG), which manages the operation of the Network between meetings, will oversee the agenda and program. Its members will meet frequently to assess how the conference is going and make adjustments as needed. Judy Rubenstein has been retained by the IMG as a facilitator and "ombudsman" (a person who people with complaints can come to).

\* Simultaneous French/English translation will be provided during plenary sessions, and there will be rapporteurs for plenary sessions. We hope to produce daily reports, in French and English, for distribution to delegates. If possible, these daily reports will also be posted on the internet.

\* The Abolition 2000 conference will deal with information sharing, development of coordinated strategies, and administrative management of the Network over the next year. We anticipate that resolutions and proposals dealing with both substance and process will be put forward during the conference. Delegates are encouraged to present written proposals and resolutions to the IMG before the Saturday plenary session.

\* The Abolition 2000 Statement is the "glue" that holds the Abolition 2000 Network together. It represents a kind of "contract" among the nearly 700 non-governmental groups around the world who have signed it, and it is the starting point for our common work at this conference.

<<http://hookele.com/abolition2000/abostatement.html>>

\* One day of the conference is devoted to working group meetings. Abolition 2000 currently has 10 working groups. Additional working groups can be formed based on participants' interests. Existing working groups are: 1) Nuclear Weapons Convention; 2) Non-Nuclear Security Model for Europe; 3) Chernobyl and Nuclear Power; 4) Media, Communication and Outreach; 5) CTBT and Beyond; 6) Fissile Materials; 7) Overcoming Nuclear Threats/Legal Issues; 8) Lobbying, Dialogue and Campaigning; 9) NPT PrepComs; and 10) Newsletter.

---

PACIFIC IMPACT PEACE

Kekula P. Bray-Crawford <[REDACTED]>

Ho`okele Hawai`i - HAWAIIANAVIGATION Co.

1135 Makawao Ave. No. 103-122 - Makawao, Maui 96768 Ka Pae `Aina o

Hawai`i Loa

Malama Ala a ka Manu

---

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498. **Gabrielle Welford**

***Urgent Action Bulletin (fwd)***

*Mon 20 Jan 1997*

---

MEXICAN LABOR NEWS AND ANALYSIS

URGENT ACTION BULLETIN - JANUARY 18, 1997

APPARENT KIDNAPPING OF COMMUNITY ACTIVIST

TEPOZTLAN, MORELOS, MEXICO

from Andrew Wheat      Laura

Berenice Medina Bocanegra, a community activist and daughter of outspoken Tepoztlan leader Doctor Adela Bocanegra, appears to have been kidnapped late in the afternoon of Friday Jan. 17, 1997 in the nearby city of Cuernavaca,

where she works. The day of her disappearance, Ms. Medina Bocanegra sent a fax from her office at the National Water Commission in Cuernavaca. The fax said that two men had just followed her on foot in Cuernavaca's main plaza. The fax also described three vehicles that had followed her in recent days, including the license plate numbers of two of these cars. One of the vehicles (for which she provided a license plate number) was a patrol car of the State Judicial Police. Just before her disappearance around 5 or 6 pm, Ms. Medina Bocanegra ducked into the Mexico Zacatepec bus station in Cuernavaca to call home because she said she was being followed again and felt threatened. When family members went to the station to pick her up, she was gone. The community of Tepoztlan has gained international attention for the successful campaign it has waged to prevent investors supported by Morelos Governor Jorge Carrillo Olea from building a luxury development on the outskirts of their colonial town. In retribution over the course of the last year, Morelos authorities ambushed a caravan of peaceful protesters, killing one man; imprisoned Amnesty International Prisoner of Conscience Gerardo Demesa Padilla for one year; issued arrest warrants for dozens of movement leaders; and apprehended four other Tepoztlan men on January 11, 1997 -- torturing at least two of them. The case of Laura Beranice Medina Bocanegra is unusual, however, in that no known warrant had been issued for her arrest and State officials have initially said that she is not in their custody. There is fear for her safety.

RECOMMENDED ACTION: Please send immediate telegrams/telexes/faxes:

- expressing concern for Laura Beranice Medina Bocanegra's safety;
- urging that the license plate numbers she identified be immediately traced;
- urging that she be located and safely released to her family;
- urging that her presumed abductors be brought to justice;
- asking to be kept informed of the outcome of any investigation.

APPEALS TO:

(SALUTATION)

1) President of the Republic:

(Sr. Presidente /

Dear President

Lic. Ernesto Zedillo Ponce de Leon

Presidente de la Republica

Palacio Nacional

06067 Mexico D.F.

MEXICO

[Telegrams: Presidente Zedillo, Mexico D.F., Mexico]

[Telexes: 170937 sppnme; 1774468 sppnme]

[Faxes: 011 52 5 [REDACTED] or 011 52 5 [REDACTED] (voice line: ask 'me puede dar tono de fax, por favor')]

2) Attorney General of the Republic: (Sr. Procurador de la Republica/  
Dear Attorney)

Lic. Jorge Madrazo Cuellar  
Procuraduria General de la Republica  
Paseo de la Reforma y Violeta  
Col. Guerrero  
06300 Mexico D.F.  
MEXICO

[Telegrams: Sr. Procurador de la Republica, Mexico D.F., MEXICO]  
[Fax: 011 52 5 [REDACTED] / 011 52 5 [REDACTED]]

3) Minister of the Interior: (Sr. Secretario /  
Dear Minister)

Lic. Emilio Chuayffet Chemor  
Secretario de la Gobernacion  
Secretaria de la Gobernacion  
Bucareli 99, 1er piso  
Col. Juarez, 06699 Mexico DF  
MEXICO

[Telegrams: Secretario Gobernacion, Mexico D.F., Mexico]  
[Faxes: 011 52 5 [REDACTED]]

4) Governor of the State of Morelos: (Sr. Gobernador /  
Dear Governor)

Governor of the state of Morelos  
Lic. Jorge Carrillo Olea  
Gobernador del Estado de Morelos  
Palacio de Gobierno Cuernavaca  
Estado de Morelos, MEXICO

[Telegrams: Gobernador Morelos, Mexico]  
[Faxes: 011 52 7 [REDACTED]; this is a voice line so please ask to have the fax machine turned on.]

COPIES TO:

1) Daily newspaper:  
Sr. Editor  
La Jornada  
Balderas 68  
06050 Mexico D.F.  
MEXICO

## BACKGROUND INFORMATION

The state of Morelos has long been the scene of human rights violations allegedly carried out by the security forces, mainly in the context of land disputes. Indigenous people and peasants are most often the victims of this violence. The frequent association of powerful landowners (caciques) with local authorities seriously undermines the legal rights of the peasants and places them at a higher risk of human rights violations.

A development company, in association with the governor of Morelos, Jorge Carrillo Olea, has been attempting to build a multi-million dollar golf course and houses on common land, land which is regarded by the inhabitants of Tepoztlan as sacred. For months, local people, including women, children and elderly, some of them members of the CUT, have organized numerous peaceful actions in their struggle to stop the development.

On 10 April 1996, following one of those peaceful demonstrations, Marcos Olmedo Gutierrez was extrajudicially killed by members of the security forces. More than a hundred arrest warrants were issued against members of CUT and some arrests took place. Moreover, community activists, including minors, were repeatedly subjected to threats and ill-treatment.

One of those previously arrested, Gerardo Demesa Padilla, a teacher, remains in prison as a prisoner of conscience.

Amnesty International delegations visited Tepoztlan in June and December 1996 and were able to interview some of the human rights defenders, community activists and members of CUT who had been ill-treated, threatened and imprisoned. The delegation confirmed the reports of violent repression against those active in promoting and protecting human rights.

For More Information, contact: [REDACTED]

END MLNA URGENT ACTION BULLETIN 18 JANUARY 1997

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499. **maria damon**

***Re: reading, hearing, wearing***

*Mon 20 Jan 1997*

---

hey beard, what's emigre?

In message <[REDACTED]> UB Poetics discussion group writes:

> reading:

>

- > The Gold Bug Variations - Richard Powers (nearly finished)
- > Musicality - Barbara Guest
- > The Ambiguous Companion - Tom Weston
- > The Creative - lecture by Robert Creeley
- > New & Selected Poems - John Forbes
- > recent issues of Emigre & Wired
- >

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500. **Gabrielle Welford**

***NCDAP Action Alert***

*Mon 20 Jan 1997*

---

Sorry if this is a repeat. I got messages saying it hadn't been accepted.  
gab.

-----  
NCADP ACTION ALERT

Issued: January 15, 1997

Expires: February 15, 1997

The Governor of Iowa is pushing to reintroduce the death penalty. Given the recent changes in the composition of the state house, he has a good chance of succeeding. Debate about his proposal is expected to begin in the state senate in early February. If it passes the senate, debate in the house will start soon after. The following is a message from our friends in Iowa:

"With the November elections, the Republican Party gained control of the State Senate (29-21). The Democratic Party made gains in the State House, but the Republicans remain in control (54-46). There are 9 new senators and 21 new representatives. The governor, who was not up for reelection, is Republican. Thus, Republicans control both chambers of the legislature and the executive offices. The governor is once again pushing the death penalty. He suggests that the reason for Republicans gaining control of the Senate is because ant-death penalty Democrats were opposed by pro-death penalty Republicans. The Republican leadership of the Senate and House have stated that they believe there are not enough votes to pass a death penalty bill. Death penalty opponents must not believe a death penalty will surely be defeated. Iowans Against the Death Penalty and lobbyist from a variety of organizations have been counting expected votes on the death penalty issue. It appears that the vote in both chambers will be extremely close. It is expected that a death penalty bill will be introduced in the Senate shortly after the legislative session begins on January 13. We need to have legislators hear from those oppose the death penalty."

Please contact at least one of the following Republican state senators:  
Dennis Black, Don Gettings, Rod Halvorson, Steven Hansen, Wally Horn, Steve King, Jim Lind, and Mary Lundby.

The Honorable (Insert Name)

Senate Chamber

State Capitol Building

Des Moines, IA 50319

██████████--Fax

Please let them know:

--You have sympathy for victims of violent crime

--The death penalty is not a deterrent

--The death penalty is more expensive than life imprisonment

--The death penalty (killing) is no way to show that killing is wrong

--Any other information you deem useful.

Also, please send letters of support and encouragement to The Honorable John Redwine at the above address. Senator Redwine is a newly elected Republican who opposes the death penalty.

Letters to the editor should be sent also. Each of the following newspapers is located in a key congressional district:

Des Moines Register

Box 957

Des Moines, IA 50304

Cedar Rapids Gazette

Box 511

Cedar Rapids, IA 52406

Waterloo Courier

Park and Commercial

Waterloo, IA 50704

Dubuque Telegraph Herald

Box 680

Dubuque, IA 52001

Quad City Times

124 East 2nd Street

Davenport, IA 52801

For more information, please contact:

Steve Pohlmeier @ ██████████

Yours In The Struggle,

Steven Hawkins  
Executive Director  
National Coalition to Abolish The Death Penalty  
918 F St., NW #601  
Washington, DC 20024  
[REDACTED]  
[REDACTED]

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501. **Gabrielle Welford**  
***Biogs of Contemp Women Poets***  
*Mon 20 Jan 1997*

---

St. James Press, Detroit, MI, is seeking contributing essayists for Contemporary Women Poets, a reference book scheduled for publication in October 1997. Biographical/Critical essays will run approximately 300 words; payment will be \$75.00 per essay, with final ms. deadline of May 30, 1997.

Those interested in receiving a list of poets still available as essay subjects should e-mail Pamela Shelton, editor, at [REDACTED] no later than January 30, 1997.

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502. **Gabrielle Welford**  
***Re: Justice for Garment Workers II (fwd)***  
*Mon 20 Jan 1997*

---

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

Date: Mon, 20 Jan 1997 09:45:00 -1000  
From: Julia Stein <[REDACTED]>

Justice for Garment Workers Literary Reading II  
Midnight Special bookstore  
February 2, Sunday, 2-3:30  
1318 3rd Street Promenade, Santa Monica,  
[REDACTED]

Luis Campos, poet, Poetry! (CD/cassette, New Alliance Records)  
Alexis Krasilovsky, video poet, creator, "What Memphis Needs" and  
"Earthquake Haggadah"

Merrihelen Ponce, author of acclaimed autobiography "Hoyt Street"

Julia Stein, poet, author of "Desert Soldiers"

Edna Bonacich from Common threads will give an update on the UNITE campaign

against Guess



and a Guess contract worker will speak.

Sponsor: Common Threads

Guess Inc. sued "Justice for Garment Workers Literary Reading I" as part of a large libel/slander suit against UNITE, the garment workers union, and Common Threads, a women's support group dedicated to justice for garment workers. You are invited to Justice for Garment Workers Literary Reading II.

Julia Stein



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503. **DS**

***Re: Abolition 2000 '97 Conference WWW (fwd)***

*Mon 20 Jan 1997*

---

Gabrielle, I made an item on the Tahitian Hiti Tau movement for New Zealand tv during the anti nucleara protests last year. i am interested in hearing more about what they are doing if you have more info.

Please backchannel (or whatever the term is) if it is of no interest to the list.

Dan Salmon

At 04:14 PM 1/20/97 -1000, you wrote:

>----- Forwarded message -----

>Date: Sat, 18 Jan 1997 11:11:45 -1000

>From: Pacific Impact < >

>

>Aloha:

>

>Last week you received an invitation to join our discussions on the agenda

>of the Abolition 2000 Conference being held in Moorea January 20 -28. We

>have uploaded a web site to host this discussion and provide more

>information at:

>

> <http://www.hookele.com/abolition2000>

>

>If you are unable to view the site please send your postings to our address

>and we'll upload your message to the discussion. Also send your letters of

>encouragement if you are inspired through this week through our journal

>postings and reports. On the web site there is also a daily journal where

>we'll be uploading stories, interviews, press statements, comments and

>images. For those on e-mail only - we'll be glad to send you postings,

>just let us know.

- >
- >WAYS TO PARTICIPATE ONLINE
- >
- >1. Join the online discussion group at:
- ><http://hookele.com/abolition2000/abotalk>
- >
- >2. Please try and keep the discussion to the agenda topics and reports
- >
- >3. Send E-mail support and comments on topic(s) to:
- > [REDACTED]
- >
- >4. Send faxes of support and comments on topic(s) to: fax: [REDACTED]
- >(this fax number may change once we're there and we'll post a note to that
- >effect).
- >
- >5. Become signatory to the Abolition Statement:
- >
- > <http://hookele.com/abolition2000/abostatement.html>
- >
- >6. Become a signatory of support for the Hiti Tau - resolution/declaration
- >which will be developed. (I'll provide more info on Hiti Tau, with ways you
- >can help, after we're present in Moorea.)
- >
- >7. Continue to return to the site each day to review discussions, list of
- >needs and reports from Abolition 2000 and Hiti Tau
- >
- >8. Distribute and activate your network on issues and resolutions you support
- >
- >
- >TOPIC FOR DISCUSSION
- >
- >Decolonisation has been a hot topic/issue of discussion in preparation for
- >this conference. The question raised in the earlier part of this month
- >which was raised by European and USA abolition members was: "Why Discuss
- >Decolonization?" Soon you will find a thread archived in the Conference
- >Discussion Group with earlier comments by Abolition members and Pacific
- >Indigenous Peoples. This discussion has been encouraged to continue for
- >growth and clearer understanding of our Pacific Issues.
- >
- >AGENDA
- >
- >HITI TAU is our Te Ao Maohi (Indigenous Peoples of Tahiti) host and will

>open and close the conference and each day with appropriate protocol and  
>prayers. Gabriel "Gaby" Tetiarahi is the head of Hiti Tau and will be  
>holding a conference at the same time as this conference. Both conference  
>participants will join together for meals and will interact on common  
>agenda.

>

>MONDAY - JAN. 20: ARRIVAL & REGISTRATION

>

>TUESDAY - JAN. 21: PROTOCOL & SITE VISITS

>

>WEDNESDAY - JAN. 22: OPENING CEREMONY of RECONCILIATION FOR  
NUCLEAR TEST

>VICTIMS

> & PACIFIC NUCLEAR ISSUES

>

>THURSDAY - JAN. 23: LINKING REGIONAL AND INTERNATIONAL  
NUCLEAR ISSUES

> CAUCUS: (a) Regional; (b) Indigenous Peoples; (c) Youth

> - VISION - hopes and expectations for this conference

> - review of Abolition 2000 Statement (point by point evaluation  
>of progress, problems, challenges)

>

>FRIDAY - JAN. 24: ABOLITION 2000 WORKING GROUPS

> \* Introductory reports from Abolition 2000 working group conveners

> - identify additional working groups (goal of day: action plans from  
>each working group)

> \* Evening issue briefings (shipment of plutonium, ICJ opinion, lab  
>testing, etc.; videos)

>

>SATURDAY - JAN. 25: BUILDING THE NETWORK - RESOLUTIONS &  
REPORTS

>

>SUNDAY - JAN. 26: UNSCHEDULED TIME AND CLOSING CEREMONY

> \* Preparation for Monday press conference and Peace Vigil

>

>MONDAY - JAN. 27: PRESS CONFERENCE & PEACE VIGIL IN PAPEETE  
(world invited)

>

>PRESS CONFERENCE IN PAPEETE

> - announcement of the results of the first independent health study of

> Polynesian test site workers and the outcome of the Abolition 2000

>meeting

> - public signing of solemn declaration to mark the end of nuclear  
>testing and  
> appeal for the abolition of nuclear weapons  
>  
>DIRECT ACTION  
> - MARCH through Papeete with local youth, women's NGO(s) and church  
> groups, trade unionists, etc.  
>  
>\*Exhibition of anti-nuclear artwork in Papeete (tentative)  
>  
>TUESDAY, JAN. 28: SITE VISITS - FINAL NETWORK, STRATEGIC PLANNING  
- LOCAL  
>NEEDS/FUTURE  
>  
>e n d  
>---  
>  
>"Background Information on conference coordination and organization"  
>  
>\* The Abolition 2000 Interim Management Group (IMG), which manages  
>the operation of the Network between meetings, will oversee the  
>agenda and program. Its members will meet frequently to assess  
>how the conference is going and make adjustments as needed. Judy  
>Rubenstein has been retained by the IMG as a facilitator and  
>"ombudsman" (a person who people with complaints can come to).  
>  
>\* Simultaneous French/English translation will be provided during  
>plenary sessions, and there will be rapporteurs for plenary  
>sessions. We hope to produce daily reports, in French and  
>English, for distribution to delegates. If possible, these daily  
>reports will also be posted on the internet.  
>  
>\* The Abolition 2000 conference will deal with information  
>sharing, development of coordinated strategies, and  
>administrative management of the Network over the next year. We  
>anticipate that resolutions and proposals dealing with both  
>substance and process will be put forward during the conference.  
>Delegates are encouraged to present written proposals and  
>resolutions to the IMG before the Saturday plenary session.  
>  
>\* The Abolition 2000 Statement is the "glue" that holds the  
>Abolition 2000 Network together. It represents a kind of

>"contract" among the nearly 700 non-governmental groups around  
>the world who have signed it, and it is the starting point for  
>our common work at this conference.  
><<http://hookele.com/abolition2000/abostatement.html>>  
>  
>\* One day of the conference is devoted to working group meetings.  
>Abolition 2000 currently has 10 working groups. Additional  
>working groups can be formed based on participants' interests.  
>Existing working groups are: 1) Nuclear Weapons Convention;  
>2)Non-Nuclear Security Model for Europe; 3) Chernobyl and Nuclear  
>Power; 4) Media, Communication and Outreach; 5) CTBT and Beyond;  
>6) Fissile Materials; 7) Overcoming Nuclear Threats/Legal Issues;  
>8) Lobbying, Dialogue and Campaigning; 9) NPT PrepComs; and 10)  
>Newsletter.  
>  
> \_\_\_\_\_  
>  
>P A C I F I C I M P A C T P E A C E  
>Kekula P. Bray-Crawford <[REDACTED]>  
>Ho`okele Hawai`i - HAWAIIANAVIGATION Co.  
>1135 Makawao Ave. No. 103-122 - Makawao, Maui 96768 Ka Pae `Aina o  
Hawai`i Loa  
>Malama Ala a ka Manu  
> \_\_\_\_\_  
>  
>  
>

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504. **DS**

***Re: Charles Bernstein's Crime***

*Mon 20 Jan 1997*

---

Sententiousness.

- a kiwi burd in a kiwi tree.

*B asks what the crime is... Next, we must ask what the sentence is.*

*Duane Davis*

[↑ Contents](#)

505. **Gabrielle Welford**

**AAVE (fwd)**

*Mon 20 Jan 1997*

---

From: LYNN EUBANK <[REDACTED]>

Dear colleagues,

We are writing in response to the massive bipartisan attack that we have witnessed against the Oakland School Board's decision to recognize Ebonics, or African American English (AAE). The Linguistic Society of America recently passed a resolution in support for the board on linguistic and educational grounds, but it has received scarce mention in the media relative to the outpouring of mean-spirited and ignorant assertions that claim AAE is "bad grammar," "slang," "a pseudo-dialect" and a "pseudo-language." Most disappointing to us has been the reaction of the normally liberal spokespersons who have managed to construe the recognition of AAE as representing a potential threat and handicap to the thousands of African American children in schools. We are especially alarmed at the solutions being proposed, which invariably seek to use shame and guilt at the natural language learned from one's parents to "attract" the children to the "standard dialect." This "real language" is held up in comparison as "pure" and "grammatical," "logical" and "understandable," in complete and convenient ignorance of decades of linguistic research that reveal the emergence of a standard as historical and political artifact.

We can find no contemporary linguist who "grades" languages or dialects. As the old saying goes, a language is just a dialect with an army and a navy. But it is true, standard American English is the language of success and power and economic opportunity, often called "the cash language". There has been progress in fighting race prejudice. We must not let language prejudice become legitimate. Prejudice against American Sign Language as a system of "dumb gestures" is being overcome, by studying the intricacy of the sign system, so that we now see signers on TV and 5yr-olds eager to learn their names in Sign. The same effort should be made on behalf of dialects in the US, including regional dialects which are also the basis of prejudice. The US is making some progress in extending our

collective vision of success to be inclusive of the way different people look, but we need to incorporate tolerance of language variety for successful adults.

So what are the real risks that African American children face in the current United States? From ignorance of the dialect by teachers and officials: a substantial increase in the likelihood of being stigmatized as "learning disabled" and "language delayed" as they enter the school system. Because of the media attention to this controversy perhaps a million children who want to speak up in class discussion will not speak in class this week. Speakers of other dialects may be similarly inhibited. Evidence suggests that by fourth grade many children go silent because they do not feel welcome in their schools.

Psycholinguistic research has demonstrated the rich system of phonological, morphological and syntactic rules known to AAE-speaking 5 year olds. These rules exemplify the universal principles true of all natural languages, with the logical and semantic precision that is the crowning achievement of the human mind. In addition, they have mastered the language particular properties of African American English so crudely caricatured in the press: the use of negative concord (NOT the same as "double and triple negation"), the use of the unique aspect marker BE (NOT "unconjugated use of be"), and subtle phonological constraints on morphology. Finally, they are already code-switching into standard dialect when circumstances require it, in the recognition that not everyone shares their dialect.

The Oakland School Board is to be congratulated for recognizing these strengths and for recommending that teachers be trained to encourage the transition to bidialectal competence, not by the traditional and hate-ridden methods of guilt and punishment, but by linguistic education, metalinguistic awareness, and pride in the linguistics skills gained.

We are writing to express our embarrassment and rage at the current situation, and we hope you will join us in extending a hand of support and encouragement to all those people who use AAE as their natural language, those

who teach children who speak it, and those who have been made to feel ashamed of once having spoken it. If you would like to share this letter with any other newsgroups or colleagues, we urge you to forward it to them and add your name as a co-signer.

Jill deVilliers, Smith College

Thomas Roeper, University of Massachusetts, Amherst

Harry N. Seymour, University of Massachusetts, Amherst

Co-signers:

Peter de Villiers, Smith College

Michael Walsh Dickey, University of Massachusetts,  
Amherst

Lynn Eubank, University of North Texas

Dr. Lynn Eubank, Chair

Graduate Studies in English

Department of English

University of North Texas

Denton, TX 76203

USA

██████████

Dr. Lynn Eubank

Division of Linguistics

Department of English

University of North Texas

Denton, TX 76203

USA

██████████

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506. **Jeffrey W. Timmons**

***Re: oh, alright (clothing)***

*Mon 20 Jan 1997*

---

in future  
communications--  
this order--  
better back-  
channelled:  
the sonnet  
sunshine ray

[↑ Contents](#)



507. **Thomas Bell**

***Re: quark this***

*Mon 20 Jan 1997*

---

you must be kidding, right? or are we living in tiskittaskit world  
as we approach the millenium?  
tom bell

At 03:34 AM 1/20/97 -0800, Ron Silliman wrote:

>My current unfavorite in the work environment I inhabit is the verb  
>  
>attrit  
>  
>as in "we'll attrit that department to 24 after the new system is up."  
>  
>Some others include:  
>  
>the verb "task" as in  
>"I have been tasked to prepare a white paper on strategy"  
>  
>"install" as an adjective, as in  
>  
>"revenue has remained flat while the install base has doubled"  
>  
>"quark" as a verb, as in "quark that, please"  
>  
>I hear this stuff every day. All professional jargons are full of it,  
>but the PC industry positively delights in it. When I worked in the  
>prison movement in the 1970s, there were some liberal architects who  
>were calling what's typically known as "the main yard" of their  
>institutional designs "detention gardens." An older institution like  
>San Quentin (dating back well into the 19th century), understands the  
>model somewhat better and calls this same feature "the quad."  
>  
>Ron Silliman  
>  
>

[↑ Contents](#)

508. **Mark Weiss**  
**inauguration poem**  
*Tue 21 Jan 1997*

---

So I thought, "who needs an invitation? What if I wrote my own inauguration poem?" And in the manner of bad ideas it grew like a family of rabbits until I suddenly found myself writing retroactive inaugural poems for all of the presidents who never had them. I would begin with Warren Harding. Something about teapots. When it occurred to me that it had already been written. Do you remember the song Marlene Dietrich sings in "Destry Rides Again?" "See what the boys in the backroom will have..."

Whatever I'm wearing I should change immediately.

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509. **Marina deBellagente laPalma**  
**poem**  
*Tue 21 Jan 1997*

---

Here is a poem for this polyvocal environment.

VOICES

The voices say various things.

They urge me to write something  
pleasantly disconcerting,  
that sounds as if it's been translated  
from some indeterminate language.

They urge me to work  
the inadequacy of language  
the way a stubborn surfer  
will work the waves  
until they yield their gift.

So I plunge into fragments,  
ready to expend on each one  
my precious supply of energy;  
ready to start again (each time  
with a touching sense of hope),  
willing to suspend temporarily  
if not disbelief at least my despair.

Detecting how each of them is  
my own, my very own perfect voice,  
demanding to be taken seriously.

Marina de Bellagente LaPalma

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510. **Herb Levy**  
**Re: Elmslie in Seattle**

Tue 21 Jan 1997

---

George & others,

So you don't hear about it too late this time, Kenward Elmslie's reading as part of the Rendezvous reading series in Seattle next week, January 28, at New City Theater on the corner of 11th Av & Olive Street on Capitol Hill. I don't know what time it starts, but I'll be back in time to hear it. Perhaps one of the many Seattle lurkers can post some more information on this. (I don't think we're all out of town.)

Roulette t-shirt by Christian Marclay, gray herringbone tweed pants, & black ankle boots with brown leather trim. (I was the only person I saw at the (absolutely amazing & well worth a trip) 101st Fort Worth Stock Show & Rodeo last night who wasn't wearing jeans, but I don't have any.)

*Ah you lucky people who have heard Elmslie read. (Or Schuyler, for that matter.) I have never heard him, though I heard too late that a play was produced in Seattle a couple years ago. Does anyone out there teach Elmslie? How does one do it?*

*George Bowering.*

Herb Levy



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511. **Herb Levy**  
**Books & Tunes**

Tue 21 Jan 1997

---

I'm reading Doug Nufer's Never Again (a two hundred page manuscript with NO word used more than once). I just finished Brian Eno's A Year (better, or at least more interesting, than I expected) & also have with me, but have barely opened yet, Potocki's Manuscript Found in Saragossa; Mandel & Davidson's Absence Sensorium; & Moxley's Imagination Verses (this last is the Seattle reading group book for February).

I'm out of town, so I'm I'm not listening to too much that's not work-related: tapes of various versions of 3-4 interactive computer pieces by Martin Bartlett

mostly, and the final mix of Suspended Music (Deep Listening Band/Long String Instrument collaboration) out, finally, next week.

I'm interested in the unmentioned, but noticeable, distinction between using tunes to keep one's head clear & using tunes to clear one's head out.

I'm also hearing Cesaria Evora & John Zorn's Masada Chamber Ensembles/Bar Kokhba, which probably fit in the first of these two categories. I'm also intermittently hearing a quirky & entertainingly corny tape of David Mahler's Volunteer Park Conservatory Orchestra playing dance band music from ca. 1900-1930 - not useful for either kind of clarity, though.

Otherwise I'm mostly just hearing radio which I hate almost everywhere I go.

Herb Levy



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512. **Tosh**

**Re: AAVE (fwd)**

Tue 21 Jan 1997

---

English language is consistently expanding and changing. So why is it now such a big issue? Why can't we have both \_ standard English and regional English? I think they should teach standard English and acknowledge regional conversational habits - but standard English is the main language for communicating to other countries, etc.

Plus, why is there so much overly political announcements on this particular listing? Not that I am against such announcements, but from certain individuals that is all you get - very rarely do they comment on poetics, etc. Just thinking out loud.

Tosh Berman  
TamTam Books

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513. **DS**

**Re: AAVE (fwd)**

Tue 21 Jan 1997

---

>English language standard English and regional  
>English? I think standard English and acknowledge  
> standard English language I am against  
>certain individuals they comment poetics, etc.  
Just thinking out

>  
>

[↑ Contents](#)

514. **Miekal And**

***Re: poem***

*Tue 21 Jan 1997*

---

Marina, welcome to the list, or maybe youve been here all along in lurk mode? I checked out yr wonderful webpage but there's too much to read in one sitting.

mr miekal of the backest woods

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515. **Sherry Brennan**

***Poet to the President***

*Tue 21 Jan 1997*

---

Is Bill Clinton in the real world; is Michael Jordan in the real world; am I in the real world; is Dennis Rodman in the real world; is flesh in the real world; are you in the real world; is the poet to the president in the real world? If I work am i in the real world? If I read am I in the real world? If I write am i int he real world? IF I can't read am I in the real world? Is "A Poem for Emily" which was written by the poet to the president in the real world, which reads in part - "sometime I know you will have them read this / so they will know I love them and say so / and love their mother" and ends "which is I stood and loved you while you slept"? Does this make more sense than what Duane Davis calls Charles Bernstein's "heatdeath of all those small economies we so fondly call 'you' and 'I'"? Is the poet a better poet if he is in the real world? How does he know he is in the real world? If he reads books is he in the real world? If he doesn't read books but only experiences the real world and then writes books is he in the real world? If he is a she and isn't a mother and isn't loved by the poet to the president is she in the real world?

Sherry Brennan

Development Research

The Pennsylvania State University

██████████  
██████████

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516. **henry**

***Re: building bridges***

*Tue 21 Jan 1997*

---

On Mon, 20 Jan 1997 14:24:41 EST Keith Tuma said:

>

>So, from here, where it's warm as pixels, I ask you, citizens of Poetics,  
>which is it--Maya Angelou or Miller Williams? Who will call Coolidge and  
>Fagin? What do you make of it all?

I thought Miller Williams expressed humane, hearty sentiments rather wood-  
enly & unrhythmically. But it was clearly INAUGURAL. I'll be more interested  
when the poems are AUGURAL. - Henry Gould

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517. **Joel Felix**

***Re: Poet to the President***

*Tue 21 Jan 1997*

---

Mr. President, will you buzz a state secret into my hot ear? I will strain to  
hear your trailing rasp before I'm grabbed by secretive service, only having  
caught "the frequency is." Can I call you Bill, can we play a round of poker with  
Kelsey Grammer, and then would that be poetry, the return of the subject? Our  
scene was better set by camera 5 but the program director wanted my eyes as  
they misted on 3. Here is a hat's off to Sherry Brennan who touched me  
with a cattle prod this morning, that completed circuit which I hold to and "re-  
ply." It's a fair bet this morning that all players are real, at least as so as the  
play, or so I might suspect between glances from the window to the tv to the  
computer screen.

JF

At 01:48 PM 1/21/97 GMT, you wrote:

>Is Bill Clinton in the real world; is Michael Jordan in the real world; am I  
>in the real world; is Dennis Rodman in the real world; is flesh in the real  
>world; are you in the real world; is the poet to the president in the real  
>world? If I work am i in the real world? If I read am I in the real world?  
>If I write am i int he real world? IF I can't read am I in the real world?  
>Is "A Poem for Emily" which was written by the poet to the president in the  
>real world, which reads in part - "sometime I know you will have them read  
>this / so they will know I love them and say so / and love their mother" and  
>ends "which is I stood and loved you while you slept"? Does this make more  
>sense than what Duane Davis calls Charles Bernstein's "heatdeath of all  
>those small economies we so fondly call 'you' and 'I'"? Is the poet a

>better poet if he is in the real world? How does he know he is in the real  
>world? If he reads books is he in the real world? If he doesn't read books  
>but only experiences the real world and then writes books is he in the real  
>world? If he is a she and isn't a mother and isn't loved by the poet to the  
>president is she in the real world?

>

>

>Sherry Brennan

>Development Research

>The Pennsylvania State University

>

>

>

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518. **maria damon**

**Re: AAVE (fwd)**

*Tue 21 Jan 1997*

---

tosh: tell us more abt tamtam books.

In message <v01540b01af09a9def3aa@[207.211.61.171]> UB Poetics discus-  
sion group

writes:

> English language is consistently expanding and changing. So why is it now  
> such a big issue? Why can't we have both \_ standard English and regional  
> English? I think they should teach standard English and acknowledge  
> regional conversational habits - but standard English is the main language  
> for communicating to other countries, etc.

>

> Plus, why is there so much overly political announcements on this  
> particular listing? Not that I am against such announcements, but from  
> certain individuals that is all you get - very rarely do they comment on  
> poetics, etc. Just thinking out loud.

>

> Tosh Berman

> TamTam Books

>

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519. **henry gould**  
***Re: Poet to the President***  
*Tue 21 Jan 1997*

---

according to the Times today (science section), we're all in the real world - but it's a non-vacuum suffused in quantum foam - a vast sea of virtual particles which actually become real in contact with black holes. Sound familiar?

- the real "Henry Gould" (heh heh. fooled you folks again...)

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520. **David Kellogg**  
***Re: building bridges***  
*Tue 21 Jan 1997*

---

I didn't hear the poem at the time, but heard it later on NPR and saw it read on the Lehrer newshour. It's hard to tell which is worse, Angelou or Williams, though I'd vote for Williams mainly on the basis of its awful title, a reversal of Clinton's campaign book, *\_Between Hope and History\_*. I immediately went to my bookshelf and read John Ashbery's Bicentennial poem "Pyrography" as a purgative measure.

In the paper this morning, I read that Williams is the father of the country-rock singer Lucinda Williams. So all is not lost.

Cheers,  
David

~~~~~  
~~~~~

David Kellogg [REDACTED]  
Box 90023, Duke University [REDACTED]  
Durham, NC 27708 FAX [REDACTED]  
<http://www.duke.edu/~kellogg/>

There is no mantle  
and it does not descend.  
--Thomas Kinsella

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521. **Rachel Loden**  
***new \_no roses review\_***  
*Tue 21 Jan 1997*

---

FYI...



no roses review

#7

edited by Carolyn Koo

& Davis McCombs

NIN ANDREWS

BRUCE ANDREWS

STAR BLACK

W.K. BUCKLEY

CHERYL BURKET

WILLIAM DORESKE

PAMELA ERENS

RENEE GLADMAN

ARPINE GRENIER

PHILIP KOBYLARZ

MARYROSE LARKIN

JOHN LATTA

RACHEL LODEN

ELIZABETH MacKIERNAN

JENNIFER MARTENSON

WENDY McCLURE

MICHELLE MURPHY

EVE PACKER

KELLY RITTER

MARY ANN SAMYN

SPENCER SELBY

GIOVANNI SINGLETON

FIONA TEMPLETON

JOHN TRITICA

no roses review

150 Duane #8

Redwood City, California 94062

SUBSCRIPTIONS \$12/yr

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522. **Marjorie Perloff**

***Pomogi!! (fwd)***

*Tue 21 Jan 1997*

---

I thought those of you who have friends among the Russian poets (Drago-  
moschenko, Prigov, Parshchikov, etc) would be interested in writing a letter as

per the following which was sent to me by a lit prof at Petersburg, Georgij Levinton. You may ask, why should we care what happens at Frankfurt but it's all interrelated and the cuts in Slavic studies, now that the Soviet Union is no longer there and no longer fashionable, are very sad. Also the prospects of pan-German studies are even sadder.

Marjorie Perloff

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

Date: Tue, 21 Jan 1997 09:14:23 -0500

From: Hubertus Jahn <[REDACTED]>

To: Garrik Levinton <[REDACTED]>

Subject: Pomogi!!

Resent-Date: Tue, 21 Jan 97 17:40:58 +0300

Resent-From: "Georgij A. Levinton" <[REDACTED]>

Resent-To: [REDACTED]

Dear Garrik:

I am sending you the following in the hope that you may be able to garner a bit of support (in the form of faxed-letters) from your University. The matter is urgent and quite serious as it bodes ill for the future of all Slavic studies in Germany. Please don't hesitate to spread the news in the Petersburg scene. The Petersburg Jewish University has already reacted.

Thanks for your help, and best to Lara  
Hubertus

The Institute for Russian and East European History at the University of Frankfurt in Germany, is threatened with closure. This would mean the end of all teaching and research on R/EE history in the city of Frankfurt and, in light of other threatened closures, in the entire state of Hessen. It would also mean that only Ancient and German history would be taught at Frankfurt University.

We have been participating in a campaign to save the Institute, that has thus far resulted in newspaper, television, and radio coverage, and garnered the support of East European specialists from across Germany. Unfortunately the history faculty has only reiterated its intention to cut the Institute. For this reason, we are seeking to increase international pressure on Hessen's Ministry of Science, which must approve any proposed cuts, and have already received letters from the Petersburg Jewish University, the Deutsches Historisches Institut Warschau, among others. We are urgently requesting, therefore, that you write a brief letter (in English) in support of keeping the Institute to the Ministry of Science. Please feel free to write a group letter including other members of your department and to distribute this letter further.

A word on the Institute: Staff: the chair (currently vacant), one assistant professor (formally two), one librarian, one secretary, and apprs. 90 students of history. R/EE Studies Program: Frankfurt is one of very few universities with such a program (including literature, economics, and political science). Professors from the other faculties have protested the cut in history, but without success. Library: 35,000 volumes plus periodicals, with strong points on Russian, Polish, and Eastern European Jewish history. It will be sold off should the Institute be closed. Activities include an exchange program which has brought over 300 scholars from the CIS to Germany as guest professors and researchers. Former Chairs include Dietrich Geyer, Klaus Zernack, Dietrich Beyrau

Reason for the Cut: The Ministry of Science has directed that 70,000 DM be saved by position cuts in the history faculty. The other historians (who have prevented the vacant chair from being filled for three years in order to appropriate funding and an asst. professor position for themselves), have decided to cut the Institute not only to fulfill the directive and to avoid cuts closer to home, but also to enrich themselves further: they will get the "left-overs" (as the Institute is worth much more than 70,000): an asst. professor position, librarian, secretary, and 20,000 DM annually for books and research assistants. No Russian or East European expert has been consulted, nor have any academic reasons been cited.

The letters are thus aimed at a purely political audience (the Minister); possible issues to be raised include: The growing political importance of R/EE history after 1989/1991. The special importance of R/EE history in Germany in light of National Socialism and the Second World War, the particular experience of Eastern Germany after 1945, as well as the current process of European integration. As the city with the highest percentage of "auslaendische Mitbuerger," Frankfurt should not be cutting but expanding its outreach to other cultures. The cutting of the Institute and the resulting emphasis on the teaching of German history at Frankfurt University would send the wrong message to students and German society regarding the importance of multiculturalism and the integration of "foreigners."

Time is short--the decision should be made in the next weeks, and your letters are urgently needed. Please fax them to the following address (with copies to us) as soon as possible.

Frau Staatsministerin Dr. Christine Hohmann-Dennhardt  
Hessisches Ministerium fuer Wissenschaft und Kunst  
Rheinstrasse 23-25  
65185 Wiesbaden

Germany

Fax: [REDACTED]

And our fax: [REDACTED]

Thank you very much for your support on this matter, which seems to be turning into a test case on the future of our discipline in Germany.

Hubertus F. Jahn and Susan K. Morrissey  
Universitaet Erlangen  
Germany

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523. **Henry Gould**  
*music to clear yr head*

Tue 21 Jan 1997

---

Here's my favorite head-clearing music. Or: Advertisements for My (Music) Shelf. This (along with 98 other sonnets) is forthcoming later this spring in Mudlark (<http://www.mudlark.unf.edu>).

92 HENRY'S BAKER (CHET)

\_stay and we'll make each day a Valentine's Day\_

Touring through Holland one more time you fell  
through a window like an evening angel emptied out  
into the valley of the blues (the well  
of the horizon filled with your lost trumpet).

Your craggy face was hollowed long before  
dragged from the harem to the heroin  
--quarters tossed halfway to '88s-- the score  
is nothing-not-nothing (future-has-been).

My funny Valentine her face has changed,  
her hair it's still the same melodic thread  
(your bread & wine)-- & it is so arranged  
we never leave-- the river flows ahead  
into heart's mournful gulf & stays, sustains  
your veiled demise with victory & peace.

- Henry Gould

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524. **Tosh**

**Re: AAVE (fwd)**

Tue 21 Jan 1997

---

*tosh: tell us more abt tamtam books.*

TamTam Books is my little adventure into the world of making, sharing, and producing 'books.' I should have three titles out (hopefully) by the end of this year. They are:

Boris Vian's I SPIT ON YOUR GRAVE

Guy Debord's Considérations sur l'assassinat de Gérard Lebovici

The third title is a little secret for now.

Tosh Berman

TamTam Books

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525. **wheeler**

**Re: POETICS Digest - 18 Jan 1997 to 19 Jan 1997**

Tue 21 Jan 1997

---

For John Kinsella re landscape/pastoral: Kamau Brathwaite maintains that the shape of the landscape where the poet grows up determines the shape of the poems -- a slightly different way of admitting the "pastoral": therefore, his own poems derive from the archipelago, Frost's from the tended woods, etc. Don't know if he has written on this; perhaps someone else on the list may -- but I have talked with him about it a number of times. Reading: Chester Himes, Quality of Hurt & Plan B still plowing through the last 6 months of journals/reviews including two ace issues of American Speech (can't recommend it highly enough) listening: Mingus' Epitaph and Revenge, and the Set it Off soundtrack. Also just found that Merikanto Violin Concerto 2 which is pretty great.

Susan Wheeler

37 Washington Square West #10A

New York, New York 10011



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526. **Mary Hilton**

***New Chapbook by Jefferson Hansen***

*Tue 21 Jan 1997*

---

New from primitive publications: "Why I Am Not A Christian" by Jefferson Hansen

An exploration of religion, thought, and what it means to be an inquisitor, this work takes us on a demanding journey toward understanding. The means by which one gets there, however, challenge tradition and complacency. Jefferson Hansen himself writes:

"So the poem is a comic wrestle: I as poet am too small and desperate to 'understand' the history -- which includes me -- in the traditional Western sense of the word. As Maurice Merleau-Ponty has pointed out, Western philosophy aims to dominate being. The same can be said of some of its most celebrated poetry. This way of approaching experience not only seems impossible to me, but also dangerous."

primitive publications is a press dedicated to bringing historically based text toward a greater accessibility. Published approximately six times a year, the cost of one chapbook is \$4.00, or \$20.00 for six. Titles include:

"A True Relation of the State May Last, 1616" Mary Hilton

"The Haunted Baronet" by Mark Wallace

"Lead, Glass and Poppy" by Kristin Prevallet

"Why I Am Not A Christian" by Jefferson Hansen

All checks may be made out to Mary Hilton and sent to: primitive publications, 1706 U Street, NW, Washington, DC 20009. Inquiries and requests to be put on the mailing list may be sent to the address above or to e-mail address

██████████ Submissions are welcome. Thank you!

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527. **Laura Moriarty**

***Re: Eustache***

*Tue 21 Jan 1997*

---

Posted a query about Eustache on a video librarian list I'm on. The reply:

*Date: Sat, 18 Jan 1997 16:35:49 -0800*

*Reply-To: ██████████*

*Originator: ██████████*

*Sender: ██████████*

*Precedence: bulk*

*From: milos <██████████>*

*To: Multiple recipients of list <██████████>*

*Subject: Re: Eustache*

*Laura Moriarty wrote:*

*A friend from another list is looking for Eustache's The Mother and the Whore on video tape. Any clues?*

*It is not available on video, has never been released, and apparently may never be; Eustache's son and heir, supposedly makes outrageous financial demands for video rights.*

*It is distributed in film by NewYorker Films ( [REDACTED] )*

*Best,*

*Milos Stehlik  
Facets Video*

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528. **Mark Weiss**

**Re: POETICS Digest - 18 Jan 1997 to 19 Jan 1997**

*Tue 21 Jan 1997*

How does he mean this? the "shape of the poems" in what sense? And does this imply a constant that's hard to imagine for some of us shape-shifters?

For the record, Frost was an ersatz new englander--don't think he came from tended woods. Does that mean that we can choose where we grew up?

(If the landscape of childhood is the standard against which all others will be measured--a hill is what hills were there, anything bigger is a mountain--what about those of us who grew up peripatetic, or at least transhumant, feeding in different pastures winter and summer?)

At 02:28 PM 1/21/97 -0500, you wrote:

>For John Kinsella re landscape/pastoral:

>Kamau Brathwaite maintains that the shape of the landscape where the poet

>grows up determines the shape of the poems -- a slightly different way of

>admitting the "pastoral": therefore, his own poems derive from the

>archipelago, Frost's from the tended woods, etc. Don't know if he has

>written on this; perhaps someone else on the list may -- but I have talked

>with him about it a number of times.

>Reading: Chester

>Himes, Quality of Hurt & Plan B

>still plowing through the last 6 months of journals/reviews including two  
>ace issues of American Speech (can't recommend it highly enough)  
>listening: Mingus' Epitaph and Revenge, and the Set it Off soundtrack.  
>Also just found that Merikanto Violin Concerto 2 which is pretty great.  
>  
>  
>Susan Wheeler  
>37 Washington Square West #10A  
>New York, New York 10011  
>[REDACTED]  
>[REDACTED]  
>  
>

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529. **DS**

**neo...**

Tue 21 Jan 1997

---

*Funny with the ongoing ebonics & neologism conversations i should receive this unsolicited. Look particularly at No.11.*

*y\ apologetically*

*Dan*

*.*

*Sniglets -- TWENTY WORDS THAT SHOULD EXIST*

*1. ACCORDIONATED (ah kor' de on ay tid) adj. Being able to drive and refold a road map at the same time.*

*2. AQUADEXTROUS (ak wa deks' trus) adj. Possessing the ability to turn the bathtub faucet on and off with your toes.*

*3. AQUALIBRIUM (ak wa lib' re um) n. The point where the stream of drinking fountain water is at its perfect height, thus relieving the drinker from (a) having to suck the nozzle, or (b) squirting her(him)self in the eye (or ear).*

*4. BURGACIDE (burg' uh side) n. When a hamburger can't take any more torture and hurls itself through the grill into the coals.*

*5. BUZZACKS (buz' aks) n. People in phone marts who*



walk around picking up display phones and listening for dial tones even when they know the phones are not connected.

6. CARPERPETUATION (kar' pur pet u a shun) n. The act, when vacuuming, of running over a string or a piece of lint at least a dozen times, reaching over and picking it up, examining it, then putting it back down to give the vacuum one more chance.

7. DIMP (dimp) n. A person who insults you in a cheap department store by asking, "Do you work here?"

8. DISCONFECT (dis kon fekt') v. To sterilize the piece of candy you dropped on the floor by blowing on it, somehow assuming this will 'remove' all the germs.

9. ECNALUBMA (ek na lub' ma) n. A rescue vehicle which can only be seen in the rearview mirror.

10. EIFFELITES (eye' ful eyetz) n. Gangly people sitting in front of you at the movies who, no matter what direction you lean in, follow suit.

11. ELBONICS (el bon' iks) n. The actions of two people maneuvering for one armrest in a movie theater.

12. ELECELLERATION (el a cel er ay' shun) n. The mistaken notion that the more you press an elevator button the faster it will arrive.

13. FRUST (frust) n. The small line of debris that refuses to be swept onto the dust pan and keeps backing a person across the room until he finally decides to give up and sweep it under the rug.

14. LACTOMANGULATION (lak' to man gyu lay' shun) n. Manhandling the "open here" spout on a milk container so badly that one has to resort to the 'illegal' side.

15. NEONPHANCY (ne on' fan see) n. A fluorescent light bulb struggling to come to life.

16. PEPPIER (pehp ee ay') n. The waiter at a fancy restaurant whose sole purpose seems to be walking around asking diners if they want ground pepper.

17. PETROPHOBIC (pet ro fob' ik) adj. One who is embarrassed to undress in front of a household pet.

18. *PHONESIA* (fo nee' zhuh) n. The affliction of dialing a phone number and forgetting whom you were calling just as they answer.

19. *PUPKUS* (pup' kus) n. The moist residue left on a window after a dog presses its nose to it.

20. *TELECRASTINATION* (tel e kras tin ay' shun) n. The act of always letting the phone ring at least twice before you pick it up, even when you're only six inches away.

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530. **DS**

**Re: POETICS Digest - 18 Jan 1997 to 19 Jan 1997**

Tue 21 Jan 1997

---

Got Epitaph as a xmas present & am playing it right now - particularly like - Percussion Discussion

dan

>listening: Mingus' Epitaph and Revenge, and the Set it Off soundtrack.

>Also just found that Merikanto Violin Concerto 2 which is pretty great.

>

>

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531. **Tom Vogler**

**Elmslie performance**

Tue 21 Jan 1997

---

Since K. E. has been mentioned several times lately, I'm posting this notice of an upcoming \*free\* performance. Anyone in the Bay area (or anywhere else within travel time) is welcome to come.

--tomvogler

\*\*\* Poetry Performance \*\*\*

\*\*\* Kenward Elmslie performs Postcards on Parade \*\*\*

at Kresge Town Hall, Friday January 24, 7 PM

Kenward Elmslie, poet / song writer / opera librettist / entertainer, will be making a rare west coast appearance with the one-man performance of his musical play, Postcards on Parade. In his feature-length entertainment, Elmslie will

impersonate such characters as Kevin, a post-card dealer seduced by erotic fantasies of Cheeky Kiki of Wiki-Waki-Woo, a postcard sea-nymph, and, fresh from Fort Lauderdale, the postcard dealers' nemesis: a light-fingered cross-dresser with delusions of lipsynch mega-stardom--Regina, La Postcard Queen of La Breeze Marina. All of Kenward's lyrics are set to music composed by Steven Taylor, with taped orchestrations by Bruce Coughlin. As if this weren't enough, to flesh out his play Elmslie has fashioned billboards of postcard-collages to enhance and sometimes chafe against his lyrics. These postcards have been recently exhibited by the San Francisco Institute of Art, and the National Portrait Gallery at the Smithsonian Institute in Washington DC.

\*This is the first time Elmslie will perform Postcards on Parade in its entirety. PLEASE TELL YOUR STUDENTS, FRIENDS AND COLLEAGUES.\*

Kenward Elmslie's lyrics have been sung by such performers as Fredrica von Stade, Nat King Cole, Brenda Lewis, Mabel Mercer, Barbara Cook and Estelle Parsons. He has written the librettos to many operas, including Ned Rorem's Miss Julie and Thomas Pasatieri's Three Sisters. His operas have been performed by the New York City Opera at Lincoln Center, Houston Grand Opera, Washington Opera at Kennedy Center and the Seattle Opera, to name a few.

Elmslie is one of the original "New York School" poets, a motley group of writers living in Manhattan during the advent of abstract-expressionism, including such poets as Frank O'Hara, John Ashberry and Barbara Guest. His books of poetry include Circus Nerves (Black Sparrow), Tropicalism (Z Press) and Motor Disturbance (Columbia University). His poetry has been anthologized in Postmodern American Poetry: A Norton Anthology, The Poets of the New York School (University of Pennsylvania), An Anthology of New York Poets (Random House) and From the Other Side of the Century: A New American Poetry 1960-1990 (Sun & Moon).

This performance is being sponsored by Chinguapin, with help from Peter Gizzi and the Gay, Lesbian and Bisexual Resource Center.

For more information, contact Macgregor Card at: [REDACTED] or [REDACTED].

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532. **Matthias Regan**

**Re: POETICS Dig: Brathwaite/Frost/shapeofthepoem**

*Tue 21 Jan 1997*

---

[First, let me excuse myself for possibly jumping into an older discussion: today is the first day my boss is out of the office, first day in weeks I've had a chance to read the recent messages]

Mark Weiss wrote [referring to Brathwaite & landscape influencing poetic "shape"]:

How does he mean this? the "shape of the poems" in what sense?

I have not read a lot of Brathwaite (but would read more given the chance) and only a little about him (ditto), but I believe the shape discussed is most often expressed in terms of length -- length of lines, length of strings of sounds (ie, as determined by line length, sentence length, clause length, breathing patterns of readers (imagined or otherwise), probably other lengths); and I think poems have been discussed in this manner before: was it Donald Davie who writes that he lost his misunderstanding of and condescension to Whitman, Ginsburg and Olson when he travelled across the N. American midwest for the first time? I think it was Davie, but whoever it was, he was a British Man who confesses to previously always thinking that N. American free verse's full (or full of emptiness) pages were the result of a more purely intellectual/historical bucking of the relatively gentle *\_via media\_* of pentameter and trimeter verse. Derek Walcott, whose center of gravity is somewhere between Brathwaite and Davie, but probably closer to Davie, has talked about the writing of Stein, Hemingway and Faulker as being less an attempt to portray their landscapes in poetic form than an attempt to describe the attempt to do so.

*For the record, Frost was an ersatz new englander--don't think he came from tended woods. Does that mean that we can choose where we grew up?*

I disagree with your revision of the record, if indeed I understand you correctly. Frost being here talked about as a poet, not a child. And who is to say that a) where we grew up is "our landscape" and/or b) that one does not choose their landscapes. My mother for example, who has lived in New Hampshire for 2/3 of her adult life, grew up in Michigan. She has often said that when she first came to New England, when she was about 20, she had the incredible sensation of being comfortable in the landscape for the first time in her life. Not that she'd felt out of place before, but she had never known how much she loved the New England sense of distance, of order, etc.

Of if you are objecting to "tended landscape": it most certainly was "tended" in that it most certainly wasn't wild. Order abounds in those woods, or once did.

It is five o'clock. If I had more time I would pursue some thoughts which perhaps the list can help me with, namely (briefly), what can be said about the mimetic quality of poetry today? Do members of the list hold with the (I think, inherently) mimesis that poetry must perform in order for it to resemble anything (resemble rather than be about)? Or do people think I have it all wrong? I'm not sure myself, and hopefully will be able to touch on it more soon. Is or is not the mimetic capability of poetry a fundamental assumption for any writer who uses formal methods to, for example, suggest a political stance?

best,

Matthias

(dressed nattily in work attire; can't get enough of The Stooges or McCoy Tyner but recommends to members of the list whose musical tastes seem considerably less revolutionary than their poetic ones that they check out the latest by The Krystal Methodists: "New World Odor" (not sure where to get it: but Krystal Methodists does appear on a careful internet search); reads voraciously but with little understanding the new *\_Canna\_* by Geoffrey Hill.

>

>

Matthias Regan

Northwestern University

Department of Chemistry

Phone: 847/

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533. **Pam Brown**

**Re: AAVE (fwd)**

*Tue 21 Jan 1997*

---

I know I've been around a long time....and sometimes I SOUND that way - but - there was an Italian bilingual (English/Italian) poetry magazine in the late 1970's/early 1980's called "tamtam" - the editors came to Sydney & attended readings...then published the stuff they liked... I ran into them again at a week-end poetry festival in Verona in 1985...where are they now ? Is this the next incarnation...?

Cheers

Pam Brown

At 10:39 AM 21/1/97 -0800, you wrote:

>>tosh: tell us more abt tamtam books.

>>

>

>TamTam Books is my little adventure into the world of making, sharing, and

>producing 'books.' I should have three titles out (hopefully) by the end

>of this year. They are:

>

>Boris Vian's I SPIT ON YOUR GRAVE

>Guy Debord's Considérations sur l'assassinat de Gérard Lebovici

>

>The third title is a little secret for now.

>  
>Tosh Berman  
>TamTam Books  
>  
>

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534. **Tosh**  
**Re: AAVE (fwd)**  
Tue 21 Jan 1997

---

*I know I've been around a long time....and sometimes I SOUND that way - but  
- there was an Italian bilingual (English/Italian)poetry magazine in the  
late 1970's/early 1980's called "tamtam" - the editors came to Sydney &  
attended readings...then published the stuff they liked...  
I ran into them again at a weekend poetry festival in Verona in 1985...where  
are they now ? Is this the next incarnation...?*

*Cheers  
Pam Brown*

No, I never heard of them, but they sound great. Who were some of the poets  
in this magazine? At first I am going to concentrate on French titles, after that  
- who knows!

cheers,

Tosh Berman  
TamTam Books

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535. **Pierre Joris**  
**Re: AAVE (fwd)**  
Tue 21 Jan 1997

---

Tosh wrote:

>  
> >I know I've been around a long time....and sometimes I SOUND that way -  
but  
> >- there was an Italian bilingual (English/Italian)poetry magazine in the  
> >late 1970's/early 1980's called "tamtam" - the editors came to Sydney &  
> >attended readings...then published the stuff they liked...  
> >I ran into them again at a weekend poetry festival in Verona in 1985...where  
> >are they now ? Is this the next incarnation...?  
> >

> >Cheers  
> >Pam Brown  
>  
> No, I never heard of them, but they sound great. Who were some of the  
> poets in this magazine? At first I am going to concentrate on French  
> titles, after that - who knows!  
>  
> cheers,  
>  
> Tosh Berman  
> TamTam Books

Tam Tam magazine was edited by Adriano Spatola & Guilia Niccolai, poets belonging to the post-"Novissimi" generation (Spatola was a member of the Gruppo '63"). Both these poets have been published in English translations ♦ check out Red Hill Press. Paul Vangelisti & others have translated them. Adriano died in 1988. BTW, both have poems in volume two of the MILLENNIUM anthology. -- Pierre

--

=====

pierre joris 6 madison place albany ny 12202  
tel/fax [REDACTED] email: [REDACTED]  
<http://writing.upenn.edu/epc/authors/joris/>  
<http://www.albany.edu/~tm0900/nomad.html>

-----

Everything that allows men to become rooted, through values or sentiments, in \_one\_ time, in \_one\_ history, in \_one\_ language, is the principle of alienation which constitutes man as privileged in so far as he is what he is, [...] imprisoning him in contentment with his own reality and encouraging him to offer it as an example or impose it as a conquering assertion. -- Maurice Blanchot

=====

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536. **Aldon L. Nielsen**  
***Re: Take A Letter, Maria***  
*Tue 21 Jan 1997*

---

Actually, I think it's A. Philip Randolph, unless you're reading about a nother Philip all together --

seriously, though -- I happen at this very moment to be reading an old bio. of Randolph, and would love to compare notes with you on the book you're reading --

AND EVERYBODY -- in the PBS American Experience I watched last night, titled "You Don't Have to Ride Jim Crow," the reunited FOR freedom riders collected a respite when they visited Black Mountain College in the midst of their battles to integrate the bus lines of the South -- this around 1947 -- would like to learn MUCH more of this --

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537. **Aldon L. Nielsen**

***Re: Miller or Maya?***

*Tue 21 Jan 1997*

---

Not much to choose between there --

But, to judge from this 1957 photo I'm looking at (NY World Telegram), Angelou was probably a much better night club entertainer than Williams -- She's bare foot in the photo -- is that a touch of calypso authenticity, or a sign of her past in Stamps -- Was she, as is reported, the best calypso singer ever to have come from Arkansas?

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538. **Pam Brown**

***Re: AAVE (fwd)***

*Tue 21 Jan 1997*

---

At 05:04 PM 21/1/97 -0800, you wrote:

>>I know I've been around a long time....and sometimes I SOUND that way - but

>>- there was an Italian bilingual (English/Italian)poetry magazine in the

>>late 1970's/early 1980's called "tamtam" - the editors came to Sydney &

>>attended readings...then published the stuff they liked...

>>I ran into them again at a weekend poetry festival in Verona in 1985...where

>>are they now ? Is this the next incarnation...?

>>

>>Cheers

>>Pam Brown

>

>

>No, I never heard of them, but they sound great. Who were some of the

>poets in this magazine? At first I am going to concentrate on French

>titles, after that - who knows!



>  
>cheers,  
>  
>Tosh Berman  
>TamTam Books  
>  
>  
Hello Tosh -

Well...um...my memory's what they call a little bit "shot" I think...I can remember keywords - you know, like "tamtam", & I can half-remember which Australian poets were published in it.....but I might be able to find a copy at home & let you know later on....

I was certain YOU would be able to tell me that YES you were the same mag...

Anyway,  
Bye for now  
Pam

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539. **Tosh**  
**Re: AAVE (fwd)**  
*Tue 21 Jan 1997*

---

I do know their work and they are fantastic. Another one is Corrida Costa (first name may be wrong), and he is really FANTASTIC.

Tosh Berman  
TamTam Books

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540. **Franklin Bruno**  
**Re: POETICS Digest - 19 Jan 1997 to 20 Jan 1997**  
*Tue 21 Jan 1997*

---

What you see below is all I received of yesterday's list. Could someone who saved it please try to send it to me again?

P.S. Elmslie's reading at Beyond Baroque last Fri. was one of the most inspiring (in terms of creativity, skill, and sheer loopiness) performances of -any- kind I've seen in a long time. Nice and crowded, too.

fjb (who should be putting the P.S. after his initials, yeah, yeah)

| *There are 39 messages totalling 1954 lines in this issue.*

*Topics of the day:*

1. *the secret life of books*
2. *<No subject given> (2)*
3. *what gets taught (2)*
4. *oh, alright (clothing) (3)*
5. *quark this (2)*
6. *addresses*
7. *[Fwd: A modest proposal]*
8. *Closure & The Pastoral (another Chapter of \*Ethics\*) (2)*
9. *tunes to keep yr head clear*
10. *A nest of ninnies*
11. *lilt*
12. *ZON*

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541. **steph4848**  
***Re: Miller or Maya?***

*Tue 21 Jan 1997*

A. Nielson wrote:

"Not much to choose between there --

But, to judge from this 1957 photo I'm looking at (NY World Telegram), Angelou was probably a much better night club entertainer than Williams -- She's bare foot in the photo -- is that a touch of calypso authenticity, or a sign of her past in Stamps -- Was she, as is reported, the best calypso singer ever to have come from Arkansas?"

Unfortunately my Gallimard edition(?) of Genet's *Les Noirs* has passed from my hands - but my recollection is that Maya Angelou - circa 1959 - was a highly esteemed actress in the premier Parisian production of the play. I suspect there are people more expert than I on this list who can correct me if I'm only imagining this. Anyway I want to suspect her earlier history is more complicated than her poetry -- as well as her public personae -- of the last couple of decades might allow.

Cheers,  
Stephen Vincent

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542. **Mark Weiss**

**Re: POETICS Dig: Brathwaite/Frost/shapeofthepoem**

Tue 21 Jan 1997

---

It's wonderful how thoroughly one can be misunderstood, even on simple matters. Brathwaite is reported as saying that the "shape" of our poems is a consequence of the "shape" of our childhood landscape. I have no idea what this means, and perhaps this was a casual and careless comment of the kind we all make in conversation--the testing of an idea not worth pursuing. But I respect the man far too much to imagine that he means as a native of a small island he should be expected to write in small, isolate lines or breath-groups, whereas Whitman, a Long Islander, should write longer lines. This seems to me to be patently absurd; I don't doubt that one's physical surroundings may have an impact on the roominess of one's verse, but I expect that that impact would be rather harder to define. I picked up Brathwaite's example of Frost (an Iowan, as I remember, who moved to New England when he was 40--but my memory may be faulty) because it seemed to me to demonstrate the absurdity of any easy one to one correspondence. I'm still curious what, if anything, Brathwaite meant.

By the way, some years ago I discovered Frost's final, unpublished corrected version of "Stopping by Woods..." He had done away with that awful inversion in the first line (it had always embarrassed him) and the Edgar-Guest-like end rhymes of the first couplet, and he had finally managed to come up with the last line whose lack he had covered by repeating the penultimate. In the process, he had made the poem far more truly representative of the New England in which I spent many years of my life. The first couplet in this version reads: "I think I know whose woods these are;/ They aint here now, they're over thar." And the famous last couplet now reads: "The woods are silent, dark and deep./ I guess I shoulda brought the jeep." Only the fame of the poem, I would guess, kept Frost from publishing this revision.

By the way, the rural New England of Frost's day was, and in many places still is, a landscape of failing, rusty milltowns and farms gone back to unkempt, untended second-growth forest.

At 05:19 PM 1/21/97 -0600, you wrote:

>[First, let me excuse myself for possibly jumping into an older discussion:  
>today is the first day my boss is out of the office, first day in weeks I've  
>had a chance to read the recent messages]  
>  
> Mark Weiss wrote [referring to Brathwaite & landscape influencing  
>poetic "shape":  
>

>How does he mean this? the "shape of the poems" in what sense?

>

> I have not read a lot of Brathwaite (but would read more given the  
>chance) and only a little about him (ditto), but I believe the shape  
>discussed is most often expressed in terms of length -- length of lines,  
>length of strings of sounds (ie, as determined by line length, sentence  
>length, clause length, breathing patterns of readers (imagined or  
>otherwise), probably other lengths); and I think poems have been discussed  
>in this manner before: was it Donald Davie who writes that he lost his  
>misunderstanding of and condescension to Whitman, Ginsburg and Olson when  
he  
>travelled across the N. American midwest for the first time? I think it was  
>Davie, but whoever it was, he was a British Man who confesses to previously  
>always thinking that N. American free verse's full (or full of emptiness)  
>pages were the result of a more purely intellectual/historical bucking of  
>the relatively gentle \_via media\_ of pentameter and trimeter verse.

> Derek Walcott, whose center of gravity is somewhere between Brathwaite  
>and Davie, but probably closer to Davie, has talked about the writing of  
>Stein, Hemingway and Faulker as being less an attempt to portray their  
>landscapes in poetic form than an attempt to describe the attempt to do so.

>

>

>>For the record, Frost was an ersatz new englander--don't think he came  
from  
>>tended woods. Does that mean that we can choose where we grew up?

>

> I disagree with your revision of the record, if indeed I understand you  
>correctly. Frost being here talked about as a poet, not a child. And who is  
>to say that a) where we grew up is "our landscape" and/or b) that one does  
>not choose their landscapes.

> My mother for example, who has lived in New Hampshire for 2/3 of her  
>adult life, grew up in Michigan. She has often said that when she first came  
>to New England, when she was about 20, she had the incredible sensation of  
>being comfortable in the landscape for the first time in her life. Not that  
>she'd felt out of place before, but she had never known how much she loved  
>the New England sense of distance, of order, etc.

>

> Of if you are objecting to "tended landscape": it most certainly was  
>"tended" in that it most certainly wasn't wild. Order abounds in those  
>woods, or once did.

>

>

> It is five o'clock. If I had more time I would pursue some thoughts  
>which perhaps the list can help me with, namely (briefly), what can be said  
>about the mimetic quality of poetry today? Do members of the list hold with  
>the (I think, inherently) mimesis that poetry must perform in order for it  
>to resemble anything (resemble rather than be about)? Or do people think I  
>have it all wrong? I'm not sure myself, and hopefully will be able to touch  
>on it more soon. Is or is not the mimetic capability of poetry a fundamental  
>assumption for any writer who uses formal methods to, for example, suggest a  
>political stance?  
>  
>  
>best,  
>  
>Matthias  
>  
>(dressed nattily in work attire; can't get enough of The Stooges or McCoy  
>Tyner but recommends to members of the list whose musical tastes seem  
>considerably less revolutionary than their poetic ones that they check out  
>the latest by The Krystal Methodists: "New World Odor" (not sure where to  
>get it: but Krystal Methodists does appear on a careful internet search);  
>reads voraciously but with little understanding the new Canna by Geoffrey  
>Hill.  
>>  
>>  
>  
>Matthias Regan  
>Northwestern University  
>Department of Chemistry  
>Phone: 847/[REDACTED]  
>  
>

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543. **KYLE CONNER/LRC-CAHS**

***Re: POETICS Digest - 18 Jan 1997 to 19 Jan 1997***

*Wed 22 Jan 1997*

---

I think that the landscape in which one grows up certainly affects the way one THINKS and perceives things. As for as affecting how one writes, I suppose this line of thought could be pursued. I'm a thorough East Coaster (Pennsylvanian, to be exact), and so KNOW dense forests, trees, hills, valleys, modest mountains (Appalachians) an ocean, beach sand, lakes etc. I would like to

think that somehow my thoughts are WOODED or shaded, or something irreplaceable about forests, hills, valleys. There is a certain built-in apprehension in living in a place where you can't always see the horizon, or can't see what's ahead of you 100 yards, or what's over the hill, around the bend, because some feature of the landscape is blocking your view, and so inherently extending your expectation or patience of what the "land" will reveal or give you (this could relate to Lacan's "fort-das" stage (far-near) of child development where the kid can throw and retrieve a toy, showing that she is learning/exploring to cope with separation and the coexisting fear/anxiety and pleasure that it produces.

On the other hand, when I stayed a few nights in Tucson on the mandatory road trip across the country, I was keenly aware of the landscape and how it was VERY ALIEN to me, being from ANOTHER PLACE. It was ALL SAND. I was mesmerized. Sand and cactus, mostly the stunning Seguarros (the classic cactus shape) 15' to 25'! To an East Coaster this was incredible, being in the presence of what seemed like vigilant guardians. I was also confused by the washes, river beds that are dry most of the year until the rainy season fills them. I thought they were ugly, scars in the land, in the middle of the town. There was virtually NOTHING to block the view--this is what I noticed first. I felt naked, like something had been stripped away from my mind. I also felt disoriented, because of the lack of geographical features, or my ignorance of the knowledge of them or how to READ them or lack of experience with them. I started thinking about how growing up in this exposed environment would affect the mind and perceptions. Would it tend to make people more unguarded, more accepting of what they know and what they have? I have noticed a tendency in people of the midwest to be more unassuming than East Coasters. I wonder if someone from the Southwest has a clearer perception of things (whatever that means), because of this clarity in the environment. Of course this sounds like a silly overgeneralization, but there may be some truth in it. Any geosociologists/psychologists in the house?

Kyle Conner

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544. **Pam Brown**

***Tam Tam***

*Wed 22 Jan 1997*

---

Thanks, Pierre Joris, for the Tam Tam information...& Tosh for prompting my vague recollections & renewing my interest...I have the wonderful MILLENIUM anthology & will look them up...

Cheerio for now

Pam

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545. **Pam Brown**  
***Tam Tam the second***

Wed 22 Jan 1997

---

P.S. I like Guy Debord as well...have only read the helpful & always current "Society of the Spectacle" and "Panegyric" (why '68 'failed') in translation...all the best, Tosh, for future publications

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546. **Tosh**  
***Re: Tam Tam the second***

Wed 22 Jan 1997

---

*P.S. I like Guy Debord as well...have only read the helpful & always current "Society of the Spectacle" and "Panegyric" (why '68 'failed') in translation...all the best, Tosh, for future publications*

Thank you for your good wishes, I need them!

Tosh Berman  
TamTam Books

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547. **Miekal And**  
***shapeofthepoem til may 68***

Wed 22 Jan 1997

---

Douglas Barbour wrote:

, but I do think there's something happening in my responses that  
> could be said to derive from the early experience of a particular  
> landscape...

I favor the direction the lettrists & situationists went with translating topography to text with all their many notions of psychogeography & the drift. & in particular (being a visualpoet & all) how much of the creative work became maps of typography.

& actually for myself living in the landscape has replaced the need for organized texts, that I'm much more likely to play sax or make things out of clay which is probably why I haven't written a book in the 6 years I've been out here.

miekal

who wonders now that we know what everyone is wearing & what they are reading & listening to, all that's left is sexual preference & favorite foods.

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548. **Pierre Joris**

**Re: AAVE (fwd)**

Wed 22 Jan 1997

---

Tosh wrote:

>

> I do know their work and they are fantastic. Another one is Corrida Costa

> (first name may be wrong), and he is really FANTASTIC.

>

> Tosh Berman

> TamTam Books

Corrado, Tosh, Corrado -- Corrida is is famous spanish episode con blood & guts in the afternoon. But you are right, Corrado is a wonderful poeta who has Italian duende -- Pierre

--

=====

pierre joris 6 madison place albany ny 12202

tel/fax [REDACTED] email: [REDACTED]

<http://writing.upenn.edu/epc/authors/joris/>

<http://www.albany.edu/~tm0900/nomad.html>

-----

Everything that allows men to become rooted, through values or sentiments, in \_one\_ time, in \_one\_ history, in \_one\_ language, is the principle of alienation which constitutes man as privileged in so far as he is what he is, [...] imprisoning him in contentment with his own reality and encouraging him to offer it as an example or impose it as a conquering assertion. -- Maurice Blanchot

=====

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549. **Pierre Joris**

**Re: Tam Tam**

Wed 22 Jan 1997

---

Pam Brown wrote:

>

> Thanks, Pierre Joris, for the Tam Tam information...& Tosh for prompting my

> vague recollections & renewing my interest...I have the wonderful

MILLENIUM



> anthology & will look them up...

>

> Cheerio for now

> Pam

ugh, Pam, they will be in vol 2 of MILLENNIUM, which won't be out until the end of this year -- Pierre

--

=====

pierre joris 6 madison place albany ny 12202

tel/fax [REDACTED] email: [REDACTED]

<http://writing.upenn.edu/epc/authors/joris/>

<http://www.albany.edu/~tm0900/nomad.html>

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Everything that allows men to become rooted, through values or sentiments, in \_one\_ time, in \_one\_ history, in \_one\_ language, is the principle of alienation which constitutes man as privileged in so far as he is what he is, [...] imprisoning him in contentment with his own reality and encouraging him to offer it as an example or impose it as a conquering assertion. -- Maurice Blanchot

=====

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550. **KENT JOHNSON**

***Re: name of great bookstore***

*Wed 22 Jan 1997*

---

On January 22, Miekal And wrote:

>

> one of the funniest examples I can think of is once Lyx & I attended a  
> performance by George Quasha & Chuck Stein in Milwaukee, I believe put  
> on by the incredible Woodland Patterns (or were they still called  
> Boox/Books at this time?) The boys got up & blew us away with some  
> sound poetry pieces that were some of the most aural sonics I had heard  
> at that time. When they were done some band came on & played Beatles  
> covers. As I remember we were provoked to a bit of poetic terrorism, but  
> that's another story.

>

>

> Miekal who wonders why poets of all people cant spell his name right or  
> spell x e x o x i a l correctly.

Aha! I got you here, mikael! It's Woodland Pattern, with no "s". But seriously, Karl Gartung and Anne Kingsbury's place has been for many years one of the great venues in the country for new poetry and music. One of the finest performance series in the country (and if you write them, they'll send you their beautifully produced schedules and promo broadsides), and surely one of the finest collections of small press poetry anywhere. I once lived around the corner from this magical place--I'm sure Miekal would agree with my suggestion that anyone within a few hundred miles take a weekend sometime to visit! I'll post the address tomorrow, or why don't you, Miekal, if you've got it handy.

Kent

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551. **Diane Marie Ward**

**Re: Miller or Maya?**

Wed 22 Jan 1997

---

Maya Angelou performed (dancing, singing, acting, writing) in Israel, Rome, Africa and elsewhere and was regarded for the attention she paid to all of her arts. She was in Les Noirs/ The Blacks in an off-Broadway production but I am not sure about France -- but it is probably a safe assumption that you are remembering her career correctly.

Diane Marie Ward  
SUNY Buffalo

On Tue, 21 Jan 1997 [REDACTED] wrote:

*A. Nielson wrote:*

*"Not much to choose between there --*

*But, to judge from this 1957 photo I'm looking at (NY World Telegram), Angelou was probably a much better night club entertainer than Williams -- She's bare foot in the photo -- is that a touch of calypso authenticity, or a sign of her past in Stamps -- Was she, as is reported, the best calypso singer ever to have come from Arkansas?"*

*Unfortunately my Gallimard edition(?) of Genet's Les Noirs has passed from my hands - but my recollection is that Maya Angelou - circa 1959 - was a highly esteemed actress in the premier Parisian production of the play. I suspect there are people more expert than I on this list who can correct me if I'm only imagining this. Anyway I want to suspect her earlier history is more complicated than her poetry -- as well as her public personae -- of the last couple of decades might allow.*

*Cheers,*

Stephen Vincent

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552. **Tom Mandel**

**Masada**

Wed 22 Jan 1997

Herb Levy writes:

"I'm also hearing Cesaria Evora & John Zorn's Masada Chamber Ensembles/Bar Kokhba"

I love Cesaria Evora -- more Portugese. I love the sound of that language.

Zorn's double CD is one of the most wonderful musical experiences I can remember. I'm glad Herb mentioned it, and I want to underline his mention and recommend to all.

Tom

Screen Porch

\*\*\*\*\*

Tom Mandel \* 2927 Tilden St. NW

Washington DC 20008 \*

vox: \* fax

\*\*\*\*\*

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553. **Pierre Joris**

**Re: Masada**

Wed 22 Jan 1997

Tom Mandel wrote:

>

> Herb Levy writes:

>

> "I'm also hearing Cesaria Evora & John Zorn's Masada Chamber Ensembles/  
> Bar

> Kokhba"

>

> I love Cesaria Evora -- more Portugese. I love the sound of that language.

>

> Zorn's double CD is one of the most wonderful musical experiences I can

> remember. I'm glad Herb mentioned it, and I want to underline his mention  
> and recommend to all.

>

> Tom

>

> Screen Porch

> \*\*\*\*\*

> Tom Mandel \* 2927 Tilden St. NW

> Washington DC 20008 \* [REDACTED]

> vox: [REDACTED] \* fax [REDACTED]

> \*\*\*\*\*

& I'll under-underline the pleasure of listening to Zorn (Masada Live playing right now as I type). My latest amour fou is for Marty Ehrlich and the Dark Wood Ensemble's "Emergency Peace" (a New Ear's present from Don Byrd) -- gorgeous, haunting.

BTW -- Tom gave a great reading at the Ear Inn last Saturday -- a tour de force of a poem! Thanks, Tom -- Pierre

--

=====

pierre joris 6 madison place albany ny 12202

tel/fax [REDACTED] email: [REDACTED]

<http://writing.upenn.edu/epc/authors/joris/>

<http://www.albany.edu/~tm0900/nomad.html>

-----

Everything that allows men to become rooted, through values or sentiments, in one time, in one history, in one language, is the principle of alienation which constitutes man as privileged in so far as he is what he is, [...] imprisoning him in contentment with his own reality and encouraging him to offer it as an example or impose it as a conquering assertion. -- Maurice Blanchot

=====

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554. **Miekal And**

***hypermedia apprenticeship @ Dreamtime Village***

*Wed 22 Jan 1997*

---

WHERE ELSE CAN YOU LEARN HOW TO MILK A GOAT & PRODUCE AVANT  
LIT AT THE SAME TIME?

dreamtime village needs a 1997 hypermedia apprentice

This position offers skills and experience in publishing, networking & mail art, bookmaking, desktop publishing & hypermedia. In addition to the daily correspondence, photocopying, bookmaking, there are plenty of specific projects to be tackled : the neologism dictionary, an electronic version of Dreamtime permaculture, web page updates, posters for events, issues of various magazines including Talkingmail & Xerolage, new XE hardcopy catalogue, setting up of the Xexoxial archives & a Dreamtime Library, & more. We are also wanting to begin setting up a more permanent bookmaking / paper arts studio in the school. Hypermedia people should have basic skills on the Macintosh & be familiar with quark, word, freehand or ilustrator, & hypercard. Anyone interested should be able to commit to at least 6 months, if not longer. Apprentices live on site in one of our houses, & are expected to put in 20-30 hours/week in the office & participate in the daily necessities like cooking, upkeep as well as weekly meetings. Experience with coop living & group process is helpful. Cost is \$100/month, includes basic foods & a room.

FOR MORE INFO CONTACT:

MIEKAL AND or Liz Was



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555. **daniel\_bouchard**  
***Frost: shave of the poem***

*Wed 22 Jan 1997*

---

Frost's folks were Easterners. The family moved to San Francisco when Bobby was still very young. Then his dad died. He and his mom (he then being about 11 years old) moved to New Hampshire and he graduated from a high school in Lawrence MA (which, despite being a failed rusty milltown today--rusty, that is, when it is not in flames) was a very thriving industrial town--Frost graduated from high school there twenty years before one of the most famous strikes in the country took place under the leadership of the Wobblies.

Anyway, he wrote, farmed and taught school then left with HIS family for England just before he turned forty. In England he wrestled with Ezra Pound; a friendly activity among manly poets of their day.

Then he came back to the States, became an institutionalized cracker-barrel poet, and won a lot Big Prizes, and died at 88.

Landscapes and poem shapes (polka dots and moonbeams) all have a connection in poetry but I don't believe that one's childhood has very much to do with it, unless say, a poet grows up in a landscape battered by war, or some other situation that leaves indelible marks on the psyche.

I grew up in a land of tri-colored pixels at which one stared for hours. Alternating and direct currents flowed like clockwork. They say that place has changed little since left.

[REDACTED]

---

Mark Weiss wrote: I picked up Brathwaite's example of Frost (an Iowan, as I remember, who moved to New England when he was 40--but my memory may be faulty) because it seemed to me to demonstrate the absurdity of any easy one to one correspondence. I'm still curious what, if anything, Brathwaite meant.

By the way, the rural New England of Frost's day was, and in many places still is, a landscape of failing, rusty milltowns and farms gone back to unkempt, untended second-growth forest.

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556. **Douglas Barbour**

***Re: Brathwaite/Frost/shapeofthepoem etc***

*Wed 22 Jan 1997*

---

Well, Mark Weiss, I do think that revision is a hoot! (& I'd never ever suspect you of being involved beyond your scholarly exegesis). Yet, I have to wonder if there isn't some way to discuss at least some aspects of the questions hovering about this thread.

I don't know that it enters in any direct way my poetry, but I do think that growing up on the Canadian prairies had some kind of effect on my perceptions. There's not much obvious change there, so you tend to recognize minimal shifts. Does this have something to do with the music, the art, & some of the writing I can connect with? I'm not sure how, exactly, but I do think there's something happening in my responses that could be said to derive from the early experience of a particular landscape...

=====

Douglas Barbour

Department of English

University of Alberta

Edmonton Alberta T6G 2E5

[REDACTED] FAX: [REDACTED]

H: [REDACTED]

in the rooms you live in

other people's books line your shelves

bpNichol

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557. **maria damon**

***Re: Tam Tam the second***

*Wed 22 Jan 1997*

---

oh yeah, thanks for the info on TamTam: looks exciting and tres worthwhile--md

In message <v01540b02af0af8471276@[207.211.61.28]> UB Poetics discussion group

writes:

> >P.S. I like Guy Debord as well...have only read the helpful & always current

> >"Society of the Spectacle" and "Panegyric" (why '68 'failed')in

> >translation...all the best, Tosh, for future publications

>

>

>

> Thank you for your good wishes, I need them!

>

> Tosh Berman

> TamTam Books

>

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558. **Miekal And**

***greener Pastures***

*Wed 22 Jan 1997*

---

david:

if you put Dreamtime Village on your itinerary I'll cook you some of my favorite indian dishes, say chicken coconut curry, some onion bread & some tempura (which I forget the indian name of, maybe pakora) with some tamarind dipping sauce & even make it without the hot. your reading would be well attended by chickens, ducks, goats & we might even be able to stir up a few humans. if nothing else we could get maria to drive down from the cities.

miekal who will venture to say his sexual preference is straight & poly

--

@##@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#

Dreamtime Village website: <http://net22.com/dreamtime>

QAZINGULAZA: And/Was/Wakest website:

<http://net22.com/qazingulaza>

e-mail for DT & And/Was: [REDACTED]

559. **maria damon**

**Re: POETICS Digest - 18 Jan 1997 to 19 Jan 1997**

Wed 22 Jan 1997

---

last spring, kyle, we had a resoundingly contentious discussion about geo-sociopsychology, with much defending and complaining about the midwest (i was one of the complainers, being a new englander first and then 7 yrs in califor-nia). you can revisit those lively debates thru the epc digest. this time around sounds more generous and nuanced, and more poetix-related, but i may sit this round out cuz i was so active in the last one.--md

In message <[REDACTED]> UB Poetics  
discussion group writes:

> I think that the landscape in which one grows up certainly affects  
> the way one THINKS and perceives things. As for as affecting how one  
> writes, I suppose  
> this line of thought could be pursued. I'm a thorough East Coaster  
> (Pennsylvanian, to be exact),  
> and so KNOW dense forests, trees, hills, valleys, modest mountains  
> (Appalachians) an ocean, beach sand, lakes etc. I would like to think  
> that somehow my thoughts are WOODED or shaded, or something  
> irreplaceable about forests, hills, valleys. There is a certain  
> built-in apprehension in living in a place where you can't always see the  
> horizon, or can't see what's ahead of you 100 yards, or what's over the  
> hill, around the bend, because some feature of the landscape is  
> blocking your view, and so inherently extending your expectation or  
> patience of what the "land" will reveal or give you (this could relate to  
> Lacan's "fort-das" stage (far-near) of child development where the kid can  
> throw and retrieve a toy, showing that she is learning/exploring to cope  
> with separation and the coexisting fear/anxiety and pleasure that it  
> produces.  
> On the other hand, when I stayed a few nights in Tucson on the  
> mandatory road trip across the country, I was keenly aware of the  
> landscape and how it was VERY ALIEN to me, being from ANOTHER PLACE.  
It  
> was ALL SAND. I was mesmerized. Sand and cactus, mostly the stunning  
> Seguarros (the classic cactus shape) 15' to 25'! To an East Coaster this  
> was incredible, being in the presence of what seemed like vigilant  
> guardians. I was also confused by the  
> washes, river beds that are dry most of the year until the rainy season  
> fills them. I thought they were ugly, scars in the land, in the middle



> of the town.  
> There was virtually NOTHING to block the view--this is what I noticed  
> first. I felt naked, like something had been stripped away from my  
> mind. I also felt disoriented, because of the lack of geographical  
> features, or my ignorance of the knowledge of them or how to READ them  
> or lack of experience with them. I started thinking about how growing up  
> in this exposed environment would affect the mind and perceptions. Would  
> it tend to make people more unguarded, more accepting of what they know  
> and what they have? I have noticed a tendency in  
> people of the midwest to be more unassuming then East Coasters. I wonder  
> if someone from the Southwest has a clearer perception of things  
> (whatever that means),  
> because of this clarity in the environment. Of course this sounds like a  
> silly overgeneralization, but there may be some truth in it. Any  
> geosociologists/psychologists in the house?  
>  
> Kyle Conner  
>

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560. **maria damon**

***Re: Take A Letter, Maria***

*Wed 22 Jan 1997*

---

you are quite rite, aldon, i left out the initial A. it's an interesting and benignly easy read (no high theory, no "difficult" poetry). c.l. dellums (ron's father?) was a key player. randolph was not himself a porter, but a high-profile socialist-oriented "race man" imported to help create a union. there was tension between him and some of the porters involved in the organizing drive (because he wasn't a porter, among other reasons, also, his seat was NYC which took a sometimes belittling attitude toward other equally activist chapters like oakland and especially chicago), but also a lot of cooperation and mutually supportive strategizing. its esp interesting cuz right now my U is ina union drive so i'm learning a bit about the whole concept of "strategy," which is foreign to my nature.--md

In message <[REDACTED]> UB Poetics

discussion group writes:

> Actually, I think it's A. Philip Randolph, unless you're reading about a  
> nother Philip all together --  
>  
> seriously, though -- I happen at this very moment to be reading an old  
> bio. of Randolph, and would love to compare notes with you on the book  
> you're reading --

>  
>  
> AND EVERYBODY -- in the PBS American Experience I watched last night,  
> titled "You Don't Have to Ride Jim Crow," the reunited FOR freedom riders  
> recollected a respite when they visited Black Mountain College in the  
> midst of their battles to integrate the bus lines of the South -- this  
> around 1947 -- would like to learn MUCH more of this --  
>

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561. **maria damon**  
***Re: Miller or Maya?***

*Wed 22 Jan 1997*

---

aldon rites:

> Not much to choose between there --  
>  
> But, to judge from this 1957 photo I'm looking at (NY World Telegram),  
> Angelou was probably a much better night club entertainer than Williams  
> -- She's bare foot in the photo -- is that a touch of calypso  
> authenticity, or a sign of her past in Stamps -- Was she, as is reported,  
> the best calypso singer ever to have come from Arkansas?  
>

to be fair, and stephen vincent already posted on this, angelou's main shtick is not being a poet; she's a public intellectual of a less academic stripe than cornel west etc, but she has combined an acting career with activism, and has written a series of autobiographies that were mainstay reading for many way before her current incarnation as inaugural poet #1.

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562. **Aldon L. Nielsen**  
***Re: The Blacks***

*Wed 22 Jan 1997*

---

Not just Angelou -- the American cast of "The Blacks" (as it was billed here) included the majority of the black American actors who would go on to become known for their accomplishments on the screen in later years -- It was, by all accounts, an astonishing production -- I have seen production stills -- does anybody know if any kind of recording was ever made of that cast --

and even Angelou's prose is more interesting than those poems --

by the way, here is the unrevised first line of Miller Williams's poem, retrieved from his wastebasket:

"We xerox America."

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563. **Miekal And**  
***Re: greener Pastures***

Wed 22 Jan 1997

---

DS wrote:

>

> >

> >miekal who will venture to say his sexual preference is straight & poly

>

> as in poly - ester, - thene, - vocal, - andry, - chromatic, - dactic, -

> nesian, - tonal, - pod????

>

> dan???

& to that I would add - amorous & -morphous

& recipes: we have a great recipe at dreamtime for homeopathic text poisoning!

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564. **amato**  
***Re: Frost: shave of the poem***

Wed 22 Jan 1997

---

just reading carolyn heilbrun's new bio. of gloria steinem: \_the education of a woman: the life of gloria steinem\_... most def. worth reading, folks...

from the intro, which i think speaks to this question of place, person & memory:

"To compare Steinem's childhood with Charles Dickens's is to recognize a phenomenon common to both, and probably common to many. The months -- they amounted to less than a year -- that Dickens spent in a blacking factory reverberated throughout his life like a childhood assault, which indeed for him they were. As an adult he could hardly bring himself to speak of that experience, even to his closest friends; he was able only to transform it into the childhood adventures of his various characters. Steinem's Toledo, Ohio, years -- 1944-1951 -- were Dickens's blacking factory. But, living in a different time, she could speak of them, provided they could be encapsulated in entertaining anecdotes; fearing the danger it might hold, she walled off the pain of that time until she turned fifty. For her, Toledo explained everything, as for Dickens the blacking factory months explained everything." (xxiii-xxiv)

i rather like this notion, that a particular period of one's life, lived wherever or however, becomes a formative 'event' (kali may still be out there---her book on formative traumatic events, *\_worlds of hurt\_*, certainly relevant here)... it esp. appeals to me after having spent three years myself working out such intensities, for a period of roughly eight years... yes, landscape can be a major factor---constructed, certainly, i'll hedge on the cognitive "view"... anyway, melville's whaling adventures (a year and a half?) another example, but surely there are numerous authors whose work reveals a preoccupation with a specific portion of their lives...

best,

joe

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---

565. **Christopher Reiner**

***Toilet Pastures***

*Wed 22 Jan 1997*

---

From yesterday's Daily Variety (line breaks courtesy of my computer):

W.C. Fields Confounds Egypt's Censors

By Peter Warg

CAIRO (Variety) - Brush up your English or find a new job, Egyptian film censors and translators are being told.

The warning comes after a U.S. picture's reference to comedian W.C. Fields was translated as "toilet pastures," leaving viewers who could follow only the Arabic subtitles wondering what in the world the characters were talking about.

In another American film, "the computer is down" was rendered in the Arabic subtitle as "the computer is in the basement." Unfortunately, the scene made it clear that the computer in question was on an upper floor of a high-rise office building.

Though the subtitlers and censors were subjected to language exams before their hiring, Dr. Gaber al Asfour, undersecretary at the Ministry of Culture, has ordered retesting. Those not passing muster will be dismissed, al Asfour says.

In Egypt, foreign films screened in theaters or broadcast on TV are subtitled, not dubbed. And when it comes to cutting those pictures, censors look for scenes of sex or violence to snip rather than obscene dialogue.

Thus when the Vietnam war epic "The Deer Hunter" was recently shown on Egypt's national TV, the picture's steady flow of vulgarities was left intact; only violent scenes were snipped. The movie's swearing was either not translated, or else the words were bowdlerized. "Go f--- yourself!" was rendered as "you're not nice."

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## 566. **Miekal And** *crossmedia beliefware*

Wed 22 Jan 1997

---

one of my favorite all time topics was mentioned in passing the other day but Ive lost the note so I cant quote it. but it has been the origin of much whimsy & wonder to me since the very beginning of my adventures in culturefuck many years ago. simply put, "why is it often the case that artists & writers who very capably experiment & stretch boundaries in their chosen idiom often have very mainstream tastes in other media." while the current music listening thread is certainly not indicative of anyone's complete musical diet, I do have the feeling that there are many here whose taste in dance, music, theatre, 2 & 3 dimensional, installation, performance art & film is not consistent with their interest for the writers of this list...

one of the funniest examples I can think of is once Lyx & I attended a performance by George Quasha & Chuck Stein in Milwaukee, I believe put on by the incredible Woodland Patterns (or were they still called Boox/Books at this time?) The boys got up & blew us away with some sound poetry pieces that were some of the most aural sonics I had heard at that time. When they were done some band came on & played Beatles covers. As I remember we were provoked to a bit of poetic terrorism, but that's another story.

Miekal who wonders why poets of all people cant spell his name right or spell x e x o x i a l correctly.

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567. **Matthias Regan**

**Re: POETICS Dig: Brathwaite/Frost/it's wonderful**

Wed 22 Jan 1997

---

I agree completely:

*It's wonderful how thoroughly one can be misunderstood, even on simple matters.*

More generally, I apologize for a serious error in my message of the same title yesterday: Hill's book is Canaan.

*Brathwaite is reported as saying that the "shape" of our poems is a consequence of the "shape" of our childhood landscape. I have no idea what this means, and perhaps this was a casual and careless comment of the kind we all make in conversation--the testing of an idea not worth pursuing. But I respect the man far too much to imagine that he means as a native of a small island he should be expected to write in small, isolate lines or breath-groups, whereas...*

Actually I did not say this, I said that Donald Davie (or someone) suggested that the physical shape of his poems mimicked the "shape" of the natural landscape in which they were written. I was careful not to apply this directly to Brathwaite; nor did I "expect" him to write in any particular way; at the same time, Davie's possibly colonizing and undoubtedly rather condescending (to the circumstances of the N. American poets mentioned) sense of "shape-of-the-land should appear in shape-of-the-verse" might not necessarily be unknown to Brathwaite. I was, perhaps naively, attempting to add a facet to the observations, not to smash them. Perhaps as you say, Mark Weiss, the idea was never worth pursuing.

Here is a poem by Geoffrey Hill from the above-mentioned book. It is partially in response to the Parliament selling a public graveyard to a private buyer.

To The High Court of Parliament (November 1994)

Where's probity in this --  
                    the slither-frisk  
to lordship of a kind  
as rats to a bird-table?

England -- now of genius  
                    the eidolon --  
unsubstantial yet voiding  
substance like quicklime;

Privatize to the dead  
her memory:

let her wounds weep  
into the lens of oblivion.

Matthias, the  
"patently absurd"

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568. **Mark Weiss**

***Re: Frost: shave of the poem***

*Wed 22 Jan 1997*

---

Thanks for the corrective on Frost bio.

At 09:46 AM 1/22/97 EST, you wrote:

>Frost's folks were Easterners. The family moved to San Francisco when Bobby was

>still very young. Then his dad died. He and his mom (he then being about 11

>years old) moved to New Hampshire and he graduated from a high school in

>Lawrence MA (which, despite being a failed rusty milltown today--rusty, that

>is, when it is not in flames) was a very thriving industrial town--Frost

>graduated from high school there twenty years before one of the most famous

>strikes in the country took place under the leadership of the Wobblies.

>

>Anyway, he wrote, farmed and taught school then left with HIS family for

>England just before he turned forty. In England he wrestled with Ezra Pound;

a

>friendly activity among manly poets of their day.

>

>Then he came back to the States, became an institutionalized cracker-barrel

>poet, and won a lot Big Prizes, and died at 88.

>

>Landscapes and poem shapes (polka dots and moonbeams) all have a connection in

>poetry but I don't believe that one's childhood has very much to do with it,

>unless say, a poet grows up in a landscape battered by war, or some other

>situation that leaves indelible marks on the psyche.

>

>I grew up in a land of tri-colored pixels at which one stared for hours.

>Alternating and direct currents flowed like clockwork. They say that place has

>changed little since left.

>

> [REDACTED]

>

> \_\_\_\_\_  
>  
>Mark Weiss wrote:  
> I picked up Brathwaite's example of Frost (an Iowan, as I remember, who moved  
>to New  
>England when he was 40--but my memory may be faulty) because it seemed to me  
>to demonstrate the absurdity of any easy one to one correspondence.  
>I'm still curious what, if anything, Brathwaite meant.  
>  
>By the way, the rural New England of Frost's day was, and in many places  
>still is, a landscape of failing, rusty milltowns and farms gone back to  
>unkempt, untended second-growth forest.  
>  
>

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569. **henry**

***Re: Frost: shave of the poem***

*Wed 22 Jan 1997*

---

On Wed, 22 Jan 1997 09:46:28 EST <[REDACTED]> said:

>  
>I grew up in a land of tri-colored pixels at which one stared for hours.  
>Alternating and direct currents flowed like clockwork. They say that place has  
>changed little since left.

All you so-called would-be cowboy poets - Bonanza's still on, on some channels.  
heh heh.

- Jack Spandrift, "the hard-drinkin, tough-talkin po-yeti from Brainerd & Dern-  
bard & thereabouts"

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570. **David Bromige**

***Shape/shape/Frost/N England***

*Wed 22 Jan 1997*

---

Frost started out in california, as i recall the norton saying before I dropped it from an 18th storey window into a deep sewage pond. But his poem "Stopping by Woods" was written to be sung to a melody later used for the song "Hernando's Hideaway" from the Broadway show "Lost in DB's Memory Bank." The Latin beat of this tune reveal Frost's true colors. Hope this clarifies. db.



571. **Miekal And**  
*address & hours of great bookstore*

Wed 22 Jan 1997

---

KENT JOHNSON wrote:

>

> Aha! I got you here, mikael! It's Woodland Pattern, with no "s". But  
> seriously, Karl Gartung and Anne Kingsbury's place has been for many  
> years one of the great venues in the country for new poetry and  
> music. One of the finest performance series in the country (and if  
> you write them, they'll send you their beautifully produced  
> schedules and promo broadsides), and surely one of the finest  
> collections of small press poetry anywhere. I once lived around the  
> corner from this magical place--I'm sure Miekal would agree with my  
> suggestion that anyone within a few hundred miles take a weekend  
> sometime to visit! I'll post the address tomorrow, or why don't you,  
> Miekal, if you've got it handy.

>

> Kent

Woodland Pattern  
720 E. Locust St.  
Milwaukee, WI 53212  
[REDACTED]

Their hours are:

Tuesday - Friday 12-8

Sat/Sun 12-5

Their activities in promoting the experimental arts is unparalleled in the mid-west. I believe they have been around for 20 years, & when ever Lyx & I are weary of all the time we donate to Xexoxial or Dreamtime we think of the unbelievable commitment that Karl & Anne have made to the midwest cultural scene. I first became familiar with a lot of the folks on this list in the early 80s thru bookbuying binges there. Where else can you find a first edition Bob Cobbing with the original cover price?

M I E K A L who wonders  
why poets of all people cant  
spell his name right  
or spell  
x e x o x i a l  
correctly.

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572. **Miekal And**  
***Taproot?***

*Wed 22 Jan 1997*

---

Luigi,

Malok is here visiting & is wondering what of the next Taproot. Whens it coming out (talk about sexual preference!)?

mA

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573. **David Bromige**  
***'TOILET PASTURES'***

*Wed 22 Jan 1997*

---

Thanks for yr posting, Chris. reminds me of the idiom "out of sight, out of mind" becoming via translation into whatever other tongue, "invisible lunatic."

Before I "got" it, I was speculating that the phrase you make yr "subject," had originally been "Twilight Pastures", or "Toilet Postures." The latter sounds more like Fields.

Praise be for the language that never sits still! db

re-Mikael And's suggestions for threads: I like to eat everything but spicy food gives me the most trouble.

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574. **David Bromige**  
***Addresses: Steve Evans/Jennifer Moxley***

*Wed 22 Jan 1997*

---

anyone having an e-ddress for either Steve or jennifer please backchannel or post thanks db.

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575. **pollet**  
***Backwoods Broadsides backlist***

*Wed 22 Jan 1997*

---

I've had a couple of requests to post the whole list of my Chaplet Series, so here goes. All available:

1. The Dandelion Sutras / Sylvester Pollet
2. Every Moment / John Wetterau
3. River Songs / Kathleen Lignell
4. The Memory of the Wound / Petr Mikes
5. Outside the Circle / Elizabeth Pollet
6. Mad Songs / Theodore Enslin
7. Songfables and Songflowers / Robert Desnos tr. Carl Little
8. Stem / David Gordon
9. LUCA / Rochelle Owens
10. Eight Songs and Meditations / Carl Rakosi
11. 13/17 / Bern Porter
12. The Empty Space / James Laughlin
13. A Baker's Dozen / Cid Corman
14. Postcard Poems / Jackson Mac Low
15. Road Side / Ronald Johnson
16. Nashvillanelle / George Economou
17. Jascha Heifetz / Anna Meek
18. Gangsta Flix / Dick Higgins
19. 22 Death Poems / Diane di Prima
20. Writing / Anne Tardos
21. Watchfulness / Peter O'Leary
22. a slice at that / Anne Waldman
23. Jasmine & Thunder / Andrew Schelling
24. Others' Lines / David Giannini
25. A Wind Off The Sea / Lane Dunlop

Subscriptions \$10 yr, 8 issues ppd. Back issues \$1 ppd. Canadian bills are ok--add a few for exchange & extra postage. Come to think of it, French or Italian bills ok too. Somebody sent me Yen though, & I just sent them on to Corman in Kyoto--he's always broke.

Sylvester Pollet  
Backwoods Broadsides  
RR 5 Box 3630  
Ellsworth ME 04605-9529  
USA

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576. **David Bromige**

***Toilet Pastures***

*Wed 22 Jan 1997*

---

george bowering has kindly backchanneled me (merci pour ca, georges) to point out a possible ambiguity in my footnote, concerning food and sex. i was

only referring to food, and my comment anticipates a 22-city tour during which i expect a number of listmembers to be taking me out to dinner. plans for this are already afoot and should be complete by the next century. I do look fwd to reading about other people's sexual preferences (well, except for yours, george) but as for my own, to paraphrase lisa robertson's terrific poem "The Device" (Hole #6), I choose not to speak about them. hope this clears matters up before any harm is done. db.

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577. **DS**

**Re: The Blacks**

Wed 22 Jan 1997

---

contrasts interestingly with poets in NZ who have been known to say "we xerox zebras"

*by the way, here is the unrevised first line of Miller Williams's poem,  
retrieved from his wastebasket:*

"We xerox America."

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578. **David Bromige**

**slepign**

Wed 22 Jan 1997

---

i dotn nkwo miekal wyh, tbu tpeso rea tonriousyl ousyl lepersls. as tish stil  
rbase uot. rplnasleroy, i (got that one ok!) ttrabiu et it ot troepy enigb a knid of  
phemorticala lixedia verided ni prat rofm terilal if undognosed lixsidea. hwat  
do theros knith?

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579. **maria damon**

**Re: shapeofthepoem til may 68**

Wed 22 Jan 1997

---

> miekal

>

> who wonders now that we know what everyone is wearing & what they are

> reading & listening to, all that's left is sexual preference & favorite

> foods.

>

i never met a dairy product i didn't like, but beyond that, breadpudding w/  
whipped cream, anything w/ whipped cream, rice and beans, organic baby  
greens,  
crusty sourdough bread, les garçons.

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580. **maria damon**

**Re: shapeofthepoem til may 68**

Wed 22 Jan 1997

---

> miekal

>

> who wonders now that we know what everyone is wearing & what they are

> reading & listening to, all that's left is sexual preference & favorite

> foods.

>

i forgot most impt moi-meme

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581. **DS**

**Re: greener Pastures**

Wed 22 Jan 1997

---

*miekal who will venture to say his sexual preference is straight & poly*

as in poly - ester, - thene, - vocal, - andry, - chromatic, - dactic, - nesian, - tonal,  
- pod????

dan???

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582. **Brian Carpenter**

**Re: Elmslie in Seattle**

Wed 22 Jan 1997

---

On Mon, 20 Jan 1997, Herb Levy wrote:

*George & others,*

*So you don't hear about it too late this time, Kenward Elmslie's reading as  
part of the Rendezvous reading series in Seattle next week, January 28, at  
New City Theater on the corner of 11th Av & Olive Street on Capitol Hill.*

*I don't know what time it starts, but I'll be back in time to hear it.*

*Perhaps one of the many Seattle lurkers can post some more information on  
this. (I don't think we're all out of town.)*

Just called up New City. The reading begins at 8 (doors open 7:30), and will be \$5. The man I talked to also mentioned that they are trying to arrange a reading in Vancouver as well but was not sure about it yet. Dats the scoop.

Tan corduroys, oversized mauve t-shirt (but a tasteful mauve), scuffed-up gen u wine combat boots (my only fully waterproof footwear), black-felt outbackish cowboy hat to keep my head dry from cumulo-nimbus.

Lastly, Lisa Gerrard's \_The Mirror Pool\_ to clear the head, Praxis' \_Sacrifist\_ to clear out the head, and Material's \_Hallucination Engine\_ to muddy it up again.

Salud--

Brian (who wonders if this wardrobe info craze will lead to such things as recipe swapping and gardening tips--I do recall mention of gardenia)

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583. **Don Cheney**

**Re: slepign**

Wed 22 Jan 1997

---

Don Cheney writes:

i doubt the new york knicks work overtime miekal with to be announced and pasta with pesto reeking tonsilitisly lousy (lepers on saturday night live!). as tish still bases your overtime. on your rhinoplasty, i (got that one ok!) traded your butt in and out of entropy and in and in of pharmacology lexia truth isn't prats barking territorially if undiagnosed dyslexia. has ways to dot the roses with knives?

David Bromige wrote:

*i dotn nkwo miekal wyh, tbu tpeso rea tonriousyl ousyl lepersls. as tish stil rbase uot. rplnasleroy, i (got that one ok!) ttrabiu et ot troepy enigb a knid of phemorticala lixsedia verided ni prat rofm terilal if undognosed lixsidea. hwat do theros knith?*

---

Don Cheney -- [REDACTED] --

<http://www.geocities.com/Paris/5791/main.html>

---

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584. **KYLE CONNER/LRC-CAHS**

***Re: AWP Convention***

*Wed 22 Jan 1997*

---

Does anyone know anything about the upcoming AWP convention in Washington D.C., like when exactly it is? I haven't yet been able to get my hands on a current AWP newsletter. I went to the convention two years ago in Pittsburgh where Gerry Stern and Jack Gilbert read. This was my introduction to Gilbert, who is someone who is greatly underread, I think. Anyway, I had a good time amid all the hoopla (even machine tool conventions could be fun, I think). Anywhere where there's a lot of people talking about poetry is bound to be stimulating in some way.

Kyle

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585. **Rachel Loden**

***how to proceed (was Re: The Blacks)***

*Wed 22 Jan 1997*

---

Aldon L. Nielsen wrote:

>

> Not just Angelou -- the American cast of "The Blacks" (as it was billed  
> here) included the majority of the black American actors who would go on  
> to become known for their accomplishments on the screen in later years --  
> It was, by all accounts, an astonishing production -- I have seen  
> production stills --

One of those stills is on the cover of *Evergreen Review* No. 19 (price: \$1). Issue includes "How to Proceed in the Arts," by Frank O'Hara and Larry Rivers, with this advice on sexual preferences:

1. Empty yourself of everything. 2. Think of faraway things. 3. It is 12:00. Pick up the adult and throw it out of bed. Work should be done at your leisure, you know, only when there is nothing else to do. If anyone is in bed with you, they should be told to leave. You cannot work with someone there.

Rachel Loden

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586. **robert drake**

***Re: Taproot?***

Wed 22 Jan 1997

---

Luigi,

*Malok is here visiting & is wondering what of the next Taproot. Whens it coming out (talk about sexual preference!)?*

mA

ahey, mykhol & maylock!

later, allways later... i am i ass-embling 'nother TRR even now, will be again a double to make up fr lost times, had dreamed ov having it out this month (but that was 2 months ago), but well underway, hopin th layout coincides w/ a influx of money but sometime Real Soon Now... seriously, w.in thee month. greetings to both ov yall, and well wiches...

lbd

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587. **David Bromige**

***toilet pastures***

Wed 22 Jan 1997

---

ah. . .the witching hour approaches. . . and the west coasters bring their insomnia to the list, while the east sleeps swaddled in a bright mantle of snow. . . george, are you sure that wasnt you i was communicating sexual preferences with? . . . then who the hell was it? . . i think "it happened in peekskill" rachel knows where you left yr "shropshire lad" necktie. . .ah, "and down in lovely muck i lay.". .its as good as "Ab.Fab." : straight Id. . . These hidden places where we congregate in our pjs: hernando's hideaway, the love shack, and remember green door, whats that secret yr keeping? (by the time i got to telegraph ave,that door had been painted black.. . and then we were shown what someone thot was behind the green door and the mystery vanished ). . .like the Georgia, george, in our novel . . .like the Hotel Sylvia in "Who is Sylvia?". . . like the list at the witching hour . . as the rain sluices the imperium into the ocean. . .leaving only our corny taste in music to paste upon distance

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588. **Stephen Cope**  
***Evora, Cape Verde, Music***  
*Wed 22 Jan 1997*

---

Great to see Cesaria Evora's name come up in this context -- I'd suggest looking into Amandio Cabral also: he'd be hard to escape in a serious discussion of Cape Verdean music. Evora's interpreted a number of his compositions, many of which are of a poetic value equal their musical achievement. His lp's are hard to come by these days, but a collection has been released on disc by Lusafrika (a Parisian label that releases mostly music from Cape Verde, Angola, Senegal, and the environs of Lusophone (sp?) Africa), distributed by Stern's in New York. Also recommended: Saozinha's interpretations of Eugenio Tavares' poems, on a Brockton, Mass. label operated by (and named after) the Mendez Brothers (Ramiro Mendez has written a number of Evora's pieces and performs on some of her earlier recordings). Tavares began writing in the late nineteenth century in Cape Verde, where he also published a journal called "Cartas Caboverdeanas," that included various political (in addition to poetic) writings. He's considered a major figure in Cape Verdean letters, devoted unequivocally, as the liner notes put it, "to the cult of the Portuguese language."

Speaking of such things: Jayne Cortez' recent recording with the Firespitters is out - the poetry is, of course, worth it alone, but there's an extraordinary cut featuring a Mandingo vocalist and some Mandingo musicians that's been a soundtrack for much of my thought lately...

Best to all,

Stephen Cope

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589. **Bradford J Senning**  
***Re: Shape/shape/Frost/N England***  
*Wed 22 Jan 1997*

---

On Wed, 22 Jan 1997, David Bromige wrote:

> Frost started out in California, as I recall the Norton saying before I  
> dropped it from an 18th storey window into a deep sewage pond. But his  
poem  
> "Stopping by Woods" was written to be sung to a melody later used for the  
> song "Hernando's Hideaway" from the Broadway show "Lost in DB's Memory  
> Bank." The Latin beat of this tune reveals Frost's true colors. Hope this  
> clarifies. db.  
>

That "Broadway show" was/is The Pajama Game ... fyi

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590. **Mark Weiss**

**Re: greener Pastures**

Thu 23 Jan 1997

---

-wog, -ana, -bius (back to the pastoral)

At 05:46 PM 1/22/97 +0100, you wrote:

>DS wrote:

>>

>> >

>> >miekal who will venture to say his sexual preference is straight & poly

>>

>> as in poly - ester, - thene, - vocal, - andry, - chromatic, - dactic, -

>> nesian, - tonal, - pod????

>>

>> dan???

>

>& to that I would add - amorous & -morphous

>

>& recipes: we have a great recipe at dreamtime for homeopathic text

>poisoning!

>

>

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591. **George Bowering**

**Re: Shape/shape/Frost/N England**

Thu 23 Jan 1997

---

*Frost started out in california, as i recall the norton saying before I dropped it from an 18th storey window into a deep sewage pond. But his poem "Stopping by Woods" was written to be sung to a melody later used for the song "Hernando's Hideaway" from the Broadway show "Lost in DB's Memory Bank." The Latin beat of this tune reveal Frost's true colors. Hope this clarifies. db.*

Yep, there was a rush of poets who were writing lyrics for that song. Another was A.E. Housman's poem (what was the title?) that includes

Oh I have Been to Ludlow Fair  
and left my necktie who knows where

etc

George Bowering.

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

fax: [REDACTED]

e-mail: [REDACTED]

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592. **George Bowering**

***Re: Toilet Pastures***

*Thu 23 Jan 1997*

---

I would like to have it go on record that I have not communicated with David Bromige about sexual preferences at any time.

Neither have we discussed Michael Hamburger or X.J. Kennedy.

George Bowering.

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

fax: [REDACTED]

e-mail: [REDACTED]

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593. **Tom Beard**

***Re: shapeofthepoem til may 68***

*Thu 23 Jan 1997*

---

*, but I do think there's something happening in my responses that could be said to derive from the early experience of a particular landscape...*

*I favor the direction the lettrists & situationists went with translating topography to text with all their many notions of psychogeography & the drift. & in particular (being a visualpoet & all) how much of the creative work became maps of typography.*

This reminds me of an early poem by Michele Leggott ('Easter Island' I think), with the topography of the Pacific being translated into the typography of long, expansive lines. I seem to remember that editors had great problems with it, either trying to squish it down to 8 points or setting it sideways in their journals

and anthologies. Her first collection solved the problem by being set in a square format - a pattern that she has followed in subsequent books. The other NZers on the list would know Michele better than I, so correct me if I've got it wrong.

I'm spending more time now thinking about landscape and its effects upon one's thought processes - including poetry - since I'll soon be moving back to Wellington after 2 1/2 years in Auckland. Just driving along the motorways I start to notice the unique features of the place - why has it never seemed strange to me that I drive through a mangrove swamp to get to work?

Much of my writing when I lived in Wellington was affected by the landscape and (particularly) weather, though rarely consciously so. It's a place that forces one to notice the environment, even for someone like me who thinks that 'the great outdoors' means 'al fresco'. And working as a meteorologist has given me a certain mode of attention - weather imagery is common enough in poetry, I suppose, but in retrospect I was surprised to see just how much I used.

My childhood landscape, the 'Constable Country' of semi-rural Essex, is also constantly present within me. The woods, pitiful remnants that they are, seemed like ancient mystery to a 6-year-old, and were given an extra edge by parental warnings to avoid the WWII bomb craters that dotted the forest floor. Perhaps this is one of the reasons that I am so attracted to Geoffrey Hill's poetry - 'Mercian Hymns' certainly resonated with that early sense of place.

*miekal*

*who wonders now that we know what everyone is wearing & what they are reading & listening to, all that's left is sexual preference & favorite foods.*

Well, favourite foods include honeyed olives, Parmiggiano Reggiano, manuka-smoked salmon with sour cream, rare venison with blueberry sauce, and strawberries injected with Cointreau; served with aged Riesling, Pinot Grigio, Kumeu River Chardonnay, a rich Merlot, and Veuve Clicquot demi-sec, respectively. But more often than not I settle for a quarter pounder combo with sprite.

My sexual preference is for (female) Bulgarian poets, which understandably narrows the range a bit.

Tom Beard,

(currently wearing an ill-judged and eponymous goatee, which I had hoped would make me look like Ethan Hawke, but am afraid might make me look more like Bud Bundy)

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Dreamtime Village website: <http://net22.com/dreamtime>  
QAZINGULAZA: And/Was/Wakest website:  
<http://net22.com/qazingulaza>  
e-mail for DT & And/Was: [REDACTED]

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597. **Ken Edwards**  
***crime & punishment***

*Thu 23 Jan 1997*

---

"B asks what the crime is... Next, we must ask what the sentence is.

Duane Davis"

The sentence is a piece of writing that starts with a capital letter and ends with a full stop (or not)

and Stephen Vincent said " Dyer is English - and tho the language is driven, compelling, there's a suspicion of the English exclusive obsession with the exotic detail/circumstances of the lives and the art."

That writer's name is Geoff, not George Dyer. Some of us Brits are capable of listening to the musics without romanticising the lives, you know. However, we're usually too reticent to tell folks what we're wearing.

Ken Edwards

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598. **Miekal And**  
***Re: CUPichuLAYshun***

*Thu 23 Jan 1997*

---

Ron Silliman wrote:

| *who wonders why Miekal thinks poets can spell*

the new sentence breeds  
breeds other words thot there already  
already spelled one way once  
once anaphora persists  
persists the anagram  
anagram the  
the new sentence breeds

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599. **Robert Archambeau**

**Re: Landscapes, poetry etc.**

Thu 23 Jan 1997

---

*I feel that my work is more responsive to the urban surround. That certainly has something to do with having lived for half a year in Sao Paulo, 9 years in Boston, six months in Denver--all of them in rather gritty parts of town. But more I think with the fact that social & cultural experience, for me, seem more embedded in post-industrial urban rust. The jagged apartness, that I feel in our culture, which gets involved a lot with the formal choices I make, seems much like the feel of edgy city jumpiness those places can have.*

What fascinates me is the way that the kind of urban experience Mark finds essential to his poetry has only been considered "poetic" experience since, say, Whitman. I recall Robert Pinsky giving a talk in which he said that it took Baudelaire to make the city a subject with which poets were comfortable -- now many poets seem to turn to "post-industrial urban rust" as readily as poets turned to (and sentimentalized) rough rural scenes in the wake of Wordsworth. What I wonder is this: who has made our suburbs, in all their atomization and occasional tackiness, into the dominant landscapes of poetic imaginations? How have suburban experiences of space shaped poetic perception? (I'm jumping into this thread mid-stream, so if this has been covered, just backchannel me the posts). As one who just months ago was uprooted from his beloved Chicago to land (against all my expectations) in the suburbs, I really do want to know.

Robert Archambeau

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600. **Brigham Taylor**

**Hernando Houseman**

Thu 23 Jan 1997

---

The poem that includes the lines

Oh I have been to Ludlow Fair  
And left my necktie God knows where

is "Terence, This is Stupid Stuff" from A Shropshire Lad

Brigham Taylor

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601. **Robert Archambeau**

***Re: Landscapes, poetry etc.***

Thu 23 Jan 1997

---

Two Very Academic Theses of My Own Devising

to be nailed to the doors of the nearest cathedral or writing program:

Thesis One:

To sentimentalize the city and to denigrate suburbia and aesthetics conditioned by suburban experience is, in a time of migration to the suburbs, inherently a conservative position. It is analagous to the sentimentalizing or aestheticizing of rural landscapes in Romantic poetry, with its accompanying denigration (as spittitually bankrupt) of the cities to which so many people were migrating. In short, the aestheticizing of the city represents a failure to encompass new landscapes and new experiences.

Thesis Two:

To aestheticize or sentimentalize suburban experience and to denigrate by implication the potential to make art out of urban experience is to make an art complicit with the dominant economic forces that have created those suburbs. To make an art that insists on, or relies on, the diversity and richness of urban experience is to resist, in the realm of representation, these forces.

Assignment:

Believe both of the above. Or write a 1000 word essay pointing out the internal contradictions and blindspots of either thesis.

An accompanying set of study questions, and an annotated instructor's edition, are available for \$49.95.

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602. **Tom Beard**

***Re: Landscapes, poetry etc.***

Thu 23 Jan 1997

---

Mark Prejsnar wrote:

*.. I'm fascinated that rural & suburban  
physical landscapes have been mentioned, more than urban contexts.*

..*[snip]*..

*social & cultural experience, for me, seem more embedded in  
post-industrial urban rust. The jagged apartness, that I feel in our  
culture, which gets involved a lot with the formal choices I make, seems  
much like the feel of edgy city jumpiness those places can have.*



That 'edgy city jumpiness' has had an effect upon me, too, in that I fiddled around for a while with a sequence I called 'Urban Songs'. NZ has very little urban culture, being enamored (especially in Auckland) of the suburban 'quarter-acre paradise', and even those of us who love the city tend to go home our city-fringe villas (Grey Lynn &c) at night, leaving the downtown streets to the street-sweeping trucks and a handful of investors in apartments. Any rust is swept away into industrial 'parks' - there's very little real 'grittiness' to our central cities (K road being about the only exception).

There is an urban feeling, but it seems to me only secondarily a physical landscape, and primarily a mental, electronic and semiotic one. We move into physical proximity, informational convenience and emotional distance with our fellow city-dwellers, and it's that combination of jumbled coexistence, rhizomatic linkage and 'jagged apartness' that seems to me an interesting (and even necessary?) source of formal choices for writing.

There's a strong movement in Wellington (mostly from Lower Hutt) to rehabilitate the suburbs as a site for poetry. They're reacting to Baxter's anti-suburban stance, and are trying to show that the suburbs aren't entirely dull and soulless - unfortunately, much of their poetry is exactly that.

I did make a conscious effort to avoid both Baxter's and the suburban poets' projects. Leigh Davis is about the only local poet I can think of who has written not so much 'about' as from the post-industrial city in an even-handed and open manner (unlike David Eggleton's wearying rants). I am ambivalent about the city (generic) - more so than when I started writing the sequence - but I have to acknowledge that feelings of exhilaration and soaring ambition go along with alienation and dislocation. The city is: a basement shop selling tapa cloths and web browsing; a rave in an art gallery; a motorway through mangroves; taking up coffee because hot chocolate isn't hip enough; exchanging URLs with strangers; and passionate discussions about which is the best carpark in town. Sometimes it hurts like hell, but I'd never live further than walking distance from the centre.

Tom Beard,  
Auckland/Wellington.

---

\_from\_ Urban Songs

a breath  
sharpens, nails draw  
a taut & dreamy  
logo—

feed me  
on image, \_talk  
to my machine\_, you  
could be client,  
                avatar  
or agent,  
I am motion,  
        motion's shadow  
takes me, sight  
unseen

—

raining through light, a face  
behind its smoke

                (a process  
glitters)

days when you can taste it—  
the glory of concrete, a serif's  
wink, signs that flicker  
                underfoot

nearly there, almost here

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603. **Robert Archambeau**  
***Re: Landscapes, poetry etc.***

Thu 23 Jan 1997

---

*"urban experience" has been a part of poetry back way farther than whitman! think of swift's "london," for example, or jane taylor's "A Pair" compairing a spoiled british lordling with a painfully poor mechanic in the city (~1801) or mary robinson's "City Scene" (both swift and robinson's poems, by the way, were quick pastiches of images, and, i believe, both were unrhymed). the restoration poets, at least r.h. lovelace and the earl of rochester, both had bleak london/city poems. and chaucer had some fine descriptions of london of his day in \_Canterbury Tales\_.*

*most of these poems had a jagged, bleak feel, especially the robinson and the swift.*

Sorry. Should have said it was Whitman (and others in the mid 19C) who made a \_celebratory\_ poetry about urban experience. Which seems to be something you agree with. One could find exceptions.

R.A.

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604. **Ron Silliman**

***Snowy Woods***

*Thu 23 Jan 1997*

---

Bob Frost was born on the 100 block of Eddy Street, San Francisco, back when the neighborhood right around there was still called St. Anne's Valley (named for a small lake that no longer exists right at the location of the Powell Street Bart Station only around 100 yards away)--really that whole area of Market Street between 5th & 7th streets used to be close to a swamp as late as the 1890s. Alice B. Toklas was born on the 900 block of O'Farrell (uphill side of the street--I think there's a multilayer parking garage there now), Isadora Duncan was born at 510 Taylor -- the only building of the three that still exists (and the only one also that is memorialized with a placque). The Hotel Wentley at the other end of the neighborhood (and from another era) is now the Polk-Sutter Apartments.

Here's one for Kevin & Dodie and you other San Francisco buffs, what president was Golden Gate Avenue named for?

All best,

Ron Silliman

who wonders why Miekal thinks poets can spell

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605. **GRAHAM W. FOUST**

***no address***

*Thu 23 Jan 1997*

---

sorry to post this to the whole list. can someone e-mail me the new address for no roses review?

danke,

Graham

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606. **Pierre Joris**

**Re: Marty Ehrlich**

Thu 23 Jan 1997

---

Tom Mandel wrote:

>

> Pierre Joris writes

>

> "& I'll under-underline the pleasure of listening to Zorn (Masada Live  
> playing right now as I type). My latest amour fou is for Marty Ehrlich  
> and the Dark Wood Ensemble's "Emergency Peace" (a New Ear's present  
from

> Don Byrd) -- gorgeous, haunting."

>

> Is this the Marty who is married to Erica Hunt? Also, can you give label,  
> etc. info for the CD -- thanks.

>

> Thanks too for...

>

> "BTW -- Tom gave a great reading at the Ear Inn last Saturday -- a tour  
> de force of a poem! Thanks, Tom -- Pierre"

>

> ... it is always a fun adventure to read at the Ear Inn.

>

> Tom

>

> Screen Porch

> \*\*\*\*\*

> Tom Mandel \* 2927 Tilden St. NW

> Washington DC 20008 \* [REDACTED]

> vox: [REDACTED] \* fax [REDACTED]

> \*\*\*\*\*

Don't know if the gent is married to Erica Hunt. He quotes Lorca on  
duende in his liner notes, so does have a sense of poetry... "Emergency  
peace" is on New Worlds/Countercurrents (#80409-2); the personnel :  
Marty Ehrlich clarinet, bass clarinet, flute, wooden flutes, alto sax;  
Abdul Wadud cello; Lindsay horner bass; Muhal Richard Abrams piano on  
some of the cuts. -- Pierre

--

=====

pierre joris 6 madison place albany ny 12202

tel/fax [REDACTED] email: [REDACTED]

<http://writing.upenn.edu/epc/authors/joris/>  
<http://www.albany.edu/~tm0900/nomad.html>

-----  
Everything that allows men to become rooted, through values or sentiments, in \_one\_ time, in \_one\_ history, in \_one\_ language, is the principle of alienation which constitutes man as privileged in so far as he is what he is, [...] imprisoning him in contentment with his own reality and encouraging him to offer it as an example or impose it as a conquering assertion. -- Maurice Blanchot  
=====

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607. **Tom Mandel**  
**Marty Ehrlich**

*Thu 23 Jan 1997*

---

Pierre Joris writes

"& I'll under-underline the pleasure of listening to Zorn (Masada Live playing right now as I type). My latest amour fou is for Marty Ehrlich and the Dark Wood Ensemble's "Emergency Peace" (a New Ear's present from Don Byrd) -- gorgeous, haunting."

Is this the Marty who is married to Erica Hunt? Also, can you give label, etc. info for the CD -- thanks.

Thanks too for...

"BTW -- Tom gave a great reading at the Ear Inn last Saturday -- a tour de force of a poem! Thanks, Tom -- Pierre"

... it is always a fun adventure to read at the Ear Inn.

Tom

Screen Porch

\*\*\*\*\*

Tom Mandel \* 2927 Tilden St. NW

Washington DC 20008 \* [REDACTED]

vox: [REDACTED] \* fax [REDACTED]

\*\*\*\*\*

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608. **Mark Prejsnar**  
***Landscapes, poetry etc.***  
*Thu 23 Jan 1997*

---

The ongoing discussion about landscape & shape of the poetry etc. (Frost, Brathwaite etc. etc.) is the most interesting (to me) in the couple of weeks I've been around the list.. I'm fascinated that rural & suburban physical landscapes have been mentioned, more than urban contexts. I grew up in about as pretty a rural landscape as I know in the U.S. (Stockbridge MA, "the Berkshires")--but I feel that my work is more responsive to the urban surround. That certainly has something to do with having lived for half a year in Sau Paulo, 9 years in Boston, six months in Denver--all of them in rather gritty parts of town. But more I think with the fact that social & cultural experience, for me, seem more embedded in post-industrial urban rust. The jagged apartness, that I feel in our culture, which gets involved a lot with the formal choices I make, seems much like the feel of edgy city jumpiness those places can have. Word-music derives from social feel. That's always seemed to me true also of the US poets I like.

Mark Prejsnar  
Atlanta

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609. **Joel Felix**  
***LVNG Supplemental "Book"***  
*Thu 23 Jan 1997*

---

\*A Run Thru the Dictionary\* an artist's book of a poem by myself is being offered by LVNG Magazine, Chicago, as Supplemental Series #2.

The "book," designed by Catherine Wilson Felix, is printed on clear acetates, bound on rings and comes with a collage and containing box.

The "poem" is a slight of hand smoke and mirrors ontological trick--a la Spicer, who pokes his head in to remind that ontological tricks never saved anyone. Ha Ha.

\$15 (all goes to keeping LVNG inflated)

Make the cheque payable to Peter O'Leary and send to the  
PO Box 3865  
Chicago, IL 60654-0865

ps If anyone on this list would like a copy of LVNG just drop me note--it's free.

Joel Felix

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610. **Charles Bernstein**

**Re: Marty Ehrlich**

Thu 23 Jan 1997

---

Marty Ehrlich is most definitely married to Erica Hunt, and they together have two children: Madeline and Julius. Pierre and Tom -- you were both in the same room with Marty and Erica on Saturday, at Susan Bee's opening at Granary Books!

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611. **amato**

**Re: AWP Convention**

Thu 23 Jan 1997

---

kyle, the awp conference this year is april 3-5 in washington d.c...

joe

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612. **Brian Carpenter**

**Re: Toilet Pastures**

Thu 23 Jan 1997

---

*W.C. Fields Confounds Egypt's Censors*

*By Peter Warg*

*CAIRO (Variety) - Brush up your English or find a new job, Egyptian film censors and translators are being told...*

This reminds me of an advertising shennanigan that occurred in China a number of years ago. Some American company selling some carbonated beverage (I don't recall whom) advertised their product on billboards with the slogan "Brings you back to life!"

Punchline is, this slogan was translated as "Brings your relatives back from the dead!"

- Brianas Anecdotes

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613. **william marsh**

***Mason Williams***

Thu 23 Jan 1997

---

i know there was much chatter about Miller Williams this past week,  
but was there also talk recently of Mason Williams? can someone please refresh  
my memory, or clue me in.

picked up his "FLAVORS" in a used book store the other day, and was amazed.

thanks

bill marsh

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614. **Eliza McGrand- CVA Guest**

***Re: Landscapes, poetry etc.***

Thu 23 Jan 1997

---

"urban experience" has been a part of poetry back way farther than whitman!  
think of swift's "london," for example, or jane taylor's "A Pair" comparing a  
spoiled british lordling with a painfully poor mechanic in the city (~1801) or  
mary robinson's "City Scene" (both swift and robinson's poems, by the way,  
were quick pastiches of images, and, i believe, both were unrhymed). the  
restoration poets, at least r.h. lovelace and the earl of rochester, both had bleak  
london/city poems. and chaucer had some fine descriptions of london of his day  
in \_Canterbury Tales\_.

most of these poems had a jagged, bleak feel, especially the robinson and the  
swift.

and defoe's \_Journal of the Plague Year\_ in prose, as well as mary shelley's \_The  
Last Man\_, include apocalyptic (sp?) descriptions of cities -- living, despoiled,  
dying in the exudations of their own waste...

good heavens, why this singular fixation on Whitman? now that i think on it,  
carl sandburg went on at great length about Chicago (though i'm not sure if he  
did so before whitman) and certainly edward arlington robinson's tillbury town,  
and master's spoon river anthology series get in their swipes at ragged dry in-  
dustrial landscapes...

i am wearing not black, which is unusual, but a sort of slatey blue pair of leg-  
gings, shiny black boots, slatey blue socks, and a french hand-knit turtleneck  
sweater in patchworked shades of dusty green and blue (a gift). normally i  
would be upholding the tradition in black. e

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615. **henry gould**

***Re: Landscapes, poetry etc.***

Thu 23 Jan 1997

---

On Thu, 23 Jan 1997 13:35:21 -0500 Eliza McGrand- CVA Guest said:

>

>i am wearing not black, which is unusual, but a sort of slatey blue pair  
>of leggings, shiny black boots, slatey blue socks, and a french hand-knit  
>turtleneck sweater in patchworked shades of dusty green and blue (a gift).  
>normally i would be upholding the tradition in black.

Maybe not Paris today, but with all that slate you'll do for a small French town, I'm sure. Get out there & renew the urbs! Henry Gould wearing black jeans, brown shoes with a small hole in right sole, a purple sweatshirt, a hawaiian luau type shirt, 2 socks (I think) and a timex watch which is [(\*&^(\*&\$\$^\$\$%^#)] always stopping. also carrying a business card for Igor Bubnov, former 2nd Secretary of Soviet Embassy in Washington, DC. Might come in handy if I'm ever asked to give a reading overseas. - hg (alias "Bubba")

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616. **Eliza McGrand- CVA Guest**

***urban and landscapes -- found one! (taylor poem)***

Thu 23 Jan 1997

---

isn't this a beauty....

A Pair by JANE TAYLOR (1806)

II.

Down a close street, whose darksome shops display  
Old clothes and iron on both sides the way;  
Loathsome and wretched, whence the eye in pain,  
Averted turns, nor seeks to view again;  
Where lowest dregs of human nature dwell,  
More loathsome than the rags and rust they sell; --  
A pale mechanic rents an attic floor,  
By many a shatter'd stair you gain the door:  
'Tis one poor room, whose blacken'd walls are hung  
With dust that settled there when he was young.  
The rusty grate two massy bricks displays,  
To fill the sides and make a frugal blaze.  
The door hanging, the window patch'd and broke,  
The panes obscur'd by half a century's smoke:  
There stands the bench at which his life si spent,

Worn, groov'd, and bor'd, and worm-devour'd, and bent,  
Where daily, undisturb'd by foes or friends,  
In one unvaried attitude he bends.  
His tools, long practis'd, seem to understand  
Scarce less their functions, than his own right hand.  
With these he drives his craft with patient skill;  
Year after year would find him at it still:  
The noisy world around is changing all,  
War follows peace, and kingdoms rise and fall;  
France rages now, and Spain, and now the Turk;  
Now victory sounds; -- but there he sits at work!  
A man might see him so, then bid adieu, --  
Make a long voyage to China or Peru;  
There traffic, settle, build; at length might come,  
Alter'd, and old, and weather-beaten home,  
And find him on the same square foot of floor  
On which he left him twenty years before.  
--The self same bench, and attitude, and stool,  
The same quick movement of his cunning tool;  
The very distance 'twixt his knees and chin,  
As though he had but stepp'd just out and in.

Such is his fate -- and yet you might descry  
A latent spark of meaning in his eye.  
--That crowded shelf, beside his bench, contains  
One old, worn, volume that employs his brains:  
With algebraic lore its page is spread,  
Where a and b contend with x and z:  
Sold by some student from a Oxford hall,  
--Bought by the pound upon a broker's stall.  
On this it is his sole delight to pore,  
Early and late, when working time is o'er:  
But oft he stops, bewilder'd and perplex'd,  
At some hard problem in the learned text;  
Pressing his hand upon his puzzled brain,  
At what the dullest school-boy could explain.

From needful sleep the precious hour he saves,  
To give his thirsty mind the stream it craves:  
There, with his slender rush beside him plac'd,  
He drinks the knowledge in with greedy haste.  
At early morning, when the frosty air  
Brightens Orion and the northern Bear,

His distant window mid the dusky row,  
Holds a dim light to passenger below.  
--A light more dim is flashing on his mind,  
That shows its darkness, and its views confin'd.  
Had science shone around his early days,  
How had his sould expanded in the blaze!  
But penury bound him, and his mind in vain  
Struggles and writhes beneath her iron chain.  
  
--At length the taper fades, and distant cry  
Of early sweep bespeaks the morning nigh;  
Slowly it breaks, -- and that rejoicing ray  
That wakes the healthful country into day,s  
Tips the green hills, slants o'er the level plain,  
Reddens the pool, and stream, and cottage pane,  
And field, and garden, park, and stately hall,--  
Now darts obliquely on his wretched wall.  
He knows the wonted signal; shuts his book,  
Slowly consigns it to its dusty nook;  
Looks out awhile, with fixt and absent stare,  
On crowded roofs, seen through the foggy air;  
Stirs up the embers, takes his sickly draught,  
Sighs at his fortunes, and resumes his craft.

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617. **Mark Weiss**

***Re: Landscapes, poetry etc.***

*Thu 23 Jan 1997*

---

Samuel Johnson, Blake, Dryden, Pope, Marvell in the satires. Not all of Rochester's city poems are bleak, but those that aren't are pornographic; Dryden is more celebratory than bleak except when he's writing political satire. Swift wrote city poems in rhyme, as well. Aren't there latin city poems?

On the evolution of attitudes towards, Raymond Williams, *The Country and the City*, although his focus is on the novel. One of my favorite books.

At 01:35 PM 1/23/97 -0500, you wrote:

>"urban experience" has been a part of poetry back way farther than  
>whitman! think of swift's "london," for example, or jane taylor's  
>"A Pair" compairing a spoiled british lordling with a painfully poor  
>mechanic in the city (~1801) or mary robinson's "City Scene" (both  
>swift and robinson's poems, by the way, were quick pastiches of images,  
>and, i believe, both were unrhymed). the restoration poets, at least

>r.h. lovelace and the earl of rochester, both had bleak london/city  
>poems. and chaucer had some fine descriptions of london of his day  
>in \_Canterbury Tales\_.  
>  
>most of these poems had a jagged, bleak feel, especially the robinson  
>and the swift.  
>  
>and defoe's \_Journal of the Plague Year\_ in prose, as well as mary  
>shelley's \_The Last Man\_, include apocalyptic (sp?) descriptions of  
>cities -- living, despoiled, dying in the exudations of their own  
>waste...  
>  
>good heavens, why this singular fixation on Whitman? now that i think  
>on it, carl sandburg went on at great length about Chicago (though i'm  
>not sure if he did so before whitman) and certainly edward arlington  
>robinson's tillbury town, and master's spoon river anthology series get  
>in their swipes at ragged dry industrial landscapes...  
>  
>i am wearing not black, which is unusual, but a sort of slatey blue pair  
>of leggings, shiny black boots, slatey blue socks, and a french hand-knit  
>turtleneck sweater in patchworked shades of dusty green and blue (a gift).  
>normally i would be upholding the tradition in black.  
>e  
>  
>

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618. **daniel\_bouchard**  
***Re: Landscapes, poetry etc.***

*Thu 23 Jan 1997*

---

Professor Rochambeau,

The Board of Deans, et al, suggests you take an immediate sabbatical in the rural environment of Screamtime Village and ease the traffic flow (suburban, etc.) making inroads on your imagination.

---

Assignment:

Believe both of the above. Or write a 1000 word essay pointing out the internal contradictions and blindspots of either thesis.

An accompanying set of study questions, and an annotated instructor's edition, are available for \$49.95.

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619. **Mark Weiss**  
**(no subject)**

Thu 23 Jan 1997

---

I think middle-class suburbia has lots of poets, but probably few of us on the list read them. They fill the establishment journals.

There is another kind of suburbia, and it's everywhere. There's Berkeley, but there's also Richmond (is Oakland still a suburb), and there's Scarsdale, but there's also Perth Amboy. I may be the only poet who's written about Perth Amboy.

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620. **maria damon**  
**Re: urban and landscapes**

Thu 23 Jan 1997

---

benjamin on paris arcades and baudelaire is the best! good to teach in conjunction with o'hara.

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621. **Mark Prejsnar**  
**Apples, oranges & form**

Thu 23 Jan 1997

---

All the postings since mine, about city & suburbia, were really interesting & sharp. But they mostly seem to be talking about descriptive content...subject matter. There's a mention of "sentimentalizing the city and denigrating suburbia"...which sort of sounds like it must refer to my posting. What my posting tried to address 1. is mostly not a careful "choice" of "subject matter;" but about how poets (including myself) come to be influenced by their socio-experiential context; 2. is a matter of FORM not primarily subject matter....

Other folks are saying really interesting things, but they seem to think they are addressing my post, & I don't see it that way. Remember I was responding to the Brathwaite comment about how the shape of a landscape might affect the SHAPE of a poet's work..I sort of assume that "shape" here is not something that is synonymous with paraphraseable descriptive subject-matter (necessarily)

The final word on what I MEANT to say (I know I wasn't clear enuff) might be to mention two very different poets who I think of as paradigmatic of the sort of "city poetry" I meant to identify myself with. I think they write out of a late 20th century feel of how consciousness is molded by the urban matrix of social being (which doesn't mean they "talk about" cities): Ron Silliman and Clark Coolidge

Mark P.  
Atlanta

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622. **maria damon**

***Re: Mason Williams***

*Thu 23 Jan 1997*

---

i remember seeing mason williams on the smothers brothers show, playing his piece "classical jazz." also he made some rapidfire collages of political stuff that they showed on the show, which, suburbanite that i am and was, were amazing to me, and i think pretty daring for 60s mainstream tv. i remember him reciting some of his poetry, but i don't remember the poetry per se. what-ever happened to him? md

In message <[REDACTED]> UB Poetics discussion group writes:

> i know there was much chatter about Miller Williams this past week,  
>  
> but was there also talk recently of Mason Williams? can someone please  
> refresh my memory, or clue me in.  
>  
> picked up his "FLAVORS" in a used book store the other day, and was  
amazed.  
>  
> thanks  
>  
> bill marsh  
>

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623. **Jay Schwartz**

***Re: Landscapes, poetry etc.***

*Thu 23 Jan 1997*

---

In 1994 I lived in a suburb of Boulder, Colorado called Gunbarrel. Having been raised in the suburbs of Los Angeles and finding myself once again in a

suburban territory, I consciously attempted to devise an aesthetic that could articulate my experience of this post-industrial suburban landscape. The experience taught me a lot about expression and the context of artistic production. The project- "Deaf Child Area" ended up incorporating found paper into the text - the handmade books were literally photocopied on top of paper and plastic I found in the dumpsters of local greeting card factories, software firms, etc.

In terms of these two theses, I don't understand what is meant by "aestheticize"- it implies some kind of reduction, along with the denegration. Both theses rely on negating, exclusive impulses. I look at Reznikoff's urban descriptions and find only opening to all kinds of perception, no dismissal. Perhaps the most interesting discovery in burrowing through exurban/suburban material for me is that these economic forces aren't dominant, are unstable, multitudinous economic/aesthetic scenarios. I just had to look a little harder, at 3 AM in Safeway, Burger King at closing time, the empty parking lot at dusk with the sound of bagpipes, the toxic joys of day old pastries and Pespi.

[↑ Contents](#)

624. **Miekal And**  
*rural artifice*

Thu 23 Jan 1997

---

██████████ wrote:

>  
> Professor Rochambeau,  
>  
> The Board of Deans, et al, suggests you take an immediate sabbatical in the  
> rural environment of Screamtime Village and ease the traffic flow (suburban,  
> etc.) making inroads on your imagination.

If you do come, make sure you come for one of our monthly full moon drifts (read deriv♦) thru the uninterrupted unglaciated topography & we'll howl at the moon. They don't call it Screamtime Village fer nuttin.

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625. **maria damon**  
*Re: Apples, oranges & form*

Thu 23 Jan 1997

---

mark prejsnar writes:

>  
> Other folks are saying really interesting things, but they seem to think  
> they are addressing my post, & I don't see it that way. ...

that's sort of the way POETIX works --many threads come into being tangentially and take on a substance and trajectory of their own. that's part of the non-linear, pleasantly desultory nature of these discussions, some of which will appear focused, some diffuse and digressive. welcome

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626. **Jordan Davis**

**Re: your mail**

Thu 23 Jan 1997

---

Didn't Jane Bowles write about Perth Amboy in *Two Serious Ladies*? JD

On Thu, 23 Jan 1997, Mark Weiss wrote:

*I think middle-class suburbia has lots of poets, but probably few of us on the list read them. They fill the establishment journals.*

*There is another kind of suburbia, and it's everywhere. There's Berkeley, but there's also Richmond (is Oakland still a suburb), and there's Scarsdale, but there's also Perth Amboy. I may be the only poet who's written about Perth Amboy.*

[↑ Contents](#)

627. **Jordan Davis**

**suburban practice, urban subject**

Thu 23 Jan 1997

---

In which case the suburbs would be the remote, the control --

And the city would be the programming --

which is totally neglected at this point, except in the good ol Bretonian sense of love that decay

which I don't --

though I did love coming across a half-exposed Fleischmann's (sp?) ad at the 34th st N/R/Path stop the other day, guy in sunday sailor outfit, early 60s Jack-iesque lady looking on -- set on a yacht at an urban pier --

can you live at home as if in a foreign city --

JD

[↑ Contents](#)



628. **DS**

**Re: Landscapes, poetry etc.**

Thu 23 Jan 1997

---

Or Melville's 'Tartarus of Maids'

dan

*good heavens, why this singular fixation on Whitman? now that i think on it, carl sandburg went on at great length about Chicago (though i'm not sure if he did so before whitman) and certainly edward arlington robinson's tillbury town, and master's spoon river anthology series get in their swipes at ragged dry industrial landscapes...*

*i am wearing not black, which is unusual, but a sort of slatey blue pair of leggings, shiny black boots, slatey blue socks, and a french hand-knit turtleneck sweater in patchworked shades of dusty green and blue (a gift). normally i would be upholding the tradition in black.*

e

[↑ Contents](#)

629. **henry gould**

**Re: Landscapes, poetry etc.**

Thu 23 Jan 1997

---

Not to mention Jack Spandrift's

BRIEF LAMENT OF THE DISORIENTED COWPOKE (w/twang plus uke)

Them lights! that blaze til dawn above the lonesome skyscrapers,

Aw man - I think my eyes are lonesome too -

For five or six lil twinklers, far apart,

& sky so peaceful

That

I won' have to read about it in

The papers...

- AVAILABLE ON CD from CowboyDust CD Supply Store, Red Flag Wyo. (call for message service - he only drops by at the end of the cattle drive)

[↑ Contents](#)

630. **Michael Coffey**

***Apples, oranges & form -Reply***

*Thu 23 Jan 1997*

---

mark p wrote: "The final word on what I MEANT to say (I know I wasn't clear enuff) might be to mention two very different poets who I think of as paradigmatic of the sort of "city poetry" I meant to identify myself with. I think they write out of a late 20th century feel of how consciousness etc"

one thing i have noticed over the years, in which i have lived mostly in new york city though having been reared in a very small town in the adirondacks, might have less to do with landscape than the way particular landscapes are peopled. For example, in a new book of poems i have coming from Coffee House Press, I found that it was structured as an opposition between a kind of text that was generated from a city experience and another that was generated by a revisiting (and remembering) a rural community; and the differences in the style and form and tone were quite distinct. The "city poems," if you will, have a nervous and discontinuous flux, with a kind of energy seeking some isometry, some stability, but constantly foiled; whereas the upstate, North Country poems have a more meditative, observant mood, in which the poems find certain connections, discover them at times, by accident.

This was a source of amazement to me as i put the book together. It was not premeditated, since I simply began by going through compositions of the last two years and found these jangly, impersonal, somewhat abstracted poems written here in New York City and these more pastoral ones and personal ones written while visiting my mother and old friends up in the mountains.

It is borne out, however, by my experiences with those places, and I think a small-town community carries within it kinds of relations that a city environment does not. These kinds of relations between people, where everyone either knows everyone or knows someone who was related to someone tends to enforce (sometimes not successfully, sure) a civility that is not found so often in a city, where the folks one deals with day to day live in a kind of anonymity from one another and from you. As an example, two, really: when my father passed away, in the town he grew up in, i took my mother around to the various places one has to go to in the aftermath of a death: the knights of columbus, where he had a life insurance policy; the motor vehicle bureau, to amend car deeds, the social security office, etc. Every person my mother, in her grief, had to deal with either knew her or my father or was a friend of mine, and pleasantries were inevitably exchanged and the otherwise difficult process of taking care of such details was made warm and human. I can only imagine how such a trek from place to place would go in new york city, with total strangers.

And secondly, once when i was visiting upstate, I read in the local paper how a teenage boy driving a truck was drunk and ran through a flashing red light at a rural intersection at about six in the morning, speeding home after a night of drink, only to be blindsided by another truck, driven by his uncle. The boy died. It just shows you how even random accidents are likely to involve someone you know.

I think the consequences of these differences are very pronounced when it comes to narrative styles, or should be, but it certainly, for me, extends to poetry as well.

This is surely why I got away from the small town life and why I will probably return.

two samples, one from each side of the book, which is to be called 87 North, after the state highway that runs from NYC upstate, all the way to canada

Rhythming, what was it?

Monk's thing:

"Rhythm-a-ning," at the Five Spot.

1958. Roy Haynes on drums

Johnny Griffin on tenor sax

Ahmed Abdul-Malik

on bass, nineteen

and fifty-eight.

No hepcat shit. No more.

Baldwin called Brando

a beautiful cat, then, when.

Monk on piano.

That's that.

Adirondack Sounds

I put the words in his mouth?

this image of myself,

my son at three years old.

I say to him

Cadyville, Saranac, Schuyler Falls.

Dannemora, Redford, Beekmantown.

Chazy Lake, pronounced chez Zee.

And he says them back to me,

eyes big, his tongue clumsy and sweet,

saying the names of towns of my youth.

I?m far from them now,  
these syllables holding mysteries  
of places people came to,  
of how things were then.

I knew my own, Saranac,  
without curiosity.  
It was like my name.  
But Cadyville was where the girls lived,  
Schuyler Falls a forest cleared for playing ball,  
Dannemora a prison town with tall, tough Irish,  
Chazy just a cold, cold lake.

The places are on a map  
I never need to study,  
just hamlets to drive through.  
The people that built them,  
the sites there, now gone,  
yielded to spells of indifferent offspring,  
to places fallen down.  
Still, Beekmantown

in my boy?s mouth  
is a clear parcel of fields  
farmed for stone and apples,  
Redford the soft fold of our church.

He repeats them to me  
as I ask, happy at the drill,  
expecting something for his effort.  
I give him my confused joy.

I say to him ?paradise,?  
and hear the pure word.

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631. **Mark Weiss**

***Re: your mail***

*Thu 23 Jan 1997*

---

I may be the only other poet who's written about Perth Amboy.

At 03:13 PM 1/23/97 -0500, you wrote:

>Didn't Jane Bowles write about Perth Amboy in *\_Two Serious Ladies\_*?

>JD

>  
>On Thu, 23 Jan 1997, Mark Weiss wrote:  
>  
>> I think middle-class suburbia has lots of poets, but probably few of us on  
>> the list read them. They fill the establishment journals.  
>>  
>> There is another kind of suburbia, and it's everywhere. There's Berkeley,  
>> but there's also Richmond (is Oakland still a suburb), and there's  
>> Scarsdale, but there's also Perth Amboy. I may be the only poet who's  
>> written about Perth Amboy.  
>>  
>  
>

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632. **Mark Prejsnar**  
*more citification*

Thu 23 Jan 1997

---

Michael C.--

Thanks for that thoughtful post...

I don't think my work tends to be as immediately responsive to where I am as that...

Oddly enough, I just picked up (2 hours before your post??) Elemenopy; & have started reading it for the first time--I love it. A certain range between more placid & more "jangley" there, too, I feel.

Not surprisingly, I seem to like best things that jangle..

Mark P.

Atlanta

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633. **Mark Weiss**  
*Re: Apples, oranges & form -Reply*

Thu 23 Jan 1997

---

Let me suggest that those of us raised in cities sometimes write thoughtful, quiet, nostalgic poems about the old neighborhood. I even have one with my kid as recipient of lore. He grew up in the city, but it was a different neighborhood--and my old neighborhood was a different neighborhood, too. And sometimes us homeboys also write poems jumpy with discovery about rural places.

It may be the condition of the poet's life as well as some inherent geist that informs the rhythm of the poems.

At 04:14 PM 1/23/97 -0500, you wrote:

>mark p wrote:

>"The final word on what I MEANT to say (I know I wasn't clear enuff)

>might be to mention two very different poets who I think of as

>paradigmatic of the sort of "city poetry" I meant to identify myself with. I

>think they write out of a late 20th century feel of how consciousness

>etc"

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>one thing i have noticed over the years, in which i have lived mostly in

>new york city though having been reared in a very small town in the

>adirondacks, might have less to do with landscape than the way

>particular landscapes are peopled. For example, in a new book of

>poems i have coming from Coffee House Press, I found that it was

>structured as an opposition between a kind of text that was generated

>from a city experience and another that was generated by a revisiting

>(and remembering) a rural community; and the differences in the style

>and form and tone were quite distinct. The "city poems," if you will, have

>a nervous and discontinuous flux, with a kind of energy seeking some

>isometry, some stability, but constantly foiled; whereas the upstate, North

>Country poems have a more meditative, observant mood, in which the

>poems find certain connections, discover them at times, by accident.

>

>This was a source of amazement to me as i put the book together. It was

>not premeditated, since I simply began by going through compositions of

>the last two years and found these jangly, impersonal, somewhat

>abstracted poems written here in New York City and these more pastoral

>ones and personal ones written while visiting my mother and old friends

>up in the mountains.

>

>It is borne out, however, by my experiences with those places, and I

>think a small-town community carries within it kinds of relations that a city

>environment does not. These kinds of relations between people, where

>everyone either knows everyone or knows someone who was related

>to someone tends to enforce (sometimes not successfully, sure) a

>civility that is not found so often in a city, where the folks one deals with

>day to day live in a kind of anonymity from one another and from you.

> As an example, two, really: when my father passed away, in the town

>he grew up in, i took my mother around to the various places one has to

>go to in the aftermath of a death: the knights of columbus, where he had

>a life insurance policy; the motor vehicle bureau, to amend car deeds, the  
>social security office, etc. Every person my mother, in her grief, had to  
>deal with either knew her or my father or was a friend of mine, and  
>pleasantries were inevitably exchanged and the otherwise difficult  
>process of taking care of such details was made warm and human. I  
>can only imagine how such a trek from place to place would go in new  
>york city, with total strangers.

>

>

> And secondly, once when i was visiting upstate, I read in the local  
>paper how a teenage boy driving a truck was drunk and ran through a  
>flashing red light at a rural intersection at about six in the morning,  
>speeding home after a night of drink, only to be blindsided by another  
>truck, driven by his uncle. The boy died. It just shows you how even  
>random accidents are likely to involve someone you know.

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>I think the consequences of these differences are very pronounced  
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>That's that.

>  
>  
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>  
>  
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>Dannemora, Redford, Beekmantown.  
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>And he says them back to me,  
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>eyes big, his tongue clumsy and sweet,  
>saying the names of towns of my youth.  
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>The places are on a map  
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>just hamlets to drive through.  
>The people that built them,  
>  
>the sites there, now gone,  
>yielded to spells of indifferent offspring,  
>to places fallen down.  
>Still, Beekmantown



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>in my boy's mouth  
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>He repeats them to me  
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>expecting something for his effort.  
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>I say to him "paradise,"  
>and hear the pure word.  
>  
>

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634. **Pritchett, Pat**

***Re: Apples, oranges & form -Reply***

*Thu 23 Jan 1997*

---

When we're talking about landscape & poetry aren't we really talking about "the dialectics of inside/outside," as Bachelard put it? With the poem as the form of mediation between these two? Seems to me "landscape" is simply a figure of speech designating the way we perceive/appropriate experience.

Is this what you were getting at, Mark Presjnar (sic)?

Patrick Pritchett

-----

From: Mark Weiss

To: POETICS

Subject: Re: Apples, oranges & form -Reply

Date: Thursday, January 23, 1997 5:11PM

Let me suggest that those of us raised in cities sometimes write thoughtful, quiet, nostalgic poems about the old neighborhood. I even have one with my kid as recipient of lore. He grew up in the city, but it was a different neighborhood--and my old neighborhood was a different neighborhood, too. And sometimes us homeboys also write poems jumpy with discovery about rural places.

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> And secondly, once when i was visiting upstate, I read in the local  
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>I give him my confused joy.  
>  
>I say to him ?paradise,  
>and hear the pure word.  
>  
>

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635. **Aldon L. Nielsen**

***Re: further on a certain A. Philip***

*Thu 23 Jan 1997*

---

The bio. I'm currently reading is Jervis Anderson's *A. Philip Randolph: A Biographical Portrait*, now much dated (Randolph was still alive when Anderson wrote it) --

My particular interest at this point has been Randolph's contacts, mostly via *The Messenger*, with writers such as George Schuyler, Wallace Thurman, Theophilus Lewis etc. -- Philip's mag. was an integral part of the Harlem Renaissance publishing explosion, but, of course, took quite a different position from Du Bois's *Crisis* or *Opportunity* over at the Urban League -- also reading this for my other projects -- tracking history of "Left" writing by African-Americans for context in my work on C.L.R. James in America --

Anderson's book is really informative, but I know a lot more info has been developed since '73, when he published it -- One of the early contributing editors was Ernest Rice McKinney, with whom James had many battles in the next decade inside the American Trotskyite movement --

After Claude McKay's "If We Must Die" appeared in Max Eastman's *Liberator*, it was immediately reprinted uptown in Randolph's *Messenger* as well as in Cyril Briggs's yet more radical *Crusader* --

anybody know of a more recent bio.?

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636. **Laura Moriarty**

**NEW RELEASE**

Thu 23 Jan 1997

---

I thought this might interest the list.

Laura Moriarty

Date: Thu, 23 Jan 1997 14:08:02 -0800

Reply-To: [REDACTED]

Originator: [REDACTED]

Sender: [REDACTED]

Precedence: bulk

From: [REDACTED]

To: Multiple recipients of list <[REDACTED]>

Subject: NEW RELEASE

*\*ANNOUNCING NEW LITERATURE RELEASE FROM THE CINEMA GUILD\**

*THE BEATS: AN EXISTENTIAL COMEDY*

*Focusing on the beat poetry scene of the late Fifties, this video is not a conventional documentary but a film poem which celebrates a colorful generation of American artists. During the Eisenhower Administration and the scourge of McCarthyism, a stultifying cultural period in America, a movement of self-styled free spirits, centered in Venice, California, but which spread to San Francisco's North Beach and New York's Greenwich Village, united by their dedication to art and social nonconformity, spawned an artistic movement with a rich literary legacy. The film features such poets as Stuart Perkoff, Aya, Jack Hirschman, Lawrence Ferlinghetti, and Allen Ginsberg, who read their poems and discuss what it means to be a poet in America. The Beats, which also features other celebrities of the era such as filmmaker Shirley Clarke, Warhol superstar Viva and performer Taylor Mead, complemented by a jazz score by Si Perkoff, movingly re-creates the spirit of the beat era.*

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637. **maria damon**

***Re: further on a certain A. Philip***

*Thu 23 Jan 1997*

the book i'm reading was published in 1977 and reprinted in 1991. i'm sure there's been more since then but i don't know of it. has robin kelley written anything on him, or is kelley's domain exclusively the south?

In message <[REDACTED]> UB Poetics

discussion group writes:

- > The bio. I'm currently reading is Jervis Anderson's *A. Philip Randolph:*
- > *A Biographical Portrait*, now much dated (Randolph was still alive when
- > Anderson wrote it) --
- >
- > My particular interest at this point has been Randolph's contacts, mostly
- > via *The Messenger*, with writers such as George Schuyler, Wallace
- > Thurman, Theophilus Lewis etc. -- Philip's mag. was an integral part of
- > the Harlem Renaissance publishing explosion, but, of course, took quite a
- > different position from Du Bois's *Crisis* or *Opportunity* over at the
- > Urban League -- also reading this for my other projects -- tracking
- > history of "Left" writing by African-Americans for context in my work on
- > C.L.R. James in America --
- >
- > Anderson's book is really informative, but I know a lot more info has
- > been developed since '73, when he published it --
- > One of the early contributing editors was Ernest Rice McKinney, with whom
- > James had many battles in the next decade inside the American Trotskyite
- > movement --
- >
- > After Claude McKay's "If We Must Die" appeared in Max Eastman's
- > *Liberator*, it was immediately reprinted uptown in Randolph's
- > *Messenger* as well as in Cyril Briggs's yet more radical *Crusader* --
- >
- >
- > anybody know of a more recent bio.?
- >

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638. **Henry Gould**

***Re: Apples, oranges & form -Reply***

*Thu 23 Jan 1997*

---

Thanks Michael Coffey for city/country messages. Here's a poem about being in a small town (Norwich, CT - by the "Thames"), & going to a big town (London, by the "Thames"), and size not making any difference - because we inhabit "la citta qui Cristo e Romano" (or however it goes).

28

\_near Norwich, by the Thames\_

Trees merge with the darkness    coral, camouflaged  
above the river,    quiet, smooth and ceaseless.  
Hidden by nightfall,    stars, arranged  
in the heavens,    drift    reflected there.

You tugged your sweater close around your dress  
& let me wrap an arm across your shoulder as  
the last of summer pulled us both downstream,  
so adamant, so casual, unvarying, and calm.

Those fingers lifted to my shivering lips  
were hidden in the darkness too    & now  
my heartbeat mimics you  
& stained with all this darkness, steps  
toward some anonymous London afterlife,  
incognito (the ache    of universal grief).

- Henry Gould (forthcoming this spring (with 98 other sonnet/"sonnets") @  
\_Mudlark\_ <http://www.unf.edu/mudlark>)

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639. **maria damon**

***WINTER READING SERIES: "ALTERNATIVE" VERBAL ARTS!!***

*Thu 23 Jan 1997*

---

Dear All: please pass this information on to anyone you feel might be interested, esp. large groups of writers, artists, students and faculty throughout the twin cities area.

WRITERS\_\_READING\_\_

> This winter, several writers will be visiting the English Department in 207A Lind Hall to read from, perform, or demonstrate their their work. They are:

MIEKAL AND (Wednesday, February 5, 3:15 PM)



is a the co-founder of Xexoxial Endarchy, a non-profit artist-run multi-arts organization that includes Xexoxial Editions, publisher of experimental visual/verbal literature; Audio Muzixa Qet, an audio/video cassette label; Autoceptor Experimedia, specializing in interactive hypermedia for Macintosh computer. As poet, composer, hypermedia and performance artist, he is the author of many volumes, including *\_Strategy for Wracking Hylic\_*, *\_The Missing Text of the Lost Tower\_*, and *\_Babbally\_*; as anarchist communard and permaculture explorer, he is the co-founder of Dreamtime Village in West Lima, Wisconsin.

MARK NOWAK (Wednesday, February 12, 3:30 PM)

is a poet who teaches Humanities at the College of St Catherine. He edits *\_Cross-Cultural Poetics\_* and the annual *\_North American Ideophonics\_*. His book *\_The Pain-Dance Begins\_* is forthcoming from Heat Press.

CAROLYN ERLER (also February 12, 3:30 PM)

is a textile artist and novelist. She has taught at MCAD and the College of St Catherine.

JONATHAN BRANNEN (Wednesday, February 19, 3:15 PM)

is the author of the poetry collections *\_The Glass Man Left Waltzing\_* (Meow Press, 1996), *\_Thing Is The Anagram For Night\_* (Texture Press, 1996), and *\_nothing doing ever again\_* (Score Press, 1995). His short stories have appeared in *Asylum Annual*, *Black Ice*, *Central Park*, *Fiction International* and elsewhere. He currently lives in Morris, Minnesota where he publishes Standing Stones Press.

ERIK BELGUM (Wednesday, February 26, 3:15 PM)

is the author of *\_Star Fiction\_* (Detour Press, 1996) and *\_The Man Who Could Talk\_* (forthcoming). His work has been performed at the Walker Art Center, the Banff Centre for the Arts, and as a part of the series *New Music Across America*. He co-edits the audio-journal *\_Voys\_*.

GARY SULLIVAN (Wednesday, March 5, 3:15 PM)

is the co-editor of Detour Press and author of *\_Dead Man\_* (Meow Press, 1996).

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640. **maria damon**

***Re: WINTER READING SERIES: "ALTERNATIVE" VERBAL ARTS!!***

*Thu 23 Jan 1997*

---

amendment, with address:

In message "maria damon" writes: Dear All: please pass this information on to anyone you feel might be interested, esp. large groups of writers, artists, students and faculty throughout the twin cities area.

#### WRITERS\_\_READING\_\_

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641. **Franklin Bruno**

***Re: Pepsi-Cola***

*Fri 24 Jan 1997*

---

Brian Carpenter wrote:

>This reminds me of an advertising shennanigan that occurred in China a  
>number of years ago. Some American company selling some carbonated  
>beverage (I don't recall whom) advertised their product on billboards with  
>the slogan "Brings you back to life!"

>

>Punchline is, this slogan was translated as "Brings your relatives back  
>from the dead!"

>

I never knew where it was from 'til now, but this line shows up in the song  
"Come Alive" (1981) by the excellent British group Magazine:

"An asteroid kicked up the dust the dinosaur stubbornly bit  
Man's brain was taken, the cortex stuck at an awkward angle on it  
His first words were:

'What have I done to deserve the sun?

What have I done to deserve the rain?'

Pepsi-Cola, Pepsi-Cola brings your ancestors back from the grave"

Which also tells us which company it was. Magazine's Howard Devoto (who was also in the Buzzcocks early on) is, by the way, one of the 'rock' lyricists whose work repays attention. Nick Currie (a.k.a. Momus), John Davis, and The Silver Jews' David Berman also pop to mind, in addition to some folks that have been mentioned on this list previously.

UNRELATED MATTER:

Is there any chance that more list-members could make an effort not to quote -all- of a long message that they're responding to, for the sake of those of us who receive it in digest form. Just repeat enough for context, maybe? (Though of course we know that meanings accrete with each iteration.)

fjb

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642. **William Northcutt**

***Rezni's Holocaust***

*Fri 24 Jan 1997*

---

Do any of you know whether Rez's Holocaust is still in print? I know, I could look in Books in Print, but then, I'd have to wonder over to the library, and then I'd have to lift my fingers to turn the pages, not to mention that I'd have to actually pull BIP out of the shelves...

William

---

██████████

William Northcutt  
Anglistik  
Universitaet Bayreuth  
95440 Bayreuth, Germany

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643. **Susan Wheeler**

***Brathwaite/shape***

*Fri 24 Jan 1997*

---

>To: poetics

>From: ██████████ (Susan Wheeler)

>Subject: Brathwaite/shape

>Cc:

>Bcc:

>X-Attachments:

>

>In response to Mark Weiss's (sorry, I've lost his text with the Digest entry): First off, had it been an isolated conversation with Brathwaite I'd take it as casual or believe I remembered it wrong, but it was fairly elaborated, and I had several conversations with him about this. Secondly,

the "shape" of a poem was not limited to line-lengths. I understood this to mean in part his video-style (islands of fonts), clearly, but also ideas about a mix of voices and the very structures of what he terms his "nation language." And the idea was not limited to the idea of the archipelago in his understanding of Caribbean poetry, but also to the immediate landscape of individual islands, its "development," the relationship to ocean/sky, etc. I would be reluctant to fault the idea for its associative rather than logical links, and thought it might be an interesting counterpart to John Kinsella's wholly different thinking on the "pastoral."

>

>Although as far as I know Kamau has not written about this theory in a theoretical way (not in Roots; does anyone know his history of Caribbean poetry?), it did bubble under portions of The Barabajan Poems, it seems to me, which he was working on at about the same time that our conversations took place. From "my island" section, without the typographic dimension (apologies):

>

>

5

> This at least was a. this at last was a. start: when God set out to create the islands of th

> (e) Caribbean, he skidded a duck-&-drakes stone from Barbados (let's say) north through

> Grenada, St Vincent, St Lucia, Dominica, & on through the Leewards, Antigua, Barbuda,

> Anguilla & . . curving as the stone we skidded curves . . Puerto Rico hiss hiss Hispaniola

> . Dominica & Haiti . Cuba . Caymanas & Cat & Guanahani...

>

> But that was only the visible part. When God created the islands of the Caribbean, he al-

> so did so with music; he must have! with sound: the noise that he heard that gave cre -

> ation shape. Again, was it Milton's? or Lowell's Nantucket? Beethoven's Fifth Trump?

> Dvorak's New World? Peter Tosh/In the Beginning? Gustav Holtz' Planets?

>

> And then I saw or rather heard it: the pebbles of the pan, the plangent syllables of blue,

> the on-rolling syncopation, the rhythmic tidalectics: and it was the islands' own sound,

> not taken or borrowed from no where else or if borrowed borrowed so

creatively it

> becomes our own: & the irksome wonder / why so long? why did it  
take so long, take me

> so long to come to this so natural so obvious so beautiful so  
easily our own:

>

>

the kaiso

>

> So that when God created Caribbean, he took a pebble, skidded it  
along the water w/ a

> sound of our own & this is how it went: his archipelago: my  
vision: yr poem

>

>

>I got carried away, but perhaps this helps.

>Susan Wheeler

>

>

Susan Wheeler

██████████

37 Washington Square West #10A

New York, New York 10011

██████████ phone/fax

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644. **henry gould**

***la citta - correction***

*Fri 24 Jan 1997*

---

Don't have Divine Comedy handy - & if I did probably couldn't find it - (maybe  
somebody can help) but I think the line is closer to:

\_nel Roma qui Cristo e Romano\_ - "in that Rome where Christ is Roman"  
(i.e., the heavenly city).

- HG

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645. **Michael Boughn**

***Re: Dorn***

*Fri 24 Jan 1997*

---

William Northcutt, I tried replying to your question yesterday, but the post  
seems to have been swallowed in e-space or otherwise bushwhacked.

Anyway, yes, there was a somewhat contentious discussion of Dorn on this list in December 1995. It was initiated by Ron Silliman's comments and went on for a couple of weeks.

Best,  
Mike

██████████

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646. **Tom Mandel**

**Marty Ehrlich**

*Fri 24 Jan 1997*

---

I remember well meeting Marty at Susan's opening last Saturday after my reading at the Ear, and seeing Erica too -- for the first time in 5 or more years.

N'Yorkers should get to Granary Books at 568 Broadway across the street from the downtown Duddenheim museum -- Susan's book is wonderful.

Tom

Screen Porch

\*\*\*\*\*

Tom Mandel \* 2927 Tilden St. NW

Washington DC 20008 \* ██████████

vox: ██████████ \* fax ██████████

\*\*\*\*\*

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647. **Tom Mandel**

**City 'n 'burbia**

*Fri 24 Jan 1997*

---

Well, on this very list the other day someone mentioned Ashbery/Schuyler's collaborative novel A Nest of Ninnies -- a poem of suburbia you bet.

Tom

Screen Porch

\*\*\*\*\*

Tom Mandel \* 2927 Tilden St. NW

Washington DC 20008 \* ██████████

vox: ██████████ \* fax ██████████

\*\*\*\*\*

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648. **Tom Mandel**  
***a modest proposal***  
Fri 24 Jan 1997

---

\*Lots\* of messages on this listserv are created with the "Reply" function of a piece of mail software. Result often is copying into one's message the message to which one is replying. This can mean multiple copies of sometimes very long posts are in the mail received from the listserv daily. IMHO this clogs the pipes, both digitally and mentally

Sometimes I guess it's helpful to have the stimulus with the response -- though the message title can fulfil that function most of the time. Certainly it's sometimes useful to quote \*a part\* of the message -- specifically that to which one is replying. Most of the time what I see is someone wants to add an opinion, and to it is appended a long post, sometimes more than one, as this can easily nest multiple messages and replies. Actually makes it hard to focus on the new stuff.

Something to think about in creating your posts to Poetics.

Tom

Screen Porch

\*\*\*\*\*

Tom Mandel \* 2927 Tilden St. NW  
Washington DC 20008 \* [REDACTED]  
vox: [REDACTED] \* fax [REDACTED]

\*\*\*\*\*

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649. **Mark Prejsnar**  
***Re: Apples, oranges & form -Reply***  
Fri 24 Jan 1997

---

Actually I agree with Mark Weiss--yet another instance of me not conveying what I wanted to say! Yes, I never intended to suggest some kind of poetic determinism. I definitely write the way I do because I choose to....I happen to associate it, in my own mind, with conditions I would call those of the dissociated late capitalist city...But determinism, no, that very definitely is not going on, for any of us. If I thought it was all determined for me before I went thru any work & development, I'd hardly want to bother...

Mark Prejsnar

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650. **Mark Prejsnar**

**Re: Apples, oranges & form -Reply**

Fri 24 Jan 1997

---

Patrick---

Yes, I think that's a very good point...Still, it has to do in part with something more involved than inside/outside; but I see your point, and that's one component of the range of frames that we're talking about, I think...

As I hoped to convey with the examples of Silliman & Coolidge, what I have in mind is something about the lived quality of a contemporary form of experience, made up of a number of different "structures of feeling"; and how that can be explored thru different approaches to FORM.

On Thu, 23 Jan 1997, Pritchett,Pat @Silverplume wrote:

*When we're talking about landscape & poetry aren't we really talking about "the dialectics of inside/outside," as Bachelard put it? With the poem as the form of mediation between these two? Seems to me "landscape" is simply a figure of speech designating the way we perceive/appropriate experience.*

*Is this what you were getting at, Mark Presjnar (sic)?*

*Patrick Pritchett*

-----

*From: Mark Weiss*

*To: POETICS*

*Subject: Re: Apples, oranges & form -Reply*

*Date: Thursday, January 23, 1997 5:11PM*

*Let me suggest that those of us raised in cities sometimes write thoughtful, quiet, nostalgic poems about the old neighborhood. I even have one with my kid as recipient of lore. He grew up in the city, but it was a different neighborhood--and my old neighborhood was a different neighborhood, too. And sometimes us homeboys also write poems jumpy with discovery about rural places.*

*It may be the condition of the poet's life as well as some inherent geist that informs the rhythm of the poems.*

*At 04:14 PM 1/23/97 -0500, you wrote:*

*mark p wrote:*

*"The final word on what I MEANT to say (I know I wasn't clear enuff) might be to mention two very different poets who I think of as paradigmatic of the sort of "city poetry" I meant to identify myself with.*

*I*

*think they write out of a late 20th century feel of how consciousness etc"*

*one thing i have noticed over the years, in which i have lived mostly in new york city though having been reared in a very small town in the adirondacks, might have less to do with landscape than the way particular landscapes are peopled. For example, in a new book of poems i have coming from Coffee House Press, I found that it was structured as an opposition between a kind of text that was generated from a city experience and another that was generated by a revisiting (and remembering) a rural community; and the differences in the style and form and tone were quite distinct. The "city poems," if you will, have a nervous and discontinuous flux, with a kind of energy seeking some isometry, some stability, but constantly foiled; whereas the upstate, North Country poems have a more meditative, observant mood, in which the poems find certain connections, discover them at times, by accident.*

*This was a source of amazement to me as i put the book together. It was not premeditated, since I simply began by going through compositions of the last two years and found these jangly, impersonal, somewhat abstracted poems written here in New York City and these more pastoral ones and personal ones written while visiting my mother and old friends up in the mountains.*

*It is borne out, however, by my experiences with those places, and I think a small-town community carries within it kinds of relations that a city environment does not. These kinds of relations between people, where everyone either knows everyone or knows someone who was related to someone tends to enforce (sometimes not successfully, sure) a civility that is not found so often in a city, where the folks one deals with day to day live in a kind of anonymity from one another and from you. As an example, two, really: when my father passed away, in the town he grew up in, i took my mother around to the various places one has to go to in the aftermath of a death: the knights of columbus, where he had a life insurance policy; the motor vehicle bureau, to amend car deeds, the social security office, etc. Every person my mother, in her grief, had to deal with either knew her or my father or was a friend of mine, and pleasantries were inevitably exchanged and the otherwise difficult process of taking care of such details was made warm and human. I can only imagine how such a trek from place to place would go in new york city, with total strangers.*

*And secondly, once when i was visiting upstate, I read in the local paper how a teenage boy driving a truck was drunk and ran through a flashing red light at a rural intersection at about six in the morning,*

*speeding home after a night of drink, only to be blindsided by another truck, driven by his uncle. The boy died. It just shows you how even random accidents are likely to involve someone you know.*

*I think the consequences of these differences are very pronounced when it comes to narrative styles, or should be, but it certainly, for me, extends to poetry as well.*

*This is surely why I got away from the small town life and why I will probably return.*

*two samples, one from each side of the book, which is to be called 87 North, after the state highway that runs from NYC upstate, all the way to canada*

*Rhythming, what was it?  
Monk's thing:  
"Rhythm-a-ning," at the Five Spot.  
1958. Roy Haynes on drums  
Johnny Griffin on tenor sax  
Ahmed Abdul-Malik  
on bass, nineteen  
and fifty-eight.*

*No hepcat shit. No more.  
Baldwin called Brando  
a beautiful cat, then, when.*

*Monk on piano.  
That's that.*

*Adirondack Sounds*

*I put the words in his mouth?  
this image of myself,  
my son at three years old.  
I say to him*

*Cadyville, Saranac, Schuyler Falls.  
Dannemora, Redford, Beekmantown.  
Chazy Lake, pronounced chez Zee.  
And he says them back to me,*

*eyes big, his tongue clumsy and sweet,  
saying the names of towns of my youth.*

*I?m far from them now,  
these syllables holding mysteries  
of places people came to,  
of how things were then.*

*I knew my own, Saranac,  
without curiosity.  
It was like my name.  
But Cadyville was where the girls lived,*

*Schuyler Falls a forest cleared for playing ball,  
Dannemora a prison town with tall, tough Irish,  
Chazy just a cold, cold lake.*

*The places are on a map  
I never need to study,  
just hamlets to drive through.  
The people that built them,*

*the sites there, now gone,  
yielded to spells of indifferent offspring,  
to places fallen down.  
Still, Beekmantown*

*in my boy?s mouth  
is a clear parcel of fields  
farmed for stone and apples,  
Redford the soft fold of our church.*

*He repeats them to me  
as I ask, happy at the drill,  
expecting something for his effort.  
I give him my confused joy.*

*I say to him ?paradise,?  
and hear the pure word.*

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651. **Douglas Barbour**

***Re: Urban Songs***

*Fri 24 Jan 1997*

---

Tom Beard

That's an interesting take on the non-downtown in Auckland & whatever happens in Wellington (I'd expect long if loopy lines, since everyone there must have huge breath capacity from climbing hills all the time). But you mention Leigh Davis as if he were still writing. Is this so? Has he done anything lately? I never saw that first book, only stuff in anthologies & a mag or two, but he was really doing something different there.

Nice twists & turns in your own.

=====

Douglas Barbour  
Department of English  
University of Alberta in the rooms you live in  
Edmonton Alberta T6G 2E5 other people's books line your shelves  
[REDACTED] FAX: [REDACTED]  
H: [REDACTED] bpNichol

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652. **GRAHAM W. FOUST**

***back to bp***

*Fri 24 Jan 1997*

---

recently saw Michael Ondaatje do a reading here in DC. He talked a bit about bp Nichol and read a poem for him etc. While looking in the card catalog at the Library of Congress, I noticed that bp has a Billy the Kid book with a title very similar to Ondaatje's Billy the Kid book. I tried to fetch it, but someone has it checked out.

Can anyone fill me in on the deal here? Are they similar works?

bests,  
Graham

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653. **David Bromige**

***Address for Evans & Moxley***

*Fri 24 Jan 1997*

---

thAnks, everybody. I now have the e-ddress i wanted. db

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654. **groberts**  
**urban environments**  
*Fri 24 Jan 1997*

---

The idea of "urban" poetry comes in part from the Humanist importation of classical and continental ideas about the city. In 1500 or so, London was just a large village as far as natives and foreigners were concerned. Sir Th More's Utopia introduces the concept of the metropolis in about 1518 (?) but the influence on poetry is not felt till Jonson and Donne. They are the most experimental and consequential of poets of their generation: they both were London-born-and-bred, and came from the lowest merchant classes. Part of what makes their city-poems interesting to me is the way in which they localize (not yet nationalize) generic approaches to the city-subjects, languages, environments: they imitate Martial and Juvenal and Catullus, so that they can talk about Fleet River and street-life in the official verse-forms of the satire and epigram. Jonson writes the first memorable poem in English on a sewer, his grotesque and hilarious poem "On the Famous Voyage" about two guys who on a lark row up a polluted waterway. At around 1600, city poetry was trying to appropriate indigenous folk discourses about the place London (especially ballads and verse narratives) and trump them with the authority of classical forms specifically dedicated to urban space. By 1700, London is clearly the metropolis that urbanites of the previous two centuries were trying to imagine, and in fact is well on its way to becoming the planet's largest city, an unprecedented development. City poetry becomes more and more constructed with the topographic techniques of "rural" genres such as the georgic: hence Swift's descriptions and more importantly John Gay's "Trivia: the Art of Walking the Streets of London." Although Raymond Williams ground-breaking book has much to say about urban poetry, he does not give enough attention to the importance of satire and epigram, and ultimately, privileges pastoralism and its ideologies in his account of how English poets built their poetic cities. As some posting have suggested, that strand of urban poetry uses an ocular-meditational rhetoric, but the earlier and perhaps more interesting (to me) strand begins with a bodily-kinetic-experiential rhetoric which of course is in play in the work of O'Hara, Olson, et al, but goes way back to Donne and Jonson. Hope this hasn't been too pedantic...

Gary R

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655. **Joe Safdie**  
**Re: urban and landscapes**  
*Fri 24 Jan 1997*

---

Maria,

Yes, and if anyone wanted to start a back- (or front-) channel discussion group on the Baudelaire or some of Benjamin's other essays I'd love to participate, having been obsessed for some years now with his . . . knotted . . . brilliance as a way out of false dichotomies (including, certainly, those that circulate on this list).

For example, his short essay on mimesis would be valuable for whoever it was that asked about that a few days back (sorry, too lazy to check).

Joe Safdie

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---

656. **Rachel Blau DuPlessis**

***Re: address query***

*Fri 24 Jan 1997*

---

hi stephen cope--my address is [REDACTED]. I think I am reading an older message than the one to which I responded yesterday. We were rewired and I did not turn off Poetics Listserv. With the predictable consequences. In the NewWorld here where it's bliss to be wise; 'tis folly to be ignorant I just mean the technology world. Rachel

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---

657. **k.a. hehir**

***commisions***

*Fri 24 Jan 1997*

---

with all that talk of miller williams and the commissioning of someone to write/read a poem i thought i'd relay a strange request that came my way.my mum has been attending a fitness class three times a week for four or five years -Cathie's Fitness Class. I have no idea what they do but i know they have fun and have become quite a tight group. now, Cathie has got a job in the suit'n'tie world and today was her last class. My mum asked me to write a poem for Cathie as kind of a thanks. i have never met her or experienced any kind of aerobic(sp?) work-out. so i did my best to come up with something that would please a group of non-poetry types and not embarrass me ma. it was tough. took me a few hours. complete with rime. (you try pharmacist!)

any other similar anecdotes?

cheers,  
kevin

P.S. anyone know how to get into the greeting card biz?

-mephistos,socks of darkness,jeans,children's festival t-shirt

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658. **shoemakers**  
***you write what you eat***

*Fri 24 Jan 1997*

---

It seems clear to me that the "apples & oranges" thread is struggling to resolve, by way of "landscape," the recent "fave foods" riffing with our on-going devotion to "poetics." I had myself been groping in vain toward such a rapprochement when I remembered Zukofsky's famous determination to "make a calzone out of economics" and all made sense...

steve

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659. **Charles Alexander**  
***events, tucson***

*Fri 24 Jan 1997*

---

Not too much to announce here on the poetics list, but  
January 28, Tuesday, 8 pm, Dinnerware Gallery, Tucson  
Talk by Bob Perelman  
sponsored by Chax Press & POG

Chax will have a small pamphlet there of a poem by Perelman, *The Masque of Rhyme*, which combines desktop publishing with certain elements of fine book-making. Available for \$4 plus two stamps (or cash equivalent) to anyone on Poetics List, or, for that matter, anyone at all. Please just send the payment and I'll try to get you a copy by return mail, after next Tuesday, when the author will have a chance to sign copies. Send payment to Chax Press at 101 W. Sixth St., no. 6, Tucson, Arizona 85701-1000. Call [REDACTED] for information or email me. This is the first event Chax Press is co-sponsoring since our move back to Tucson this fall, and it definitely feels good.

Next up for events co-sponsored by Chax & POG (POG is a recently-formed group of writers & others interested in poetry, poetics, and other artistic practices) will be a mid-April reading & talk by Karen Mac Cormack and Steve McCaffery. The dates & time are not set for that yet.

At that time Chax will also be releasing a new book by Karen Mac Cormack, titled *The Tongue Moves Talk*. Please inquire if you wish to order this book.

January 29, Wednesday, 8pm, University of Arizona, Modern Languages Auditorium



Reading by Bob Perelman  
sponsored by the Poetry Center at the University of Arizona

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660. **Tenney Nathanson**  
**(no subject)**  
Sat 25 Jan 1997

---

George--

you wouldn't want to trade tapes, would you? I may not have too much that's interesting to offer, but if you're interested or willing we could poke around and probably find SOMETHING (I have only a dozen or so jazz CDs; a whole lot of albums that generally sound shitty, but there are exceptions; and a lot of tapes made from CDs that would probably copy pretty well [am Dolby C but not Dolby S capable]). anyway, I don't think I'm likely to encounter or pop for the Dutch import, unless it turns up via Jazz Heritage Society, but it sounds VERY nice.

best,

Tenney

*Date: Tue, 24 Dec 1996 18:26:58 -0800*  
*From: George Bowering <[REDACTED]>*  
*Subject: Re: Sanders*

*But right now I am listening to a CD stuck in my Mac, Pharoah Sanders playing heartbreaking standard ballads like Coltrane once did, an eerie imitation.*

*but who knows where or when? what's the disc?*

*This is "Welcome to Love", from Timeless, which is a Dutch company, recorded in France 1990, produced by some Japanese people. Stafford James on bass, Bill Henderson on piano, Ecclestone Wainwright on drums.*

*Very smooth; a conscious imitation of Coltrane's album, "Ballads."*

*(I've had my negative reactions to Pharoah Sanders, but still)*  
*(I've had my positive ones too!)*

*I have had a few reservations abt Pharoah, but he was a gink I liked right off; there was a bad time when he was playing Krishna-meditation-coriander stuff and getting played on the rock stations around 1970. But I heard him at Slugs' around then and he was great. Earlier he was moonlighting in*

*Jersey as a Latino music player and even as a rock pl;ayer, and I have some of that stuff, only for documentation.*

*But he is one of the great young ones, with Archie Shepp, etc. of the sixties who got "raised" to a big label, mainly ABC.*

*George Bowering.*

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

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

-----

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661. **Marina deBellagente laPalma**  
***from the rain belt***

*Sat 25 Jan 1997*

---

I'd love you all to look at my website

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

it has some poems & several poem-essays ("poesaggi"), including a piece called "the home page as literary form".

It's what I did in 1995 after my last "traditional" (paper) book, Persistence" seemed to be widely ignored.

my keyboard is dying as i type this. I may be offline for a few days.

marina

Marina deBellagente LaPalma  
329 Pope Street  
Menlo Park CA 94025  
[REDACTED]

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662. **George Bowering**

**Re: Hernando Houseman**

Sat 25 Jan 1997

---

*The poem that includes the lines*

*Oh I have been to Ludlow Fair  
And left my necktie God knows where*

*is "Terence, This is Stupid Stuff" from \_A Shropshire Lad\_*

*Brigham Taylor*

I know. It goes, in part:

Oh, Terrence, this is stupid stuff  
It's time we laid off all that guff  
And carry halfway home or near  
Pints and quarts of Ludlow beer  
My little horse must think I'm queer  
To stop without a farmhouse neer  
My horse is lovely, dark and deep  
But I have miles to go before I sleep  
etc

George Bowering.

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

fax: [REDACTED]

e-mail: [REDACTED]

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663. **George Bowering**

**Re: Snowy Woods**

Sat 25 Jan 1997

---

Well, yeah, so now we know where Robert Frost was born. But what about the good stuff? Where was George Stanley born?

George Bowering.

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

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

e-mail for DT & And/Was: [REDACTED]

508

666. **Miekal And**  
**Re: "Little Men"**

Sat 25 Jan 1997

---

██████ wrote:

>

> Hi everyone, it's Kevin Killian. I hope you'll all buy a copy of my new  
> book, "Little Men" (Hard Press). It's terrific. It costs \$12.95 (US).

Didnt I see this story line on X-Files?

just had to ask

Miekal who is trying his best to adhere to the dictum as soon as he decides  
which

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667. **Mark Weiss**  
**Re: Perth Amboy**

Sat 25 Jan 1997

---

Industrial suburb, working-class, gritty. Apollinaire's "zone." The kind we forget  
exist when we think better-homes-and-gardens martha-stewart.

At 01:08 AM 1/25/97 -0800, you wrote:

>I remember when all us kids were forbidden by our parents to read \_The  
>Amboy Dukes\_, and so we read it to shreds. It didnt seem very suburban to  
>me!

>

>

>

>

>George Bowering.

>

>2499 West 37th Ave.,

>Vancouver, B.C.,

>Canada V6M 1P4

>

>fax: ██████████

>e-mail: ██████████

>

>

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668. **Charles Alexander**

***Re: back to bp***

Sat 25 Jan 1997

---

At 10:40 AM 1/24/97 -0500, you wrote:

>recently saw Michael Ondaatje do a reading here in DC. He talked a bit  
>about bp Nichol and read a poem for him etc. While looking in the card  
>catalog at the Library of Congress, I noticed that bp has a Billy the  
>Kid book with a title very similar to Ondaatje's Billy the Kid book. I  
>tried to fetch it, but someone has it checked out.

>

>Can anyone fill me in on the deal here? Are they similar works?

No, not one bit similar. bp's is a short series of prose bursts about Billy. Very irrevent, very poetic. Check it out. It's in another book of his selected prose works, but I don't have my books with me now to give me the reference. Anyone else?

charles

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669. **groberts**

***billy the kid***

Sat 25 Jan 1997

---

There is Jack Spicer's Billy the Kid, an intricate performance full of adroit misdirection and missing erections:

Billy the Kid in a field of poplars with just one touch of moonlight

His shadow is carefully

distinguished from all their shadows

Delicate

as perception is

No one will get his gun or obliterate

Their shadows

\*

Gary R

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670. **Alan Jen Sondheim**

***Calling Babylonians***

Sat 25 Jan 1997

---

00

## Calling Babylonians

(Cassite, 1750-1173 bce)

Hey, Na-zi Marduk!  
Yo, Sul-pa-ud-du-nasir!  
Hi-in-na-an-nu-um, ay!!!  
Ha-ba-ia! Ha-ba-ia!  
O O Abdi-Hi-ba!  
Bel-a-na-ka-la-udammiq, nu!!!  
Ah I-la-nu-u-tum! Ah I-la-nu-u-tum!  
Oya In-dar-di-ia!!!!  
Eeeee Ellil-mu-sal-lim, eeeee!  
Ho Papsukal-ah-iddina! Ho Ho!!!  
Oooo Put-ahi! Putahi!!  
Heh Tu-na-mi-is-Sa-ah, yo!  
O Zi-lim-mi-ga, ah!!  
Rab-zi-id-qi! Rab-zi-id-qi!  
Aaahh Ma-ni-e!  
O O O Lu-ri-an-nu! O Lu-ri-an-nu!  
Hmmm.... Kur-sa!!  
Oooo Il-lu-ki-ni-usur!  
Hey Habaki!  
Eeeya Dajan-Nergal!  
Ho Ra-bat-Gula! Ho eeeya!  
Ah, Quisat-Sukal, ah...!!  
Ha, Iri-ba-Istar! Ha, Iri-ba-Istar!  
Hey, A-gab, hey!  
O O O O O In-na-an-nu...! O O!  
Ay, Tak-la-ku-a-na-Sar-pa-ni-tum!  
Ay...

---

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671. **Charles Alexander**

***Re: Calling Babylonians***

*Sat 25 Jan 1997*

---

thank you, alan jen sondheim, for "calling babylonians"

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672. **maria damon**

**Re: commissions**

Sat 25 Jan 1997

---

we cd write cathie a range.

In message <[REDACTED]> UB Poetics

discussion group writes:

> with all that talk of miller williams and the commissioning of someone to  
> write/read a poem i thought i'd relay a strange request that came my  
> way. my mum has been attending a fitness class three times a week for four  
> or five years -Cathie's Fitness Class. I have no idea what they do but  
> i know they have fun and have become quite a tight group. now, Cathie has  
> got a job in the suit'n'tie world and today was her last class. My mum  
> asked me to write a poem for Cathie as kind of a thanks. i have never met  
> her or experienced any kind of aerobic(sp?) work-out. so i did my best to  
> come up with something that would please a group of non-poetry types and  
> not embarrass me ma. it was tough. took me a few hours. complete with  
> rime. (you try pharmacist!)

>

> any other similar anecdotes?

>

> cheers,

> kevin

>

> P.S. anyone know how to get into the greeting card biz?

>

> -mephistos, socks of darkness, jeans, children's festival t-shirt

>

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673. **dbkk**

**Re: commissions**

Sat 25 Jan 1997

---

At 2:32 PM -0500 1/24/97, k.a. hehir wrote:

>with all that talk of miller williams and the commissioning of someone to  
>write/read a poem i thought i'd relay a strange request that came my  
>way. my mum has been attending a fitness class three times a week for four  
>or five years -Cathie's Fitness Class. I have no idea what they do but  
>i know they have fun and have become quite a tight group. now, Cathie has  
>got a job in the suit'n'tie world and today was her last class. My mum  
>asked me to write a poem for Cathie as kind of a thanks. i have never met



>her or experienced any kind of aerobic(sp?) work-out. so i did my best to  
>come up with something that would please a group of non-poetry types and  
>not embarrass me ma. it was tough. took me a few hours. complete with  
>rime. (you try pharmacist!)

So, where's the poem? I'm sure everyone's just dying to read it.

Dodie

Oh Cathie's body brilliant and bright,  
It's so good to work out with you tonight.

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674. **dbkk**  
**"Little Men"**  
*Sat 25 Jan 1997*

---

Hi everyone, it's Kevin Killian. I hope you'll all buy a copy of my new book, "Little Men" (Hard Press). It's terrific. It costs \$12.95 (US).

Carla Harryman wrote, "Like cut diamonds reflecting back their own breaking points these tales speak the impossible as if the impossible itself could be bought and sold as jewelry. The palpability of Kevin Killian's storytelling is perfect even if, as we bask in the paradoxical charisma of it, the good guys have gone and stolen the jewelry for no reason...All this pleasure of affront may be due to Killian's finessing of middle brow culture unto one of those secret toxic dumps, leaving us with a brilliant and frightening phenomenology of what's left."

I find this comment very wise and true.

Here's another wise one, from Robert Gluck:

"Kevin Killian writes like a bent angel who wants to inflict pleasure and delectation. His confections dissolve into sensation on the tongue. Pleasure and safety are opposites, and these jumpy stories turn on the moment when our hero sees the broader perspective--of someone who wants to damage him. Like Nabokov, Killian 'does' our culture in great writing, with delicious style, generous and wicked. His sheer conversance with all departments of our civilization, and with the shapes a sentence and a story can take, amount to a kind of performance art of its own."

Well, what do you know! Anyhow as you have guessed, "Little Men" is a book of stories. Here's what they're about:

Kevin Killian, the author of "Shy" and "Bedrooms Have Windows," is injected with sodium pentathol and forced to reveal his most intimate secrets to a skeptical audience. In Los Angeles, the ghost of Natalie Wood appears to a dying

fan. An Irish transvestite hires a bellhop for a marriage of convenience. In San Francisco a drunken father (Kevin Killian) takes his Gen X son (Josh Cherin) to the premiere of "Jurassic Park." On Long Island a group of Franciscan brothers stage a beauty contest for incoming freshmen--the judgment of Paris. In Steinbeck country an autograph dealer forges mementos of Audrey Hepburn while seducing a muscle-bound ex-con in orange undershorts. On Halloween the boys from Hitchcock's "Rope" throw their own party in the haunted house of Usher. To steal the love of his sister's scientist husband, a San Francisco weakling turns to steroids. In 60's Manchester, David Smith falls under the spell of a strange married couple, who read him Sade, and make him murder the one boy who really loves him . . .

I have more to say about this too, but let's wait til after you've read the book.  
Thanks everyone!

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675. **Tosh**  
**Re: "Little Men"**  
*Sat 25 Jan 1997*

---

This book sounds like the 'book of the year.' Where can one purchase a copy?

Tosh Berman  
TamTam Books

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676. **David Bromige**  
**hallmark cards**  
*Sat 25 Jan 1997*

---

"anyone know how to get into the greeting cards business?" Yes. I had a poetry-writing student who did this. The idea came to him in class one evening. There was a silence after he had read aloud his new poem, and then one of the other students sd, "You know, so-&-so, you should write for Hallmark." He sd, "Do you think I could?" A month or so later, he came up to me: "Congratulate me, I've got a job writing for Hallmark!" Apparently, at his classmate's suggestion, he had contacted them, sent them samples of his work, and had been engaged on some kind of freelance cottage-industry basis. sorry i cant tell you what the pay was. But the gap between poetry and greeting-cards writing is not necessarily unbridgeable, and we can all take heart from this example. db

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677. **David Bromige**  
***Kevin Killian's bezazzful writing***  
*Sat 25 Jan 1997*

---

I cant wait to get my hands on \_Little Men\_. KK knows that fiction can host the wildest imaginings. The precis of this book's seductive juxtapositionings makes me yearn to be turning its pages right now. db

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678. **Dan Raphael Dlugonski**  
***city in poetry***  
*Sun 26 Jan 1997*

---

i grew up a mile from downtown pittsburgh, a mile from the university & museum district, so i know urban: itis myorganic energy . even when writing about wilderness or old growth i feel the urban charge of my raising. and living these last 17 years on what used to be the edge of portland, long an urban-rural edge ghetto (one of the highest percentage of corrections systems veterans in portland) the setting provides me occasional poems directly but always that urban awareness--encroaching ppopulation, mix of d/m-iscommunication. i think a development in current poetry is more of a mix of l=a=n=guage poetry energies with the urban, to some extent a circle around to the energies of new york school which, in my own woapred way, i see as a tangential progenitor (ticularly ashberry) of l=a=n=guage poetry

dan

(having talked about clothes, and books, and movies, how about what we just ate. i just had a warm slice of a bread (cross between egg bread and coffeecake that my mother has made for decades, though this batch baked by my 14 year old son). the trivialities soetimes engaged in in this line, the attitude strutting at times. i'd be among the last to opt for strict 'poetics discussion, but gee if you have nothing to day then just listen to others...

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679. **David Bromige**  
***oh, alright (clothing)***  
*Sun 26 Jan 1997*

---

DISTANCE, an E-Mail Rhapsody

((looking for poetry? delete instantly!))

12:59, 1:05, and 1:13; three more pit & prune-juice communiques from our man in vancouver to console us for being condemned to peer into the post-midnight

dark. Already with thee, GB! If only! Put that tome upon the table. . . bring that bottle over here. . .

The allusion to *Tender Is the Night* leads to Gatsby, and I wonder if listmembers often surmise from what manner of place GB emits? For I can tell them, a mansion like that of Jay G--a dwelling where room opens into room upon room in opulent geometries of being. A grand piano graces the drawingroom, but the master of the house is more likely to be found at one of his two state-of-the-art computers, unless in the den fretting over some sporting event on the 26 inch screen. His pair of massive dogs--which GB calls 'Great Dames'--loll in the hallway, an area big enough to park a Mack Truck, dotted with statuary and suits of medieval armor. Up the grand staircase to the many sleeping quarters, one relishes the paintings by Canadian masters of the brush. Finally, the second storey is gained. One of these rooms contains three chests of drawer, or chest of drawers, or maybe chests of drawers, each one stuffed with unworn Hawaiian shirts, the kind with wooden buttons. Insert another coin and the tour will continue, beginning with that portion of the upstairs, a suite of rooms, set aside for my exclusive use when in Vancouver, with everything untouched--just the way I left it on my mad dash to the airport, except for the stonewashed (stonedwash?) jeans, now flapping around the limbs of the owner of the Manse,--and the Old Haberdashers' necktie, a tie as long as its name, to match his torso. And next to it, the Down Under Suite, where . . . but first please insert your coin.

mike matthews a.k.a. Fee McPhrenzie, who is usually at work solving the problems of the world, but after 1 a.m. devotes 15 minutes to the Memory of Nonsense.

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## 680. **George Bowering**

**Re: back to bp**

Sun 26 Jan 1997

---

*I noticed that bp has a Billy the Kid book with a title very similar to Ondaatje's Billy the Kid book. I tried to fetch it, but someone has it checked out.*

*Can anyone fill me in on the deal here? Are they similar works?*

*bests,  
Graham*

They are not really similar, but those 2 poets were the same age and great friends, and shared the Governor-General's award in poetry, for, I think, 1970. beep's book was included with a couple others of his because they were so

short. His title was "The True Eventual Story of Billy the Kid" if I recall rightly. You will probably hear from Doug Barbour on this with greater accuracy.

George Bowering.

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

fax: [REDACTED]

e-mail: [REDACTED]

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681. **George Bowering**

***Re: city in poetry***

*Sun 26 Jan 1997*

---

Seems to me that one great poem that agonizes a lot about the shift from pastoral America to the city is Crane's "The Bridge." It's the poem that when I was 18 made me scurry back there and read Whitman, then scurry up here and read "Paterson".

George Bowering.

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

fax: [REDACTED]

e-mail: [REDACTED]

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682. **George Bowering**

***Re: oh, alright (clothing)***

*Sun 26 Jan 1997*

---

| *Lets talk about the sonnet. db.*

Yeah, Bromige. I remember the night you were wearing a sonnet at the marianne Moore reading. You wit! Everyone wondered why but I didnt wonder why. She, by the way, was wearing two wristwatches. I asked her why; she said one for NYC time, one for Calif. time. Ingenious!

George Bowering.

2499 West 37th Ave.,

Vancouver, B.C.,  
Canada V6M 1P4

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

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683. **Miekal And**  
*Re: Calling Babylonians*  
*Sun 26 Jan 1997*

alan: great to see you unlurk mode, can you point all of us post-babylonians to yr website(s)??

miekal who many years ago found alan's first record (I believe it was called "th other tune"? ) at a rummage sale for 25 cents & it didnt even have scratches, a classic precursor in the "difficult" listening genre.

--

@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@

Dreamtime Village website: <http://net22.com/dreamtime>

QAZINGULAZA: And/Was/Wakeest website:

<http://net22.com/qazingulaza>

e-mail for DT & And/Was: [REDACTED]

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684. **Rachel Loden**  
*Re: Hallmark cards*  
Sun 26 Jan 1997

David Bromige wrote (in part):

*But the gap between poetry  
and greeting-cards writing is not necessarily unbridgeable, and we can > all take  
heart from this example.*

Yes we can, so why not a line of po-mo greeting cards? Poetry for the masses, royalties for poets. Here's a template (Niedecker for Xmas):

The mad stimulus of Gay Gaunt Day  
meet to put holly on a tree

[graphic]

and trim green bells  
and trim green bells

[open card]

This great eventual heyday  
to plenty the hour thereof,  
fidelius.

[graphic]

Heyday! Hey-day! Hey-day!

Merry Christmas!

[end]

I suppose that's more than enough for now,

Rachel Loden

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685. **maria damon**

**Re: "Little Men"**

*Sun 26 Jan 1997*

---

In message <v01540b01af1000179c9d@[207.211.62.159]> UB Poetics discussion group

writes:

> This book sounds like the 'book of the year.' Where can one purchase a copy?

>

> Tosh Berman

> TamTam Books

amen!--md

>

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686. **Douglas Barbour**

**Re: back to bp**

*Sun 26 Jan 1997*

---

bp's little pamphlet, which was one of four that won him the Governor general's Award back in 1980, is titled *The True Eventual Story of Billy the Kid*. Its most recent appearance is in *An H in the Heart: bpNichol A Reader* edited by our own George Bowering & Michael Ondaatje (Toronto: McClelland & Stewart, 1994); it also appeared in *CraftSlices*. As Charles Alexander says, it is very different, a kind of Steinian low-life take on the pop-mythology,

It has been compared to Ondaatje's book, in Stephen Scobie's "Two Authors in Search of a Character" (*Canadian Literature*, 54 [Autumn 1972]; *Poets and*

Critics\_ ed. George Woodcock [Toronto: Oxford UP 1974]; \_Spider Blues\_, ed. Sam Solecki [Montreal: Véhicule Press 1985]).

=====

Douglas Barbour  
Department of English  
University of Alberta in the rooms you live in  
Edmonton Alberta T6G 2E5 other people's books line your shelves  
[REDACTED] FAX: [REDACTED]  
H: [REDACTED] bpNichol

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687. **David Bromige**

**Hallmark**

Sun 26 Jan 1997

Good notion, rachel, go do it! line up permissions, bu card-stock, find a printer, do yr own design, have em in the post-yuppie/new age stores in places like Berkeley and Sebastopol and Los Gatos in time for xmas 97.

i noticed you posted at 5 a.m. I just heard a CW song on KPFA ("Back Forty: The Hicks from Coast to Coast") the chorus of which runs "I have to wake up every morning/ Just to say goodnight to you." Were you abt to try going to sleep, or had you already gotten up? (I suppose i'm on the brink of suggesting we now all disclose our sleep habits. But I'll stop right there.)

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688. **k.a. hehir**

**Commissions**

Sun 26 Jan 1997

- you asked for it, so here it is

Of Sweets, Sweat and a Smile

We've dragged old bones from cozy beds  
to be in the gym by nine.

An oddball crew of sleepy heads  
for you to keep in line.

You make us sweat and groan and fight  
for inches off our hips.

From every cake and sweet delight  
that's left sugar on our lips.





690. **Aldon L. Nielsen**

***Re: Hallmark***

*Sun 26 Jan 1997*

---

It's a hallmark of some sort of cosmic convergence, I suppose, that I too was tuned to America's Back Forty listening to the same songs as David -- But I never did find out "Who the hell is Alice" --

Also discover upon my return that Utah Phillips now has a program on the same station -- So there is some rest for the righteous --

Greeting Card wars of some time ago still available on Poetics archive -- Hallmark itself still in Kansas City -- The verse by the side of the road is still by the side of the road --

little shaver,  
aldon

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691. **Christopher Reiner**

***Witz Publications Received***

*Mon 27 Jan 1997*

---

Witz has always featured a "Publications Received" section, but because of space limitations it has never contained as much information as I'd like. After Charles Bernstein's call for postings of publication announcements on the Poetics List, I thought I'd take the opportunity to post more extensive descriptions of the books and journals sent to Witz. I'll do a few at a time, to avoid long posts. For additional information, please contact the editors ("snail mail" addresses provided -- e-mail addresses usually unknown). Apologies in advance if I mangle the spelling of a name.

Magazines and Journals:

House Organ (number 17, Winter 1997), edited by Kenneth Warren (1250 Belle Avenue, Lakewood, OH 44107). Work by Robert Yagley, Barbara Drake, Cid Corman, Joel Lipman, Joe Napora, Fielding Dawson, Vincent Ferrini, Kenneth Warren, Stephen Ellis, Owen Hill, D.E. Stewart, Tod Thilleman, Martha King, Jesse Glass, Gary David, Albert Cook, Miriam Sagan, Margueritte, Jack Hirshman.

# # #

Smelt Money (number 9), edited by Jim McCrary (P.O. Box 591, Lawrence, KS 66044), no table of contents. Contains work by Dave Baptiste Chiot, Richard Kostelanetz, John M. Bennett, and an excerpt from Daniel Davidson's *\_Product\_*, reprinted from the first issue of *Stifled Yawn* (Winter 1990).

# # #

Lyric& (number 5), edited by Avery E.D. Burns (P.O. Box 640531, San Francisco, CA 94164-0531), 135 pages. The "Italian" issue, "Homage to Guilia Niccolai." Work by Catullus (trans. George Albon), Guiseppi Ungaretti (trans. William Hawkins Cirocco), Eugenio Montale (trans. Lawrence Venuti), Salvatore Quasimodo (two versions by Avery E.D. Burns), Pier Paolo Pasolini (trans. William Hawkins Cirocco), Dario Villa (trans. Duncan McNaughton & Dario Villa), Anna Casella (trans. Lawrence Venuti), Gino Scartaghiande (trans. Pasquale Verdicchio), Kevin Killian, Amelia Rosselli (trans. Lucia Re & Paul Vangelisti), Pier Paolo Pasolini (trans. Pasquale Verdicchio), Spencer Selby (trans. Alberto Vitacchio), Franco Beltrametti (trans. Duncan McNaughton), Milo De Angelis (trans. Lawrence Venuti), Giovanna Sandri (trans. Guy Bennett), Albert Schieppati (trans. Pasquale Verdicchio), Adriono Spatola (trans. Paul Vangelisti), Valerio Magrelli (trans. Pasquale Verdicchio), Duncan McNaughton, Nanni Baestrini (trans. Carla Billitteri & Martin Spinelli), Adriano Spatola (trans. Paul Vangelisti), Dario Villa (trans. McNaughton & Raworth & Stein), Jolanda Insana (trans. Pasquale Verdicchio), Guy Bennett, Elio Pagliarani (trans. Kathleen Fraser), Corrado Costa (trans. Paul Vangelisti), Antonio Ria (trans. with note by Duncan McNaughton). Also, Pasquale Verdicchio interviewed by Rodrigo Toscano.

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692. **Ron Silliman**  
***Taking Heart, Giving Spleen***

*Mon 27 Jan 1997*

---

David,

The late Darrell Gray got a job with Hallmark right after his graduation from Iowa City and, as I recall, did not care for the conditions of his employment much.

I can imagine a line of greeting card valentines with texts from Zukofsky. But then I can also imagine a second line, more acerbic, with texts from Jack Spicer.

Ron Silliman

(having used lines from R. Duncan  
on my wedding cake 10 years back)

>From: David Bromige <[REDACTED]>

>Subject: hallmark cards

>

>"anyone know how to get into the greeting cards business?" Yes. I had a poetry-writing student who did this. The idea came to him in class

one evening. There was a silence after he had read aloud his new poem, and then one of the other students sd, "You know, so-&-so, you should write for Hallmark." He sd, "Do you think I could?" A month or so later, he came up to me: "Congratulate me, I've got a job writing for Hallmark!" Apparently, at his classmate's suggestion, he had contacted them, sent them samples of his work, and had been engaged on some kind of freelance cottage-industry basis. sorry i cant tell you what the pay was. But the gap between poetry and greeting-cards writing is not necessarily unbridgeable, and we can all take heart from this example.

db

>

>-----

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693. **Rachel Loden**

***Re: Taking Heart, Giving Spleen***

Mon 27 Jan 1997

---

Ron Silliman wrote:

*I can imagine a line of greeting card valentines with texts from Zukofsky. But then I can also imagine a second line, more acerbic, with texts from Jack Spicer.*

Ron will apparently tease us with these disappearing chiffon scarves of his unexpectedly Victorian imagination, while being unwilling to truly carry the banner on. How disappointing! I've shredded my prototypes.

As to why I'm awake at this hour, db: it must be the repeating nightmare in which I'm wandering in Bowering Manor, bumping into statuary and suits of armor. There's a low growling, as though some sort of wild beeste were holed up in the Down Under Suite. I walk toward the sound, turn the knob, and...wake up abruptly, with an eerie little voice saying "Please insert your coin."?!

Rachel

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694. **maria damon**

***Re: Taking Heart, Giving Spleen***

Mon 27 Jan 1997

---

rachel, yr magnificent!

In message <[REDACTED]> UB Poetics discussion group writes:

> Ron Silliman wrote:

>

> > I can imagine a line of greeting card valentines with texts from  
> > Zukofsky. But then I can also imagine a second line, more acerbic,  
> > with texts from Jack Spicer.  
>  
> Ron will apparently tease us with these disappearing chiffon scarves of  
> his unexpectedly Victorian imagination, while being unwilling to truly  
> carry the banner on. How disappointing! I've shredded my prototypes.  
>  
> As to why I'm awake at this hour, db: it must be the repeating nightmare  
> in which I'm wandering in Bowering Manor, bumping into statuary and  
> suits of armor. There's a low growling, as though some sort of wild  
> beeste were holed up in the Down Under Suite. I walk toward the sound,  
> turn the knob, and...wake up abruptly, with an eerie little voice saying  
> "Please insert your coin."?!  
>  
> Rachel  
>

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695. **robert drake**

**addresses?**

*Mon 27 Jan 1997*

---

i'm looking for a couple ov address updates: for \_upper limit music\_ and for  
Steve Ellis/OASii... email or pony express, and backchannel. sorry to burden  
thee list.

asever

luigi

=====  
===== If you come into \* linen, your time is  
thirsty because \* ink saw some wood intelligent enough to get giddiness from a  
sister. However, even it should be smilable to shut \* hair whose \* water writes  
always in \* plural, they have avoided \* frequency, meaning mother in law, \*  
powder will take a chance; and \* road could try. But after somebody brought  
any multiplication as soon as \* stamp was out, a great may cords refused to go  
through. Around wire's people, who will be able to sweeten \* rug, that is to say  
why must every patents look for a wife? Pushing four dangers near \* listening-  
place, \* vacation had not dug absolutely nor this likeness has eaten.--md 1915  
=====  
=====

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696. **Don Cheney**  
***truth in advertising***

*Mon 27 Jan 1997*

---

forget all those big-money tv ads during the superbowl,  
one of the great advertisements happened on the radio.  
it was an ad for budweiser and it asked the commentators  
from the fox superbowl coverage, ronnie lott and howie  
long, what was the most important thing they'd be  
doing in relation to the superbowl. and both of the men  
agreed that the most important thing was getting people  
to buy 6-packs of budweiser before the game.

as my dad would say, i kid you not.

don

-----  
visit Don Cheney's Home Page & Clean Neck Shop  
<http://www.geocities.com/~doncheney>



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697. **Douglas Messeril**  
***New Sun & Moon Titles***

*Mon 27 Jan 1997*

---

Sun & Moon Press is proud to announce  
several new titles. As in the past, these  
are offered to Poetics List subscribers  
at a 20% discount. Send your orders to



or mail to

Sun & Moon Press, 6026 Wilshire Boulevard,  
Los Angeles, California 90036  
We will bill you.

Robert Bresson. NOTES ON THE CINEMATOGRAPHER

Notes on cinema by the great French film director  
Robert Bresson. The second in the new Green Integer  
series of non-fiction works.

\$8.95

Messerli, ED. THE GERTRUDE STEIN AWARDS IN  
INNOVATIVE AMERICAN POETRY 1994-1995

The second edition of what we joyfully call  
the "gerties," this volume includes the work  
of nearly 100 younger and established American  
and Canadian poets, including Carla Harryman,  
Martine Bellen, Jena Osman, Ed Roberson, H.T.,  
Spence Selby, Richard Foreman, Peter Gizzi,  
Leslie Scalapino, Kenneth Irby, Stacy Doris,  
Bruce Andrews, Juliana Spahr, Guy Bennett,  
Will Alaexander, Kathleen Fraser, Diane Ward,  
Aaron Shurin, Cole Swensen, Ron Silliman, Gil Ott,  
Jackson Mac Low, Harryette Mullen, Myung Mi Kim,  
Tan Lin, Lynne Dreyer, Fiona Templeton, Mac Wellman,  
Lisa Jarnot, Elizabeth Fodaski, and many, many  
others.

\$14.95

Dominique Fourcade. CLICK-ROSE  
Translated from the French by Keith Waldrop

The second book published by Sun & Moon Press by  
the noted French poet, Dominique Fourcade.

\$10.95

Paal-Helge Haugen. WINTERING WITH THE LIGHT  
Translated from the Norwegian by Roger Greenwald

One of the most respected and noted of contemporary  
Norwegian poets, Paal-Helge Haugen's work is dark and  
lucid, a work about despair that sheds light on hope  
and possibility.

\$10.95

Heimito von Doderer. THE MEROWINGIANS or THE TOTAL FAMILY

In this hilarious satire of the ancient Merovingian line,  
von Doderer takes the Austrian novel into new dimensions  
of sublime ridiculousness. Never before translated into  
English, this represents the third von Doderer book pub-  
lished by Sun & Moon Press. Others are planned.

\$15.95

You should also check out our web page, which will soon be updated. We still have the special "after Christmas sale" on several Sun & Moon titles. That site is

<http://www.sunmoon.com>

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698. **Tosh**

***Re: New Sun & Moon Titles***

*Mon 27 Jan 1997*

---

- > Sun & Moon Press is proud to announce
- > several new titles. As in the past, these
- > are offered to Poetics List subscribers
- > at a 20% discount. Send your orders to
- > [REDACTED] or mail to
- > Sun & Moon Press, 6026 Wilshire Boulevard,
- > Los Angeles, California 90036
- > We will bill you.
- >
- > Robert Bresson. NOTES ON THE CINEMATOGRAPHER
- >
- > Notes on cinema by the great French film director
- > Robert Bresson. The second in the new Green Integer
- > series of non-fiction works.
- >
- > \$8.95
- >

Douglas and poetics people:

This is such a great book! Great work in getting this book back in print.

Tosh Berman

TamTam Books

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699. **aerialedge**

***New Objects***

*Mon 27 Jan 1997*

---

3 new chapbooks from Object Editions:

\_My Life in Politics or A history of N=A=R=R=A=T=I=V=E film\_ by Tim Davis.

\_adversities of outerlife\_ by Judith Goldman.



\_A Self-Guided Walk\_ by Kimberly J. Rosenfield.

Beautiful letter press covers lovingly sewn. What's inside's what you should know though. Each is \$6. Order from Rob Fitterman at address below. However you should also be apprised of:

\_Object 7\_ featuring Steven Farmer, + Larry Price, Celestine Frost, Jackson Mac Low, Judith Goldman, Michael Friedman/Duncan Hannah, Hung Q. Tu, Laura Price, Steve Tills, Sheila E. Murphy, & Chris Stroffolino. \$7.

& some copies left of

\_Object 6\_ featuring Jennifer Moxley, + Rodrigo Toscano, Gail Sher, Brian Kim Stefans, Dan Farrell, Lisa Jarnot, Nick Lawrence, Dierdre Kovac, W.B. Keckler, Robert V. Hale, & a portfolio by Richard Baker.\$7.

Orders to Robert Fitterman, Object, 7-13 Washington Square North #47B, NY, NY 10003. Checks payable to Robert Fitterman.

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700. **Eliza McGrand- CVA Guest**

***Re: commisions***

*Mon 27 Jan 1997*

---

once taut, once tight, twice blessed, employed  
in city's bright with office noise  
think of us, whenever you do  
sweating to oldies and missing you

-- e, my entry

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701. **acgold01**

***Twentieth-Century Lit. Conference***

*Mon 27 Jan 1997*

---

Alan Golding

Prof. of English, Univ. of Louisville

██████████; ██████████

In case any of you are interested, we're still looking for some folks to chair panels at this year's Twentieth-Century Literature Conference, Feb. 22-24. Areas that we still need to "cover" include both modern and contemporary poetry (mostly, though not exclusively, American), film, postcolonial, and Joyce. Featured speaker / readers this year are Bonnie Kime Scott, Tobias Wolff, Meena Alexander. Listmates and fellow travellers who are scheduled to come include

Maria Damon, Chris Beach, Jena Osman, Kristin Prevallet, Mark Scroggins, Chris and Debra Parr, . . . (if I've overlooked someone, apologies)

The person to contact is the conference director, Harriette Seiler, at [REDACTED].

Plus you get to see me, and what greater inducement could there be?

Scary thought for the day: that "The Gift Outright" is the best inaugural poem we have.

Alan

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---

702. **Miekal And**  
**Re: 14 perfect lines, jennifer**  
*Mon 27 Jan 1997*

---

beau-  
-tific  
in-  
sis-  
-tent  
ana-  
phorix  
  
noise in  
speech the  
sonnet sung, Miekal

[↑ Contents](#)

---

703. **Chris Stroffolino**  
**Re: POETICS Digest - 25 Jan 1997 to Doug Messerli**  
*Mon 27 Jan 1997*

---

Is Doug Messerli still on this list? If not, does anybody have his address....? I hear the GERTRUDE STEIN AWARD book is out and am curious.....(please backchannel)...Chris Stroffolino

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---

704. **Michael Boughn**  
**HD**  
*Mon 27 Jan 1997*

---

Those on the list interested in HD should check out the HD Homepage. Heather Hawkins and I have recently posted two reviews HD wrote in the 30's under the pseudonym Sylvania Penn. One reviews Edgar Guest's biography of Whitman,

the other Irving Stone's "biography in letters" of Van Gogh. They provide a glimpse of HD engaged in rare critical discussions of, in the one case, the American writing tradition and, in the other, of representations of Van Gogh's "madness".

The URL is <http://www.well.com/user/heddy/hdrevi.html>

I'd love to hear any responses people have.

Best,

Mike



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705. **Rachel Loden**

*easier \_no roses\_*

*Mon 27 Jan 1997*

---

For ease in ordering the new \_no roses review\_, email the editors at 

no roses review

#7

edited by Carolyn Koo  
& Davis McCombs

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BRUCE ANDREWS  
STAR BLACK  
W.K. BUCKLEY  
CHERYL BURKET  
WILLIAM DORESKE  
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ARPINE GRENIER  
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JOHN LATTA  
RACHEL LODEN  
ELIZABETH MacKIERNAN  
JENNIFER MARTENSON  
WENDY McCLURE  
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706. **Alan Jen Sondheim**

***14 perfect lines, jennifer***

*Mon 27 Jan 1997*

---

4

about death being a handled thing  
about humanity hammering out a home  
about insistence and drudgery  
about sweeping with a shot-broom

2

about those horse-killings down  
there in the brambles  
about extinctions things  
with doubled chasm-heads, three-legs

1

about jennifers'ss pasting herself  
in pies and strudels against docks  
waterfowl biers in her transparent  
head with burned watery quarks

0

boat-water round about these  
blue parts fluorescent lemur

---

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707. **David Bromige**

***address***

Mon 27 Jan 1997

luigi-bo drake: [REDACTED] will get you aldon nielsen, editor of upper limit  
song.keep up the good work. db

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708. **Miekal And**

## Re: whippet whirly word project

Tue 28 Jan 1997

where on the planet is this happening?

m

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709. **Miekal And**

## Re: whippet whirly word project

Tue 28 Jan 1997

k.a. hehir wrote:

 $\succ$ 

> On Tue, 28 Jan 1997, Miekal And wrote:

> > where on the planet is this happening?

 $\succ$ 

> this is happening in londonOnt. canada.

> of course i realize that the only people on this list that will be able to

> make this, i've already seen this morning. the reason i post is just to

> let the

> world know that near and far, things are going on - re -live-poetry.

 $\geq$ 

> another time, another planet,

> kevin

that's fine kevin, some of us even have very active imaginations...

miekal

chicken baking, boots untied, birds squawking fer their lunch

--

@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@

Dreamtime Village website: <http://net22.com/dreamtime>

QAZINGULAZA: And/Was/Wakeest website:

http://net22.com/qazingulaza

e-mail for DT & And/Was: [REDACTED]

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710. **maria damon**

***Re: 14 perfect lines, jennifer***

*Tue 28 Jan 1997*

---

jennifer-alan s, yr the greatest! (what's your hebronic name?)--aha, that's another thing we cd all share --what our names "really" are. damon used to be di-amond until grandpa; maria is to be easily pronounced in english and danish.

In message <[REDACTED]> UB

Poetics discussion group writes:

> 4

> about death being a handled thing

> about humanity hammering out a home

> about insistence and drudgery

> about sweeping with a shot-broom

> 2

> about those horse-killings down

> there in the brambles

> about extinctions things

> with doubled chasm-heads, three-legs

> 1

> about jennifers'ss pasting herself

> in pies and strudels against docks

> waterfowl biers in her transparent

> head with burned watery quarks

> 0

> boat-water round about these

> blue parts fluorescent lemur

>

>

>

>

---

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711. **David Bromige**

***Rod Smith's review***

*Tue 28 Jan 1997*

---

Must respond right away to Rod Smith's excellent review of Lisa Jarnot's book. Havent read the book (not even sure i'm getting her name straight) but will now lay hands upon it a.s.a.p. But to appreciate much of what Rod says, one doesnt need to have read the book: but to have read book\_s\_, books of fine poetry for which this society finds no use. Ok, now, on the britishpoets list, theres been much discussion of what to, as brainst(or 'd')reamers, abt our marginalization by the maindrainers (marvelous play on "mandarins"), Some saying ignore 'em, others counseling tactical intervention, etc. Provocative discussion. Anyway,as one who's for intervention, I say why not try to reprint this review in one of various (?) maindrain publications? Who knows--for some editor out there, the time may feel ripe. db

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712. **Aldon L. Nielsen**

***Re: Daimonics***

*Tue 28 Jan 1997*

---

"Nielsen" used to be "Nielsen" -- though a first grade teacher, convinced that I did not know how to spell my own name, forced me to write "Nelson" on my name tag for parents' night, with exactly the consequences you'd expect. Cambridge more recently tried to make me a "Nielson," but we've got that fixed --

More problematic is my first name, which was originally "Aldon," but which people insist on pronouncing "All done" -- I will permit Alan Golding to continue to pronounce it that way, as he's not a native speaker (just kidding you All an), but will insist on having it my way with all U.S. bred pronouncers -- (Danes seem to get it right for some reason, despite it's having altered on these shores.)

Speaking of Scandanavics -- Swedish poet Werner Aspenstrom (you'll have to imagine an umlaut over that "o") died in recent days -- Whatever the merits of his verse (and I only read it in English translation, so reserve final judgement), I always honored him for his stand in defense of Rushdie when he was associated with the Nobel committee --

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713. **Alan Jen Sondheim**

**Re: 14 perfect lines, jennifer**

Tue 28 Jan 1997

---

avi it is, goes back thankfully to the akkadian

alan

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714. **Brigham Taylor**

**More on the urban poetry thread...**

Tue 28 Jan 1997

---

One of my favorite miscellaneous statistics in my collection is that after the fall of Rome, no city reached equal size-population-dimensions-density until London in the early nineteenth century. Any classicists out there know of poetic evocations of ancient Rome?? Beyond the panegyric "Rome is mighty and great" mode, I mean.

Brigham

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715. **shoemakers**

**Re: More on the urban poetry thread...**

Tue 28 Jan 1997

---

Well, this isn't quite what you asked for, but I've always been fond of Pound's retro-modernizing impulse in "Homage to Sextus Propertius," as in:

My cellar does not date from Numa Pompilius,  
Nor bristle with wine jars,  
Nor is it equipped with a frigidaire patent...

and then a few lines further on, when he talks about "expensive pyramids scraping the stars in their route," it seems he must be thinking of modern "skyscrapers." This, btw, is one of my favorite Pound poems, very funny and witty, hilariously "archaeological" w/out excessive obscurity. steve

On Tue, 28 Jan 1997, Brigham Taylor wrote:

*One of my favorite miscellaneous statistics in my collection is that after the fall of Rome, no city reached equal size-population-dimensions-density until London in the early nineteenth century. Any classicists out there know of poetic evocations of ancient Rome?? Beyond the panegyric "Rome is mighty and great" mode, I mean.*



Brigham

Steve Shoemaker

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716. **aerialedge**  
**review of *Some Other Kind of Mission***

Tue 28 Jan 1997

---

This recently appeared in *The Washington Review*. Written, of course, with that audience in mind but perhaps of interest to poetics.

*Some Other Kind of Mission*, Lisa Jarnot, Burning Deck, \$11. Available from fine booksellers everywhere.

Lisa Jarnot is a great artist. You haven't heard of her? Why haven't you heard of her? Because her chosen art form is poetry & poetry doesn't matter in America.

Why doesn't poetry matter in America? I don't know.

Let's look at Jarnot's book & try & figure that one out. *Some Other Kind of Mission* is a subtle, elegant, intelligent book. There are lots of animals in it. There are ferrets, black birds, squirrels, blue terns, carp, crawfish, pigeons, pigs, chickens, and rabbit. The animals are the words already in your head that are alive. You can't explain them. You need to be reminded of this.

Why doesn't poetry matter in America? Because in America everything is *for* something. It must have a use. You are a person, you are alive, you can't be explained; but you can be used. But you can use poetry, this poetry, to remind you that you are alive. Here's some:

"i was at the walls in bars and they were speaking all around the field soil. they retracted me to the farm my plan. fuck you. in chaos. the bus behind the plan and dreamt of spoken but retracted. having only terns and the firs and the clover clever here at the lamplight in the firs of having clover. all around at having field soil in the chaos. retracted having only in the meticules unlikely farm. shot down by the motorcade in light of next to polar. in chaos, still retracted, at the plan of having dreamt."

What I mean to say is the use most people are put to in America doesn't follow from their need, but rather from the needs of a small number of rich people. This has always been the case but it's gotten worse again lately. Remember:

"Outside the sky is hanging by the composition of he who eats eats first with we will sell you. and this ever you, and ever this ever you, and ever of you this and. my love speaks about the overpass. my love speaks about newark. my love speaks through the merging traffic. especially with the radio on."

Jarnot's book is both more & less political than this review. It is in the realities of its own being as a book, and remains a constant word-life that doesn't have to justify itself to you or any other discourse. & so it is absolutely political because it knows itself. & I will tell you itself is better than America ripping you & me & everybody to death of course but not without a life to choose first thank you & you can't now because they use you, you have to live up to them, they don't let you be what you are or even let you think about it with other people mostly when you're with other people you have to do the bull they give you food for or else you're just too tired or horny or something but they just use you like some goddamn swizzle stick or something. Ya know?

But I don't want to stop at that because there are so many things in Lisa Jarnot's book. So many things she's doing that the excerpts above don't really show. They always want you to tell them what it is don't they. But they don't understand when you show them. Are they just dumb?

Why do I say poetry doesn't matter in America? Well, one example is a new book of poetry by Bernadette Mayer published by New Directions called \_Proper Name and Other Stories\_. There are a few "stories" in the book but mostly it's poetry, a lot of it is prose poetry, but there is also a fair amount of poetry with line breaks. So, why did they call it stories? Obviously they thought they would sell more if they called it stories. A lot of booksellers seem to think poetry doesn't sell so they don't order it. Of course it doesn't sell if they don't have it. I have worked in three bookstores that did order poetry & it did sell, a lot. That's the story. By the Way \_Proper Name\_ is an amazing book. & I'm not picking on New Directions as if I could at least they have the sense to publish Bernadette Mayer.

Lisa has a lot of very beautiful visual poems in her book. Well, they're not visual poems really but poems being visual as well as poems. I mean a lot of visual poems are to look at but these are to read and to look at at the same time. At the very same time. The visual poems bring you into the book & let you be there in the book too. They are mysterious. I should use some bigger words I suppose to convince you. The book is organized as an imminent pastiche. It's locales are neither authorial nor excessive, rather the learned ideology of generalized freedom is a coaxing device to carry the abandoned and irreversible time (a kind of \_pseudo-cyclical exchangeability\_) \_within\_ the perception's "fully equipped" quantitative equality. The unconscious superego is "always meeting hermits on the phone." It helps you live here: ". . .in your neighborhood and the street you cross is inner truth."

--Rod Smith

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717. **Jerry Rothenberg**

***Re: More on the urban poetry thread...***

*Tue 28 Jan 1997*

---

Someone might check on this, but there are indications that Tenochtitlan (Mexico City today) was at the time of the Conquest the most populated city in the world -- some way larger than London. I don't know how this would compare with ancient Rome (or London by the 19th), but just for the record ...

JR

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718. **Steve Carll**

***triple crown of poetry***

*Tue 28 Jan 1997*

---

It was a busy weekend for the poetry mavens of san francisco this weekend, with three exciting readings in as many days.

It all started, as I remember it, on Friday night at new college, with Dodie Belamy welcoming Nathaniel Mackey into the space Robert Duncan used to hold court in. Mackey proceeded to bind us in the spell of the Andoumboulou, the prototypical humans we ourselves all-too-frequently resemble. He read from *\_School of Udra\_*, *\_What Said Serif\_*, and *\_Atet A.D.\_*, a groovy Mystic Horns Society epistle commissioned and then rejected for inclusion in the JVC Jazz Festival Guide. Some of the lines and phrases I caught were:

took to beng taken past the breaking point  
desolate seed-pod, mother-in-law's tongue  
as if by late light shaped  
something a Sufi said in Andalusia  
in oblique league with majesty  
aspic allure  
panicky butterfly, lyric escape  
opaque pronouns, persons whether or not we knew who they were  
seven-sided house said to have been left in heaven  
"What does 'language is a fruit of which the skin is chatter' mean?" he asked.  
rattled by wisdom's visit  
an Ur-sound blew through our phones  
I was the what-sayer: whatever he'd say, I'd say, "So what."  
gaze a ghost would give

Also witness to Mackey's entrancing cadences were Steve Dickison, Tina Rotenberg, Stephanie Baker, Rodrigo Toscano, Hung Tu, Renee Gladman, Giovanni

Singleton, Mary Burger, Pamela Lu, Jay Schwartz, Lauren Hudath, Doug Powell, Robert Hale, David Larson and Aaron Shurin.

Afterwards there was crowding and smoking at the Elbo Room

On Saturday it was off to New Langton Arts on Folsom and 8th, where Kit Robinson introduced Bill and Ted's Excellent Poetry Reading. Bill being Berkson, Ted being Greenwald, both being excellent. Berkson went first, reading from *\_Lush Life\_* and diving into a short autobiographical story about being a young autograph hound in New York in the 50's, waiting for ballplayers outside hotel lobbies. Also included was "Shelter", in memory of Jim Brodey. Some of Bill's gems included:

I can see where the sky takes a bend  
I feel the finesse of particles  
the strips in place are a snore of blue  
"Sorry," says recorded time, "Didn't get it. Lost my concentration."  
ash is crystal. ecstasy is near.  
private mollusk and arachnid  
midnight moonlight mobbed Dante's bridge  
birds that freak in unison  
worth mentioning?  
amateur self always swapping cartoon bodies  
one by one the prawns mounted the barfly's plate  
the box pictures the box  
do you recall the words for fog?

After a break in which many of us wandered upstairs to look at art made by obsessives (and I mean that in an admiring way), we settled back down to watch a video by Les Levine starring Ted Greenwald and Ted Greenwald as poker sharks explaining the tricks of the trade. Unfortunately, the wiring from the VCR to the monitor was bad and the sound faded in and out, making following the action a chore. Luckily the real Ted Greenwald took his place on the stage and picked up the slack. Ted read almost without pausing between poems, his foot keeping the beat as he delivered his work in staccato rhythm. Some of the endlessly permuted phrases were:

I be my own boss  
I be my own police  
honk when you leave your knees  
"heart" as a verb  
understands what inner workings?  
boats planes trains telling it all  
who would've thought self dissolves?  
terrible modern flattery enters therapy

would you like to talk about it?  
the calculations seem rotund  
the figures round off  
in need of multiple thighs  
bored demi-smiles  
can't imagine glass topic moving here

Audience members I recognized included Pat Reed, Alex Cory, Leslie Scalapino, Laura Moriarty, Nick Robinson, Charlie Palau, Kush, Kenward Elmslie, Kevin Killian, Dodie Bellamy and Lyn Hejinian.

Sunday at Canessa Park was the third leg of S.F. Poetry's Triple Crown, the publication party for *\_Antenym\_* 11. Avery E.D. Burns, the guy with the keys, was ill, and we didn't think we were going to get into the space for a few minutes there, but Avery came through (though at times he didn't seem to be all there, if you know what I mean) and we got started at 3:30. After a brief brain hiccup I was able to articulate some ideas on ontological activism, the notion of bringing the question "what am I doing here?" out for communal input and its transformation into "what are we all doing here?" with its necessary corollary, "How do we wish to continue to be here?" Then Darin DeStefano read some new short poems, subtly twisting his words into phrases like

amphibiously naked among stars  
its softness wrecks my psychology so deftly  
as if stones might begin ambiguously to song themselves  
"The moon has become crazy over you, get on."  
room after room of empty thumb  
night chased me for hours  
at 4:15 mother sends me to calm the bees

Instead of taking a break, we just plowed right through to Pat Reed, who read her new handmade book called *\_Dawn Walking Shoes\_*, written at Green Gulch Farm (a Zen monastery) in 1994, and moving on to some stories about her Vietnamese ESL students. Some lines from the book included

somewhere a small bell crimps the naked time  
the trees fall through me  
the blackbird's 3 notes start high and climb down  
the sea-wave is a story of motion arriving at the beach

Eric Selland finishes us off with the complete *\_Songs\_*, his recently completed series based on Japanese *\*tanka\**, 5-line stanzas having the syllabic pattern 5-7-5-7-7 (the resemblance ends there, he told us), following that with stanzas read at random from his *\_Transparencies\_*, a long work with a more complex architectural pattern which I won't try to describe. Some of his lines were:

pointless a sky remains  
empty no matter what not  
gods who have escaped  
border between tree and sky  
the finite object becomes  
still thought in the broken world  
the substance of things  
measuring the plenitude  
not what I wanted to say

"That goddamn raven! He's taken all my things!"

(OK, he didn't actually read that last one, but it's my favorite line from the  
\_Transparencies\_, so I thought I'd share it)

The audience included Andrew Joron, Sheldon Forrest, Mary-Sullivan Roark,  
Steve Dickison, Tina Rotenberg, Chris Daniels, Kristin Burkart and Lawrence  
Fixel. Afterwards some of us went to the Lotus Garden on Grant and California  
for Chinese vegetarian feasting complete with moon cakes for dessert.

So I guess I won the triple crown, being the only one with the stamina to absorb  
three days of poetry. I cannot celebrate, however. I got home to discover \_The  
X Files\_ was already half over. :-(

\*\*\*\*\*

██████████ Steve Carll  
<http://writing.upenn.edu/epc/mags/antonym>  
<http://writing.upenn.edu/epc/ezines/antonym>

In seed-  
sense  
the sea stars you out, innermost, forever.

--Paul Celan

\*\*\*\*\*

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719. **k.a. hehir**  
***whippet whirly word project***  
Tue 28 Jan 1997

---

POETRYPOETRYpOetRee

Emily Chung      Sam Pane  
Annabelle Fell      Skot  
Ian Keeling      Rupauk Dey Sicar

hosted by  
Kevin Angelo Hehir

Tuesday Feb 4, 1997

8:30 pm

Free

Whippet Lounge

at the Embassy Hotel

732 Dundas ST. E

Very fine is my valentine very mine and very fine  
Gertrude Stein

[↑ Contents](#)

720. **Loss Glazier**  
***urban poetry - mexico***

*Tue 28 Jan 1997*

---

I'll check on this but it's clear that when Cortes landed, Tenochtitlan was certainly bigger than any city in Spain.

I do know that Teotihuacan, some centuries earlier and near Tenochtitlan, spread over an area larger than ancient Rome at its height, its influence spreading far into Central America.

Another thought is that on the Mayan side of things, American literature started 500 years before English literature, as Dennis Tedlock has pointed out in other venues.

A final note: Mexico City today is still the most populated metropolitan area in the world.

---

> Someone might check on this, but there are indications that Tenochtitlan  
> (Mexico City today) was at the time of the Conquest the most populated  
> city in the world -- some way larger than London. I don't know how this  
> would compare with ancient Rome (or London by the 19th), but just for  
> the record ...

>

> JR

>

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721. **k.a. hehir**

***Re: whippet whirly word project***

*Tue 28 Jan 1997*

---

On Tue, 28 Jan 1997, Miekal And wrote:

> where on the planet is this happening?

this is happening in londonOnt. canada.

of course i realize that the only people on this list that will be able to make this, i've already seen this morning. the reason i post is just to let the

world know that near and far, things are going on - re -live-poetry.

another time, another planet,

kevin

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722. **Laura Moriarty**

***readings (planning snafu)***

*Tue 28 Jan 1997*

---

Pat Dienstfrey and Laura Moriarty will be reading at Diesel Books on 5433 College Ave. (3 blocks south of the Rockridge BART station) on Wednesday 28 January at 7:30

ALSO

Fanny Howe and Elizabeth Robinson will be reading at Cody's on Telegraph Ave and Haste St. same night same time

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723. **Mark Weiss**

***Re: More on the urban poetry thread...***

*Tue 28 Jan 1997*

---

no city in Europe.

At 11:30 AM 1/28/97 -0500, you wrote:

>One of my favorite miscellaneous statistics in my collection is that after

>the fall of Rome, no city reached equal size-population-dimensions-density

>until London in the early nineteenth century. Any classicists out there

>know of poetic evocations of ancient Rome?? Beyond the panegyric "Rome is >mighty and great" mode, I mean.

>

>Brigham



>  
>

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724. **Mark Weiss**

***Re: urban poetry - mexico***

*Tue 28 Jan 1997*

---

Hangzhou in China was over a million strong, Tenochtitlan is estimated as high as c. 700,000. Dodge City Kansas would have been a metropolis in Europe at the time.

At 03:00 PM 1/28/97 -0500, you wrote:

>I'll check on this but it's clear that when Cortes landed,  
>Tenochtitlan was certainly bigger than any city in Spain.

>

>I do know that Teotihuacan, some centuries earlier and near  
>Tenochtitlan, spread over an area larger than ancient Rome at its  
>height, its influence spreading far into Central America.

>

>Another thought is that on the Mayan side of things, American  
>literature started 500 years before English literature, as Dennis  
>Tedlock has pointed out in other venues.

>

>A final note: Mexico City today is still the most populated metropolitan  
>area in the world.

>---

>> Someone might check on this, but there are indications that Tenochtitlan  
>> (Mexico City today) was at the time of the Conquest the most populated  
>> city in the world -- some way larger than London. I don't know how this  
>> would compare with ancient Rome (or London by the 19th), but just for  
>> the record ...

>>

>> JR

>>

>

>

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725. **Aldon L. Nielsen**  
**Re: urban poetry - Kansas**  
Tue 28 Jan 1997

---

Dodge City would have been a metropolis in Euorpe, if it coulda been.  
yours in moral Earpitude,  
aldon

[↑ Contents](#)

726. **Thomas Lecky**  
**Re: New Sun & Moon Titles**  
Tue 28 Jan 1997

---

I would love to get a copy of:

*Messerli, ED. THE GERTRUDE STEIN AWARDS IN  
INNOVATIVE AMERICAN POETRY 1994-1995  
\$14.95*

I will review it for Cups magazine too; they should be okay with that.

Please send it to me:

c/o William Doyle Galleries  
175 East 87th St.  
New York, NY 10128

Thanks for offering the discount to Poetics List members. I hope all these titles are successful for you.

Best,  
Tom

--

---

Thomas Lecky



Qwerty Arts

<http://www.qwertyarts.com>

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727. **Laura Moriarty**

***more reading snafus***

*Tue 28 Jan 1997*

---

Pat Dienstfrey and Laura Moriarty will be reading at Diesel Books on 5433 College Ave. (3 blocks south of the Rockridge BART station) on Wednesday 29 January at 7:30.

This one in Oakland on the 29th, not the 28th as previously posted.

ALSO

Fanny Howe and Elizabeth Robinson will be reading at Cody's on Telegraph Ave and Haste St. same night same time

This one is Berkeley, again, on Wednesday the 29th.

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728. **Joshua N Schuster**

***Moxley/Brown readings***

*Wed 29 Jan 1997*

---

THE WRITERS HOUSE PRESENTS

a reading with:

LEE ANN BROWN

&

JENNIFER MOXLEY

poetry reading on THURSDAY, Jan 30 at 5pm

\*\*\*\*\*

ON FRIDAY, Jan 31 at 5pm

panel discussion: Brown speaking on "Ballad Notes"

Moxley speaking on "Poetic Labor"

\*\*\*\*\*

ON SATURDAY, Feb 1, 2pm Bagels and Brunch with Brown and Moxley

-----  
Writers House

3805 Locust Walk, UPenn

Philadelphia, PA

215-573-WRIT

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729. **George Bowering**  
**Re: oh, alright (clothing)**

Wed 29 Jan 1997

---

Bromige never left any stone-washed jeans at my hovel up here; in fact the only pants I have ever seen Bromige wearing are those old floppy gabardines in some awful coffee-with 2-percent-milk color, the kind of trousers you remember seeing on your Uncle Vince on the front porch.

George Bowering.

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

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

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730. **Bil Brown**  
**Re: Nuyoricans in Kentucky**

Wed 29 Jan 1997

---

*Nuyorican Poets Cafe Live! will be in Lexington at the University of Kentucky on Friday and Saturday, 31-Feb 1. Samantha Coerbell, Magie EStep, Bob Holman, Mike TYler.*

Um... great. I think. More to my great state-of-mind. Please.

Bil Brown

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731. **Bil Brown**  
**Re: san diego readings**

Wed 29 Jan 1997

---

*For those in San Diego or in striking distance thereof, the forthcoming readings in the New Writing Series (UCSD) include:*

*Thursday February 6 4:30: Anselm Hollo*

Jerry, say hello to Ansem for me...

Bil Brown

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732. **nuyopoman**  
***Nuyoricans in Kentucky***  
*Wed 29 Jan 1997*

---

Nuyorican Poets Cafe Live! will be in Lexington at the University of Kentucky on Friday and Saturday, 31-Feb 1. Samantha Coerbell, Magie EStep, Bob Holman, Mike TYler.

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733. **nuyopoman**  
***REVIEW OF \_sOME oTHER kiND OF mISSION\_***  
*Wed 29 Jan 1997*

---

Rod,

What a wonderful, blowsy, trippingly on the light review!

Will the Washington Post print "fuck"? They should print this!

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734. **Douglas Barbour**  
***Re: Fred Wah's \_Diamond Grill\_***  
*Wed 29 Jan 1997*

---

Oops. When I told the list about Fred Wah's great new book from NeWest Press, his first full length prose work, the biotext *\_Diamond Grill\_*, I gave the wrong distributor for the US. It may well be found in certain selected bookstores, but otherwise you should try

General Distribution Services  
85 Rock RiverDrive Unit 202  
Buffalo NY 14207-2170  
Tollfree voice: [REDACTED]  
Fax: [REDACTED]

=====

===== Douglas Barbour

You must abandon poetry for you cannot Department of English  
forget it

University of Alberta  
ton Alberta T6G 2E5

[REDACTED] FAX: [REDACTED]

Bill Manhire

You must abandon poetry, it never existed Edmon-  
You must abandon poetry, it has always been

fatal H: [REDACTED]

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735. **Jerry Rothenberg**

***san diego readings***

*Wed 29 Jan 1997*

---

For those in San Diego or in striking distance thereof, the forthcoming readings in the New Writing Series (UCSD) include:

Wednesday January 29 4:30: Ruth Forman

Thursday February 6 4:30: Anselm Hollo

Wednesday February 12 4:30: Steve McCaffery & Karen Mac Cormack

Wednesday February 19 4:30: Hank Lazer

Wednesday February 26 7:00: Steven Cope, Samantha Goldstein, William Martin, Danny Mydlack.

All readings at the Visual Arts Facility Performance Space.

[Also on March 8 -- Saturday -- at the Porter Randall Gallery: a special reading by Ed Sanders. Details to follow.]

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736. **william marsh**

***Re: triple crown of poetry***

*Wed 29 Jan 1997*

---

Berkson went first,  
>reading from *\_Lush Life\_* and diving into a short autobiographical story  
>about being a young autograph hound in New York in the 50's, waiting for  
>ballplayers outside hotel lobbies.

the Billy Strayhorn biography? or any connection?

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737. **Jordan Davis**

***Re: triple crown of poetry***

*Wed 29 Jan 1997*

---

That would be the title of Berkson's collection from Z Press. *\_Lush Life\_* is pretty good. For 100% Berkson excitement go straight to *\_Saturday Night\_*, the collection published by Tibor de Nagy. The good parts of O'Hara with some Ashbery and Koch for the hell of it. J

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738. **Mark Weiss**

***Getting the word out***

*Wed 29 Jan 1997*

---

I want to revisit the subject of my last and maybe start a thread by broadening the complaint (although veterans of the list may have been here before). As a neophyte publisher (5 books, but the pace is quickening) I have learned that if you want to get the work into the hands of more than just friends and family of press and poet you've got to get reviews. But all reviews are not created equal: the ones that count most are Publishers Weekly, Library Journal and Booklist (The Times would be nice, but who am I kidding?). They review a very small number of books. They have--all three of them--picked up two of mine. Guess what? the two that could be called conventional. That's part one. Second topic: when a book gets reviewed by someone you don't know. I've learned, the hard way, that a new book has to be accompanied by a toolkit and user's guide, no matter how limpid the verse. And that guide had better be written for readers with limited English. I hate doing this; I've always thought that a poem or book should speak for itself, although a recommendation is always nice. One of my poets, Mervyn Taylor, I snagged for the press after hearing him read. Stephen Vincent came to me when a friend handed me his manuscript. But here's what happens if the user's guide isn't ridiculously detailed. One reviewer of a book of mine noted that it consisted of two long poems and a serial poem (both the book jacket and the press release told him that) and then proceeded to review the book as if each fragment of verse was independent of any overarching structure. Sort of missing the point. I think about this a lot as I wind down the design and typesetting phase of getting out Rochelle Owens' New and Selected. It's a big book, and a big investment for a small press, and it sure aint conventional. So I begin to gear up to write a press release that is also an independent piece of criticism on the subject of "why I like this book and think you should like it, too." Third topic: the natural audience. If there is a natural audience, one that doesn't need a hard sell, I should think it would be the mass of poets who want me to publish their work. I have a large pile of unreturned manuscripts (I know, I know, I'll get to them). Most are dreadful, one will get a kind note, all are inappropriate, and apparently so, for Junction Press. None of these folks have read, or even looked at, any of Junction's books, and none claim to have done so. This is true even for a couple of reasonably well-known folks who should know better. This rambles. I suppose my point is that I expect most books, poems, performances, concerts, to be somewhere on a continuum between hohum and embarrassing. But I dive in for the occasional find that may change my life and my practice in ways that I couldn't anticipate and that I neither sought nor necessarily desired. A lot like writing. And this might be the nub. We live in a fearful and self-restricting culture, and we're trying to push the aleatory. What

will happen to the children if we teach them that there's a world beyond the prisons?

For the record, here's a list of Junction's five available publications. Toolkit and guide will be included, along with free samples, in my up-an-coming website.

Mervyn Taylor, *\_An Island of His Own\_*. \$9.00. A very few copies left at this price.

Second printing will be higher.

Susie Mee, *\_The Undertaker's Daughter\_*. \$9.00

Richard Elman, *\_Cathedral-Tree-Train\_*. \$9.00

Stephen Vincent, *\_Walking\_*. \$9.00

Mark Weiss, *\_Fieldnotes\_*. \$11.00

Orders accompanied by check to: Junction Press, PO Box 40537, San Diego CA 92164. Add \$1.50 postage and handling in US. Aliens--backchannel for terms.

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739. **Mark Weiss**

***Re: walkways***

*Wed 29 Jan 1997*

---

Whoops! The following, Marjorie Perloff's note to BRITLIST and my reply, got backchannelled to her. I meant it for UB List.

>Date: Wed, 01 Jan 1997 04:06:43

>To: Marjorie Perloff <[REDACTED]>

>From: Mark Weiss <[REDACTED]>

>Subject: Re: walkways

>

>This is all true, but limited. Part of the audience for any dance event is the large number of young women who study dance, and a Merce Cunningham performance is a celebrity event. Allen Ginsberg can also fill a hall. There are lots of wonderful small dance companies slowly starving on grants and their members' day jobs. Audiences at their performances are usually tiny. The same for new music groups (and old--San Diego just lost its symphony orchestra).

>More to the point, both performances cited are far more passive experiences for the audience than listening to a meditative poem (See what the audience composition is at a performance of, say, the Bach Partitas, on the one hand, or an Elliot Carter piece, on the other). Attention to any live performance is a learned skill, but I suspect that the learning curve, certainly for non-poets, is steeper for most poetry readings, even well-staged ones.

>I love readings--I've run several series, I've broadcast them, and I'm not a bad reader, myself. But I think of them primarily as an aid to and



propaganda for the performance that takes place in a subsequent private reading. If the reader is to incorporate the poem into his/her own breathing it's likely to be in solitude book-in-hand.

>For children who don't learn this experience at home the schools are the only entrance. And they certainly foul up the works. It would help if teachers loved poetry, but they are victims of the same system, and their negative attitude is reinforced by the reactions of the kids to what passes for a poetry curriculum.

>So that's the place to start--jazz up the curriculum, make the teaching more verbal and performance-oriented, and send the kids home with poetry appropriate to their age and abilities.

>And somehow get money to make this happen.

>

>At 08:28 AM 1/29/97 -0800, you wrote:

>>On audiences, performance/ poetry etc.

>>

>>I think Chris Cheek is quite right that poets today need to find their  
>>audiences elsewhere --not in the standard format little collections of  
>>"verse." This last week I attended Merce Cunningham's most recent  
>>performance in LA--or actually out in Glendale at something called the  
>>ALEX Theatre. It was packed. The work was the 90-minute "The  
>>Event"--brilliant and beautiful but not easy. A few evenings later saw  
>>local group Blue Fish, Red Fish from UCSD perform a Percussion Evening  
for

>>the Green Umbrella series--Cage, Varese, Steve Reich, Xynaxis  
>>very young audience, very big crowd. Enormous enthusiasm. The question  
>>then is: why do dance and music events of this nature get so much better  
>>an audience than anything involving the written word? And I think the  
>>answer is that schools have so destroyed the possible interest in poetry  
>>kids naturally have by making poetry a vehicle for some sort of Great Idea  
>>rather than a Sounding, that we have to start from scratch and make the  
>>reading itself an art. And here poets are often guilty--I have a real  
>>phobia of the reading where the diffident poet walks in, black notebook in  
>>hand, and acts as if he/she hasn't yet decided which poem to read, starts  
>>leafing through the pages, changes his/her mind, reads something else,  
>>hesitates, etc. By this time everyone out there is falling asleep. Also:  
>>the anecdotes should be omitted, as in, "Now last year my wife and I found  
>>a cockroach in the refrigerator and I thought....." I swear I heard a  
>>well-known poet introduce a new poem that way.

>>

>>So performance may mean no more that making the actual reading an  
EVENT,

>>not a secondary vehicle.  
>>  
>>Keith--I don't know anything about the Culler conference but suspect it  
>>means "performativity" in an entirely different sense and that the lyric  
>>in question will be Renaissance or Romantic.  
>>  
>>xxxx  
>>Marjorie perloff  
>>  
>>  
>>  
>

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740. **David Dowker**  
***alterran relocation***

Wed 29 Jan 1997

---

re-ANNOUNCING (with new address):

(((((((((THE ALTERRAN POETRY ASSEMBLAGE))))))))))

1.0

Adeena Karasick, Andrew Joron, Lisa Samuels, Robert Mitterthal, Sheila Murphy, John Noto, Hank Lazer, Charles Alexander, William Fuller, Laura Moriarty, David Dowker, Christine Stewart, Caroline Bergvall.

Editor: David Dowker



<http://home.ican.net/~alterra/>

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741. **cris cheek**  
***sonic writing***

Wed 29 Jan 1997

---

Monday 3 February 1997 at 7.30pm  
Drama Studio - University of East Anglia  
Norwich, UK

sonic arts 3: the sonic voice

electroacoustic writing for sound, text and voice  
featuring newly commissioned work  
siting computer voices by cris cheek

'a partial site'  
+ a birthday tribute for Jackson MacLow on his 75th  
+ news sections from 'the canning town chronicle . . .'  
+ cris cheek / Sianed Jones (live )  
+ work by Monty Atkins  
5 pounds (concs 4 pounds, students 3 pounds)  
(apologies for cross-posting)

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742. **David Bromige**  
***oh, alright (clothing)***

*Thu 30 Jan 1997*

---

those are the pants i wear when i'm around george to make him feel less out of his depth and more like he's visiting his Uncle vince!

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743. **Daniel Bouchard/College/hmco**  
***a Boston pub***

*Thu 30 Jan 1997*

---

I'm pleased to announce the availability of the second issue of MASS AVE. The featured poets are:

Valerie Hanson  
Douglas Rothschild  
Lisa Jarnot  
Mary Burger  
Marcella Durand  
Drew Gardner  
Eileen Corder  
Dave Baptiste Chirot  
Anselm Berrigan  
Daniel Bouchard  
Nava Fader  
Kevin Varrone  
Larry Price  
WB Keckler  
Dan Luft  
Kim Lyons

Six dollars, includes mailing.  
Make checks out to Daniel Bouchard.  
Send to PO Box 230, Boston, MA 02117.  
[REDACTED]@smtp

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744. **Sylvester Pollet**  
***hart crane & charlie mingus***

*Thu 30 Jan 1997*

---

Three poets read with a jazz group Jan. 29, Bangor, Maine, Borders. Terry Hunter, Kathleen (Lignell) Ellis, and I. They read Corso, Kerouac, Langston Hughes, Gwendolyn Brooks, etc. as well as their own stuff. I read mine plus some haiku from Lane Dunlop, two poems of Paul Blackburn, and Hart Crane's "To Brooklyn Bridge" with the group playing Charlie Mingus's "Nostalgia on Times Square" behind it. That might be a first for this planet. Maybe even a last, though it actually sounded pretty good. Good crowd, 30-40 people, including a bunch of young kids, down to maybe 4 years old. The beat goes on. One degree (F.) when I left, and six below this morning.

Sylvester Pollet

|                     |                                                                             |
|---------------------|-----------------------------------------------------------------------------|
| Backwoods Broadides | National Poetry Foundation                                                  |
| RR 5 Box 3630       | Room 302                                                                    |
| Ellsworth ME        | 5752 Neville Hall                                                           |
| 04605-9529          | University of Maine                                                         |
|                     | Orono ME 04469-5752                                                         |
|                     | <a href="http://www.ume.maine.edu/~npf/">http://www.ume.maine.edu/~npf/</a> |

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745. **Aldon L. Nielsen**  
***Re: hart crane & charlie mingus & sonny rollins***

*Thu 30 Jan 1997*

---

along these lines -- remember Sonny Rollins playing on "The Bridge" (not to be confused with our memories of the reenactment in later decades for SONY) -- then read Baraka's "The Bridge" -- while you're enjoying that, take a peek at Baraka's "Way Out West" (another Rollins ref.) which just precedes "The Bridge" in the recent selected --

On the drive West from Denver, I heard on radio the latest CD of the Mingus Big Band -- pretty impressive renditions --

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746. **Mark Prejsnar**

***Re: Getting the word out***

*Thu 30 Jan 1997*

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Mark--- I take it that you are trying hard to get Junction Books into libraries, as you mention Pub. Weekly, Library Journal & Booklist. These impact on book retailers, I know, but not LJ so much...(or so I assume: I've been a library professional for 20 years, but have only worked in the retail book trade briefly, and not by choice). Of course, if I were publishing an interesting & impressive list like yours looks to be, I'd try hard to contact the kind of folks that are on this listserv, that read the non-mainstream poetry journals (so many new ones seem to be mushrooming recently--my budget keeps me from seeing half of them!) But I assume you've thought of that; and certainly the interesting poetry journals have little space for reviews so you haven't that good a shot with them, and promotional mailings via snail are probably far too costly for you, considering the relatively small number of orders from individuals you'd get in return.

So for marketing to individuals, or to try to get into a wider range of bookstores, I can see that it's hard.

However, as a library professional, I feel that publishers like yourself need to get into libraries across the country more; this is tougher than ever, as we in the library world are among the first of all institutions to get slashed by the budget cleaver, in times of extreme capitalist recession/ depression. But it is still possible to do something. This is a position I've advocated in our poetry publication here in Atlanta, Misc. Proj., which I edit. I'm repeating it here more as a general polemic to the list as a whole than in response to your posting, because it's something that has to be done not by the publisher but by concerned readers & writers around the country. This is to inundate our local libraries with purchase requests for material like this. Public libraries are among the most heavily hit by budget cuts and also do not always want to order from small publishers (sometimes profoundly stupid laws prevent them from using all but a few mainstream book jobbers selected thru competitive bidding, & in this way dissident material is entirely ruled out). Academic libraries are better, & since a fair number of people on the list have some academic affiliation, I'd strongly plead that they submit written requests to their institutions' humanities libraries, asking that they purchase Junction & other nonmainstream publishers...However, your local public library is very worth trying! Not all are unable/unwilling to respond to these requests. The idea is not to ask that they pursue a particular publisher, but to request individual titles that you would like to check out & use yourself once they are cataloged...many libraries (most, I think) really want their users to give them requests like this.

Altho' I'm not faculty at Emory University (nor a librarian: I have only a BA degree) I've been accepted by our main library here as something of an honorary poetry bibliographer; that is, they generally order what I request from publishers like Potes & Poets, Sun & Moon, Roof, The Figures, Talisman House, Zoland etc. This is a somewhat special institution (often called Coca-Cola University) because of the huge endowment from Coke's main owning families, which has allowed an unusually healthy library acquisitions budget, for this point in the economic crisis. Still, we could all do alot along these lines, and help to support non-mainstream poetry in a way that goes beyond our limited personal budgets. (And mine is very limited, believe me!)

Mark Prejsnar  
Atlanta

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747. **Thomas Bell**  
***integration as hegemony?***

Thu 30 Jan 1997

---

The latest New Yorker has a story on August Wilson's June speech where he "declared [American theatre is] an intrument of white cultural hegemony, and the recent campaign to integrate and diversify it only makes things worse....they needed integration the way they needed acid rain." tom bell

very interesting story, but I think it will take me some time to figure out how I feel about it.

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748. **Charles Alexander**  
***Re: Getting the word out***

Thu 30 Jan 1997

---

Thank you, Mark Prejsnar, for your important message about getting books from non-mainstream presses into academic libraries. I certainly hope people follow up on your suggestions.

Charles Alexander  
Chax Press  
Tucson

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749. **Miekal And**  
**sounding alan**

Thu 30 Jan 1997

---

Alan how can you doubt we would find your work of infinite interest.

Oops, maybe I shld speak for myself.

Miekal

there in front of the computer, day after day

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750. **Charles Alexander**  
**masque of rhyme**

Thu 30 Jan 1997

---

I announced this rather casually in an earlier message, but will do so again now, more officially:

THE MASQUE OF RHYME

A new chapbook by BOB PERELMAN

laser-print pages sewn into Chiri oriental paper wrappers

Hand titling on each copy by visual artist Cynthia Miller

Limited edition of 150 copies

Each copy signed by the author

Respondents on this list only who want this book, please send \$4.00 plus two stamps for mailing, or \$4.64 with no stamps.

All others not on Poetics List: \$5.00

For this small chapbook we will accept unpaid orders, to invoice later, only from libraries and bookstores. All others please send cash or check made out to Chax Press.

Send to:

Chax Press

101 W. Sixth St., no. 6

Tucson, AZ 85701-1000

If you have any questions please call [REDACTED]

or email to [REDACTED]

thank you,

charles alexander

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751. **Alan Jen Sondheim**

**Book announcement**

Thu 30 Jan 1997

---

Being On Line, Net Subjectivity

This book is available from the distributors, and is published by Lusitania. I've been working on it for the past two years or so. It might be of interest to you; the texts and artworks are fairly wide-ranging.

The post below includes the initial press release; I won't send out a fuller description here.

Hope you find it of interest,

Alan

-----

The book Being On Line, Net Subjectivity, is just about here, and can be ordered through the distributors. I'll send out a fuller description in a week, but you can order now.

Much of the contents is from Cybermind and Fop-l participants and contacts. The work was initially gathered about two years ago, with additions and modifications until early summer. I wanted to include texts that would not become dated, would comment astutely on "being on line," and would be of literary interest as well.

The description below is a press release only. The full list of authors: Honoria, Peter Krapp, Steven Meinking, Brian Carr, Ellen Zweig, Alan Sondheim, Karen Wohlblatt, Fridrich Kittler, Andy Hawks, Rose Mulvale, Doctress Neutopia, Douglass Carmichael, Mark Poster, Caitlin Martin, Tara Calishain, Laurie Cubbison, Elizabeth Fischer, Roger Bartra, Martin Langfield, Angela Hunter, Andrew Libby, Jane Hudson, Nesta Stubbs, Charles Stivale, Alexander Chislenko, Paula Davidson, Gregory Ulmer, Bernadette Garner, Martin Avillez, Stephen Perrella, Regina Frank, Michael Current, Daria Penta, Chris Keep, Deb Martison, Stephan Bugaj, Robert Kezelis, Slavoj Zizek, and Virtual Martina.

If you want to order, please send to D.A.P. below; you can also call them at the 1-800 number.

Please, also, pass this on to any interested parties.

Thanks, Alan

-----

January 1997



FOR IMMEDIATE RELEASE

CONTACTS:  
CAROLE ASHLEY  
MARTIM AVILLEZ

## BEING ON LINE, NET SUBJECTIVITY

. . . I existed on continuous rewrite. I lived naked on the net.  
From <sup>3</sup>lol,<sup>2</sup> a post by Alan Sondheim

Lusitania Press is pleased to announce the publication of Being on Line, Net Subjectivity. This anthology addresses the exciting new consciousness of the Internet, where identity is negotiated and love is the pleasure of the text. The contents range from sexually intense analyses of on-line writing to the <sup>3</sup>netwar<sup>2</sup> of the Zapatistas.

Edited by Alan Sondheim, Being on Line, Net Subjectivity is conceived as an exploration of the theory and practice of virtual identity as well as its effects. Unlike many recent books on the Internet, Being on Line focuses both on the promises of the technology and the actual content being developed by users of this form of exchange.

Intermixed with the esoteric (<sup>3</sup>Monogamousbody<sup>2</sup>) and the absurd (<sup>3</sup>Are you a Cyborg?<sup>2</sup>), are topics ranging from subjectivity and community to the uncanny and netsex, presented in both theory and practice. Among the thirty two authors are Angela Hunter, Ellen Zweig, and Nesta Stubbs; net feminist Doctress Neutopia; anthropologist Roger Bartra; and theorists Friedrich Kittler, Slavoj Zizek, Mark Poster and Gregory Ulmer. Being on Line is richly illustrated by artists whose works are related to virtual worlds. Four color sections present performance, graphics and sculpture by Regina Frank, Peter Halley, Mike Metz, and Alice Aycock. Being on Line includes Lusitania signature <sup>3</sup>editorial<sup>2</sup> in comic strip format.

Being on Line, Net Subjectivity is 208 pages, with 16 pages of color and 192 illustrated pages in black and white. In English and Korean.

\_Being on Line, Net Subjectivity\_

ISBN 1-882791-04-5

Paperback 7x9 1/2 in., 208 pages, 16 color, Price \$15.00 U.S.

Also available in English/Korean is \_Sites and Stations: Provisional Utopias\_ an anthology of articles and projects concerned with the relationship between Architecture, Utopia and the contemporary city. ISBN 1-882791-03-7 Paperback 7x9 1/2 2255 pages 34 color Price \$15.00 U.S.

Books published by Lusitania Press can be ordered from D.A.P/ Distributed Art Publishers, 155 Sixth Avenue, 2nd Floor, New York, N.Y. 10013-1507 or call toll-free 1-800-338-BOOK

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752. **Gabrielle Welford**

***Anthology of 19th-c American women poets "WMST-L DIGEST2" (fwd)***

*Thu 30 Jan 1997*

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... an anthology of 19th-century American women poets. Production was delayed and there was some confusion about who was publishing the US edition - \_Books in Print\_ listed it as coming out from the wrong press! But it is now out. The title is \_She Wields a Pen: American Women Poets of the 19th Century\_ and the US press (hardback and paperback) is the University of Iowa Press.

I would be glad to hear privately from any who have questions about the anthology.

Janet Gray



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753. **Mark Weiss**

***Getting the word out***

*Thu 30 Jan 1997*

---

Let me underline Mark Prejsnar's suggestion, as following through on it is vital to the survival of the culture of poetry.

I can solicit libraries all I want (and I do a lot), but finally it's the customers' demands that move poetry books from the bottom to the top of the librarians' wish-lists.

Too many good presses die, not for the lack of dedication on the part of their publishers, but because of poor receipts and despair over getting the books into the hands of potential readers.

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754. **George Bowering**  
**Re: urban poetry - Kansas**  
Thu 30 Jan 1997

---

| *Dodge City would have been a metropolis in Euorpe, if it coulda been.*

How come you USAmericans name your cities after automobiles?

Dodge City

Lincoln,

Fargo

Pontiac

Malibu Classic

George Bowering.

2499 West 37th Ave.,

Vancouver, B.C.,

Canada V6M 1P4

fax: [REDACTED]

e-mail: [REDACTED]

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755. **Steven W. Marks**  
**Re: Getting the word out**  
Thu 30 Jan 1997

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Mark W--- First, I want to say that Mark P gives some good advice. You might also want to contact CLMP and get their monograph on marketing your books to libraries and to teachers as texts to be taught in their classes.

Second, I'm a reviewer (like many on this list, I'm sure) -- mostly non-main-stream fiction/nonfiction and poetry titles. Reviews are important in PW, LJ, etc, but so are reviews in smaller magazines even when they come after pub dates. I'm certain you know that your backlist is what will allow you to continue publishing.

As for the toolkit/user's guide, I try not to read them until I have read the book. But then I will also read other books by the author or articles about him or her before I begin writing my review. You have to tread carefully here in my opinion. Some reviewers will be annoyed and even angered by suggestions about how to read the book. On the other hand, I don't mind reading press releases which give me some idea and sample of the writing. For that matter, this often makes the decision about whether I review an unknown book.

Needless to say, many reviewers have agendas. I know for myself that I am as interested in getting published by a good magazine as the author was to get published by a good publisher. I will also use a book or books to advance an idea or introduce new poets or forms to mainstream publications. This is where reviews overlap with essays and journalism. I suppose what I'm saying is what you already know -- a review is subject to a great number of variables. However, it's not all that bad. At one magazine I review for, I'm given a choice among books my editor knows that I will "understand." Of course, this doesn't mean that I will automatically deem the work successful, but it does mean that I won't be scared off or befuddled by the unconventional.

Best of luck. I'd like to know when your website is up.

Steven Marks

---

Samples of reviews, criticism and poetry at

<http://members.aol.com/swmarks/welcome.html>

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756. **George Bowering**  
**Re: oh, alright (clothing)**  
*Thu 30 Jan 1997*

---

*those are the pants i wear when i'm around george to make him feel less out  
of his depth and more like he's visiting his Uncle vince!*

That's not exactly true. Every time Bromige is around me he starts taking his pants off! My wife tells me to be patient. She says she understands these things. Says she used to work in London, Ontario.

George Bowering.

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

fax: [REDACTED]

e-mail: [REDACTED]

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757. **George Bowering**  
**Re: hart crane & charlie mingus**

Thu 30 Jan 1997

---

| I read mine plus  
some haiku from Lane Dunlop, two poems of Paul Blackburn, and Hart Crane's  
"To Brooklyn Bridge" with the group playing Charlie Mingus's "Nostalgia on  
Times Square" behind it.

That's funny. I was teaching that "Proem" yesterday. Didn't have any music  
back, though.

George Bowering.

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

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

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758. **George Bowering**  
**Re: hart crane & charlie mingus & sonny rollins**

Thu 30 Jan 1997

---

| along these lines -- remember Sonny Rollins playing on "The Bridge"

The way I remember it from the time, he was playing UNDER the bridge.  
Maybe he was doing both, or maybe in the re-enactment, the producers thought  
on the bridge wd be more dramatic.

George Bowering.

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

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

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759. **David Bromige**  
**oh, alright (clothing & timing)**  
*Thu 30 Jan 1997*

---

every evening at Bowering Manor the Master of the House, the port having gone around the requisite number of times, insists on the guests removing their nether garments! (those from the Down Under Suite are always the first to accomplish this task.) Reluctantly, I comply, out of politesse, not lickerishness. On the most recent occasion, sad to say, the Master proved unable to complete what he had begun--his feet becoming entangled in his pantlegs (it's probably thanks to them being pegged, a style popular in Oliver, B.C. in the 50s), after a while he simply gave up and remained at table with his pants around his ankles while the rest of us swam in the East Pool and had all kinds of fun. I suppose this thread concerns memory. Like Keith Waldrop and myself, when he eats a madeleine, George thinks of Proust; but unlike Keith, we think of Alfred Proust, a Kitsilano pharmacist whose 'madeleines' were so popular when those who are now in their sixties were in their forties, with the faculty of memory about to sustain heavy damage. For myself, I always remember George fondly.

btw, George, I notice that yr postings, each done around 6 pm today, were not delivered to my sketchy sunshine town until 10:15 pm. Is this some kinda censorship--are you being kept off the net until the kiddies are in bed?

London, Ontario? Tell us, Old Chep, what the Forest City has to do with the compulsive debagging of oneself? Dragland, Davey and Dewdney always keep zipped up, don't they?

George, have you announced yet on this list that we have a jointly written roman a clef we'd like to see published?

are we writing another? d

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760. **KYLE CONNER/LRC-CAHS**  
**Re: jazz & amiri**  
*Fri 31 Jan 1997*

---

Try listening to any cracking jazz and then read ANY Amiri--it's all cracking. Better yet, see the man read LIVE. He's a firecracker! I saw him read two years ago at Border's in center city Philly. He was reading from his then new selected on Marsilio Press, which contains his Y's/Why's/Wise series. Each poem is dedicated to a jazz player, and Amiri elucidated this vocally by prefacing each poem with a frenetical scatting out of a phrase from said musician's music. It was incredible! The guy was bouncing off the walls, putting as much energy into his sound quote as into his actual reading of his poems. It gives

confirming perspective to Amiri's work, knowing that he has always thought in a sound way-this is obvious in the way his words crash and take the unexpected right turn-"BangClash!" And he has also written extensively on the history of jazz and black music. It also helps elucidate the music he quoted: Coltrane, Miles, etc. In their more frenetic soloing, I get a sense of struggling with expression in all those licks and turns (Coltrane's sheets of sound) as if "If I can't get it THIS way, then how 'bout THIS way, or THIS...", and all that mad finger articulation and extension. The music becomes very physical, almost solid, as if a physical manipulation of some dark mass of undifferentiated meaning that is slashed at again and again by the musicians. And it seems Amiri works at this too, using sometimes hairpin juxtaposition of words, sometimes fusing words to make new ones, scoring the poetry on the page, always creating an expression that is sharp, pointed, and violently rhythmic. His readings of his poems really brought this to the foreground. -Kyle Conner

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761. **KYLE CONNER/LRC-CAHS**

***Re: integration as hegemony?***

*Fri 31 Jan 1997*

---

Thomas Bell writes: "The latest New Yorker has a story on August Wilson's June speech where he "declared [American theatre is] an instrument of white cultural hegemony, and the recent campaign to integrate and diversify it only makes things worse....they needed integration the way they needed acid rain." tom bell very interesting story, but I think it will take me some time to figure out how I feel about it."

Wilson's stance is that the more the black theatre, or any minority art form or cause, is subsidized and supported by the white cultural authority, the more it is diluted and divested of its initial energy and focus in being a separate entity that does NOT share the goals and ideologies of the ruling cultural authority. This dilution can be measured largely in funding dollars and audience numbers. One of Wilson's examples of white cultural hegemony (in NY) was a larger non-minority theatre bringing in black actors to do more black shows, because it has been discovered by these producers that black theatre sells to white audiences, while getting funding for it. Meanwhile, the smaller black theatres are watching as their already small funding and audiences are leached by these larger, more powerful theatres. The delicacy of Wilson's stance in creating an all-black theatre in America, a theatre by, for, and about blacks, is revealed when he is critiqued for having his work produced by large non-black theatres, such as Yale Rep and on Broadway, and when he receives numerous awards from the so-called white cultural hegemony. One could say he speaks





does that make mr bromige one of those beat poets, he wonders to himself--  
m i e k a l  
with his pants on, ripped at the knees, boots off

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764. **robert drake**  
**Re: Getting the word out**  
Fri 31 Jan 1997

---

Steven Marks writ---

*Needless to say, many reviewers have agendas. I know for myself that I am as interested in getting published by a good magazine as the author was to get published by a good publisher. I will also use a book or books to advance an idea or introduce new poets or forms to mainstream publications. This is where reviews overlap with essays and journalism. I suppose what I'm saying is what you already know -- a review is subject to a great number of variables. However, it's not all that bad. At one magazine I review for, I'm given a choice among books my editor knows that I will "understand." Of course, this doesn't mean that I will automatically deem the work successful, but it does mean that I won't be scared off or befuddled by the unconventional.*

i fr one would \*hope\* that any reviewer wd have agendas; only complaint is when those agendas are not clear (& ideally, articulated)...

but i'm not clear frm the above paragraph if yr equating "good magazine" w/ "mainstream publication"... there are plenty of good magazines running reviews and substantial critical work--Witz, Poetry Project Newsletter, Poetic Briefs, Mondo Hunkamooga, Chain, Texture, Compound Eye, Factsheet Five, Dusty Dog Reviews, Small Press Review, my own TapRoot Reviews... none of 'em "mainstream", & praps lacking th academic credability of PW LJ NYTBR et al; but if getting books into hands that'll read 'em is th objective i'd suggest that the more narrowly targeted smallpress reviews will be more effective than the prestige jrnl. because no matter how lauditory th review, the majority ov the bookbuying public will still "be scared off or befuddled by the unconventional." if, on th other hand, the idea is to sell books, make sure the product is conventional--mickeyD is succesful (economically, not gastronomically) because the consumer knows that s/he will get exactly th same thing everytime...

asever  
luigi

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765. **Douglas Barbour**

***Re: pastoral perhaps?***

*Fri 31 Jan 1997*

You may all be intrigued to hear that CBC, the national broadcaster here, on its flagship national news this morning, ran a story on THE biggest cowboy poetry gathering of all, in Elko, Nevada. Partly because a number of Canadian singers & 'poets' are performing there. And we heard some examples: humorous rhyming couplets, representing, in a lighthearted manner, the 'real life' of cowboy experience, running from an angry bear, or working a horse, or whatever. There are a couple of things going on here: this stuff is awfully popular (is it also 'populist'?); the kind of people who do this & who attend these gatherings, think this is what poetry is, & that when it can 'make sense,' 'tell a real story,' & so on, it is 'real' in a way that all that hi-falutin stuff doesn't. There's also a nostalgia at work, I think, which means it re-presents a version of what Robert Kroetsch called 'a dream of origins', but does so without any kind of interrogative vision of social, cultural, ideologies in action. Is this where 'pastoral' has gone?

=====

===== Douglas Barbour

You must abandon poetry for you cannot Department of English  
forget it

University of Alberta  
ton Alberta T6G 2E5

████████ FAX: ██████████  
Bill Manhire

You must abandon poetry, it never existed Edmon-  
You must abandon poetry, it has always been

fatal H: ██████████

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766. **Aldon L. Nielsen**

***Re: jazz & amiri***

*Fri 31 Jan 1997*

Thanks to Kyle for that further etc -- BUT -- readers should get the Third World Press ed. of *\_Ys\_* to see how the sequence unfolds (THOUGH, their version of the spouting whale that appears at the end of one of the poems looks more like a flying mechanical caterpillar)

Best live performance of this work I've seen, out of many, was when Baraka read it with the group Blue Ark -- the music was worked to the verse better than anything he's done since his performances with David Murray of many years back --

AND it would seem that George Bowering is truly George the Memorious if he remembers Rollins playing under the bridge -- Crane also played under bridges, but Sony did not want to appropriate that action for their ad campaign --

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767. **Aldon L. Nielsen**

***Re: integration as hegemony?***

*Fri 31 Jan 1997*

---

I haven't read Gates's comments on the "unexpected" (are they also in the \_New Yorker\_?) -- but this too wd seem to have been a coulda been rather than a present possibility -- The Apollo is maintained after a fashion -- the Howard, however, never was reopened as the Howard Foundation proved infirm (One might ask why none of those development dollars that rebuilt commercial downtown DC were used to save that theater as an opearting concern) --

Can any of you in Chicago inform me of the present status of the Regal Theater?

and yes, Wilson's comments, however true, are odd to the extent that had he not been picked up by the Yale Rep many years ago, he probably could not get a hearing in the \_New Yorker\_ today -- which is more of a negative comment about the \_NYer\_ than about Wilson's comments --

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768. **Michael Boughn**

***Re: Query: Performance and spirit***

*Fri 31 Jan 1997*

---

*I'm looking for any suggestions (books, essays, manifestos, whatever) re. spirit possession, spirti doctors, getting the spirit, conjuring in connection with performance and the performative. Also essays about spirit possession and subjectivity.*

Try Zora Neal Hurston's \_Tell My Horse\_. One of the best things on Voudon and possession I've ever read. And of course Ishmael Reed's \_Mumbo Jumbo\_.

Mike



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769. **Charles Alexander**

**Re: Getting the word out**

Fri 31 Jan 1997

---

*but i'm not clear frm the above paragraph if yr equating "good magazine" w/ "mainstream publication"... there are plenty of good magazines running reviews and substantial critical work--Witz, Poetry Project Newsletter, Poetic Briefs, Mondo Hunkamooga, Chain, Texture, Compound Eye, Factsheet Five, Dusty Dog Reviews, Small Press Review, my own TapRoot Reviews... none of 'em "mainstream", & praps lacking th academic credibility of PW LJ NYTBR et al*

I thought that comment might be more about getting into magazines/journals that pay reviewers at least a fairly decent fee. It is difficult making it as a free-lance writer, and even more difficult if one wants primarily to write about literature and the arts. And if one can do so, and write about topics germane to this list as well, I can only support her/him wholeheartedly.

charles

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770. **henry gould**

**bk review (longish)**

Fri 31 Jan 1997

---

John High / (FROM) THE SASHA POEMS

Juxta/3300 Press, 1996

isbn 0964601737

(\$5.00 / orders to: 3300 Press, 300 Vicksburg St, Suite 5, San Francisco, CA 94114)

\_The Sasha Poems\_ are a sequence of 32 prose poems, in a style which is simultaneously terse, precise, visionary and exalted - as if (to make a jarring comparison) Ernest Hemingway came back from the dead as St. Francis (or better, an Eastern Orthodox mystic). They represent a dream-journey or pilgrimage through a real landscape - strangely silent and void of crowds, but thickly peopled with animals, plants and stones radiating consciousness - a very animate hobo path. The poems are narrated by a voice that alternates and blends the voices of father and very young daughter - as though daughter were leading father on this visionary journey - learning to speak, write and "make her book" - while simultaneously evoking the ongoing creation of the "book" of nature/life. Occasionally these voices are augmented by a mysterious group of monks &/or other children accompanying them on their way. There is a pervasive aura of uncanniness & child-vision - of a spiritual journey away from, or on the margins

of, "the world", and into the poverty and wealth of an overwhelming "transcendent" reality.

This provides only the barest outline by which John High has structured his work. The framing of the journey led by the child - or the tandem of child and "father" - supports a truly "poetic" prose, in which individual sentences, paradoxically, don't "go" anywhere: weighted with lyric fulness, a Blakean "innocence", the sentences testify to a continual newness/strangeness - a "new creation" which is also the "end" of the journey. That is, they are suffused with mystery. Here is a brief excerpt:

Three match sticks, a bottle of vodka, a chunk of black bread the monks left behind as they savored the night. Now that the monks, too, were again wandering, the sky was difficult to locate. These thick mountains & waterfalls & skulls--human skulls embodied in our earth. The dead come forth with the living. Mother Goose beaming. The monks conversing among themselves as they incarnate the joy & darkness. Almost human. Remnants of a life, an orchard sun, the split cherry unseen in the valley. A quiet but not unrequited love singing among the living. O matchmaker, what informs this urge to be inside the cherry. The child edged up beside me. The father not blue, still in this trance he dreamed a monk into every stone, every piece of dust, every imagined moon. Later the child would translate this into her diary as another nursery rhyme beginning, Hickety pickety my black hen, she lays good eggs for gentlemen... Angel flakes falling on our furry heads! (from "wild blue yonder, #30)

John High spent four years in Russia, and has translated the poetry of Nina Isrenko and Ivan Zhdanov into english (a selected poems by Zhdanov - an amazing collection, I might add - has just been published by Talisman House). He has managed to fuse a sort of bare, wild California- gypsy landscape with a deep awareness of Russian poetic and religious traditions. The voice of these poems oscillates between a child's first verbal steps and naive wonder, and a grown person's more salted meditations - an oscillation on a continuum. What emerges is both a challenge and an invitation: to enter a reality of... how to "paraphrase" it? "Animate meaning." This is not a solemn journey, but full of humor and pathos. Excerpts don't do it justice, but here's another anyway:

These sparrows no one beckons! The angel picked a muffler from the water, content to mimic the day. If those who lead you say--Look the Kingdom, it is in the sky\_\_then the birds of the sky will get there first, the angel heckled as a possum scampered by. Since its own wings were burnt, the angel again exploded in flames. Though the mud itself was cool on our toes. The field presently shrouded in an early autumn fog as a turtle turned in the bush. If the child had known flowers, she would have named them too in our eternalistic pathos...Can you translate the silence, papa? she next inquired. This is the

origin of many tests. O gray hummingbird! A birth meandering along the road. So many joys no one had mentioned to the father before now. \_Jack be nimble, jack be quick\_. She laid the pages down on the ground & called it a book. The ants & approaching squirrels called it a diary. This will be my book, papa. (from "a map, a goose, & a fairy tale, #6)

Jim Leftwich, in his excellent afterword to this book, quotes Jung as follows: "It is therefore psychologically quite unthinkable for God to be simply the 'wholly other', for a 'wholly other' could never be one of the soul's deepest and closest intimacies--which is precisely what God is." The excerpt above hints at some of the ironies present in High's use of a somewhat undefined narrator. The voice is both the child talking to her papa, and the adult, "praying" to the father; & steeped into the plot of this sequence is the absent presence of the "third" person: the wife/ mother (who is spoken of & to, but who is also absent). There are some theological ironies buried here. "This will be my book, papa" - John High has (perhaps) written some journal notes toward the \_Book of J\_.

This country has since its beginning been awash in marketable spiritual and spiritualist commodities; but John High has based his premises too firmly on a foundation of personal experience, poetic understanding, and "paid dues" to fall into the circle of the ersatz. A few weeks ago I floated a prolegomena to a "Providence School" of poetry, based on a (homemade) philosophical distinction between a metaphysical realism on the one hand, and a postmodernist nominalism on the other; between an experience-based "seriousness" on the one hand, and a pure aestheticism on the other. I named the current generation of Russian poets of the "metarealist" and "neo-Acmeist" persuasions (as outlined theoretically by Mikhail Epstein) as models in this endeavor. It would be a disservice to John High to ride my "theories" on the coattails of his writing; so let me put this in a very conditional mode: IF there WERE a "Providence School", John High's work - which offers a lyrical testimony to the mystery of cosmic redemption (Mandelstam's divine game of "hide & seek") - and a challenge to wash our eyes in a new vision of nature - John High's SASHA POEMS would be one of the school's well-thumbed, well-read, oft-cited and recited pleasures. I hope others on this list will be encouraged to take this eerie, beautiful, skilled, & gently-loping journey too.

- Henry Gould

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771. **Mark Weiss**

***Re: Getting the word out***

*Fri 31 Jan 1997*

---

Look, kids, I've been doing this for a while. I send out about 100 review copies for each book, to all kinds of places. While there are exceptions, unless the poet is already notorious or is easily identified with a category of interest the books get reviewed by, a) friends and acquaintances of mine or the author's, or, b) reviewers assigned by friends and acquaintances, etc., who edit a given periodical. One way or another the books get reviewed, although a hundred requests may yield 3 or 4 reviews, rarely more. And the reviews that appear in the periodicals I like to read generate almost no sales. Think about it this way: I send a book to, say, Taproot. It gets a rave. Three people buy it (that's a bonanza for a small press review). It's cost me a freebie and postage to sell those three books. Not to speak of time and effort. The books do sell, eventually, some better than others, and I'm not about to throw in the towel. I remain committed to printing the best, according to my lights, that comes my way, without a glance at commercial viability, and I do have a taste for the marginal, the good stuff that doesn't belong to any club. But at 1000 copies per printing they do tend to clog the warehouse for an inordinate amount of time, and it would be helpful if they generated enough capital to pay for the production costs of the next one down the pike. Which brings me back where I started. I don't share Luigi's pessimism (or arrogance?). I think there are a fair number of potential readers to be reached, although they may be a small percentage of the general book market. They have been educated to not read poetry--maybe they can be uneducated. To that end, I think that Mark Presjnar's suggestion is essential--bug your librarian. It's hard not to think about the economics of this game when you're faced with the next bill from the printer.

At 09:26 AM 1/31/97 -0500, you wrote:

>Steven Marks writ---

>

>>Needless to say, many reviewers have agendas. I know for myself that I am  
>>as interested in getting published by a good magazine as the author was to  
>>get published by a good publisher. I will also use a book or books to  
>>advance an idea or introduce new poets or forms to mainstream  
>>publications. This is where reviews overlap with essays and journalism. I  
>>suppose what I'm saying is what you already know -- a review is subject to  
>>a great number of variables. However, it's not all that bad. At one  
>>magazine I review for, I'm given a choice among books my editor knows  
>>that I will "understand." Of course, this doesn't mean that I will  
>>automatically deem the work successful, but it does mean that I won't be  
>>scared off or befuddled by the unconventional.

>  
>i fr one would \*hope\* that any reviewer wd have agendas; only complaint  
>is when those agendas are not clear (& ideally, articulated)...  
>  
>but i'm not clear frm the above paragraph if yr equating "good magazine"  
>w/ "mainstream publication"... there are plenty of good magazines running  
>reviews and substantial critical work--Witz, Poetry Project Newsletter,  
>Poetic Briefs, Mondo Hunkamooga, Chain, Texture, Compound Eye, Factsheet  
>Five, Dusty Dog Reviews, Small Press Review, my own TapRoot Reviews...  
>none of 'em "mainstream", & praps lacking th academic credibility  
>of PW LJ NYTBR et al; but if getting books into hands that'll read 'em is  
>th objective i'd suggest that the more narrowly targeted smallpress reviews  
>will be more effective than the prestige jrnls. because no matter how  
lauditory  
>th review, the majority ov the bookbuying public will still "be scared off  
>or befuddled by the unconventional." if, on th other hand, the idea is to  
>sell  
>books, make sure the product is conventional--mickeyD is succesful  
>(economically,  
>not gastronomically) because the consumer knows that s/he will get exactly  
>th same thing everytime...  
>  
>asever  
>luigi  
>  
>

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772. **Charles Bernstein**

**THE L=A=N=G=U=A=G=E BOOK (FWRD)**

*Fri 31 Jan 1997*

---

<<<{forwarded from Sotherin Illinois University Press}>>>

AVAILABLE AGAIN!

Forthcoming in April 1997 from Southern Illinois University Press-----

THE L=A=N=G=U=A=G=E BOOK

Edited by Bruce Andrews and Charles Bernstein

309 pages, 5½ x 8½

paper, ISBN 0-8093-1106-2, \$15 for Poetics Subscribers (regularly 18.95)

ORDERING INFORMATION-----



(Be sure to note special "Poetics List" price when ordering)

ADDRESS: Southern Illinois University Press  
P.O. Box 3697  
Carbondale IL 62902-3697

PHONE: [REDACTED]

FAX: [REDACTED]

SHIPPING & HANDLING: \$3.50 + \$0.75 for each additional book

(VISA, Discover, and MasterCard accepted.)

\*\*\*\*\*

"In 1978, a new magazine appeared on the American poetry scene. The magazine, strangely titled L=A=N=G=U=A=G=E, became during its four years of publication a main forum for a group of young writers keen to engage in theoretical speculation and debate about their medium. L=A=N=G=U=A=G=E disappeared in 1981, but its name has lingered on, mainly as a means of designating a highly varied body of work which was shaped by the emerging protocols of the magazine."

---Peter Middleton

CONTEMPORARY POETRY MEETS MODERN THEORY

\*\*\*\*\*

"THE L=A=N=G=U=A=G=E BOOK was instrumental, not simply to laying a foundation for an urgently needed new sense of writing but to vividly articulating the multi-disciplinary and polytextual sweep of this writing's core investigations."

---Loss Pequeño Glazier

DICTIONARY OF LITERARY BIOGRAPHY

\*\*\*\*\*

"It is one of the first journals to extend directly from a concern for language as a ground base for poetry and one of the few magazines to provide an open forum for discussions of poetics by the writers themselves."

---Michael Davidson

ARCHIVE FOR NEW POETRY NEWSLETTER

\*\*\*\*\*

"An essential source. With its blend of voices and crisscrossing dialogues, the book has an almost novelistic density."

---VOICE LITERARY SUPPLEMENT

\*\*\*\*\*

"Apropos favorite books of the past year's reading . . . I read more absorbedly books like L=A=N=G=U=A=G=E . . . than I did much else."

---Robert Creeley

THE POETRY PROJECT NEWSLETTER

\*\*\*\*\*

"For over twenty years, in magazines such as . . . L=A=N=G=U=A=G=E . . . this movement has given us a body of writing that may be the most significant since the modernists."

---Hank Lazer

THE NATION

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773. **Charles Bernstein**  
***FRENCH WOMEN POETS (fwrđ)***

*Fri 31 Jan 1997*

---

<<<{forwarded from Sotherin Illinois University Press}>>>

Available April 1997 from Southern Illinois University Press-----

SIX CONTEMPORARY FRENCH WOMEN POETS:  
THEORY, PRACTICE, AND PLEASURES

Selection, Introduction, and Translations by Serge Gavronsky

144 pages, 6 x 9, illustrated

paper, ISBN 0-8093-2115-7, \$13.50 for Poetics List Subscribers (regularly \$16.95)

ORDERING INFORMATION-----

(Be sure to mention Poetics List special price)

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P.O. Box 3697  
Carbondale IL 62902-3697

PHONE: [REDACTED]

FAX: [REDACTED]

SHIPPING & HANDLING: \$3.50 + \$0.75 for each additional book

\*\*\*\*\*

Serge Gavronsky introduces to American readers six of the best contemporary French women poets: Leslie Kaplan, Michelle Grangaud, Anne Portugal, Josée Lapeyrère, Liliane Giraudon, and Jacqueline Risset.

\*\*\*\*\*

Although many practice the art, contemporary French women poets generally have been vastly underrepresented in periodicals and anthologies. In the only anthology to feature avant-garde French women poets exclusively, Gavronsky shows how Kaplan, Grangaud, Portugal, Lapeyrère, Giraudon, and Risset differ from their American counterparts.

Before presenting his translations of the poems, Gavronsky gives each poet the opportunity to define herself in terms of major influences on her poetry, distinctive traits in her writing, major themes in her work, and the influence of gender on her art. The poets also speculate about the relative underrepresentation of women poets in French periodicals and anthologies as well as about the form poetry might take in the twenty-first century.

The poems in this volume are simultaneously delightful, informative, and combative. They typify, according to Gavronsky, some of the main currents of a poetics in the making, a poetics little known in the United States. In reaffirming women's involvement with poetry, Gavronsky believes that he has "reconnected today's work with an immemorial tradition that, in France, clearly goes back to [the] Middle Ages."

\*\*\*\*\*

Serge Gavronsky, born in Paris, is a professor in and chair of the Department of French at Barnard College, Columbia University. He has published both French and English poetry in books, magazines, and anthologies in the United States, France, and Italy. A novelist and literary critic, he has translated American poetry into French as well as French poetry into English.

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774. **Steven W. Marks**  
***Re: Getting the word out***  
*Fri 31 Jan 1997*

---

On Fri, 31 Jan 1997, robert drake wrote:

>

> but i'm not clear frm the above paragraph if yr equating "good magazine"  
> w/ "mainstream publication"... there are plenty of good magazines running  
> reviews and substantial critical work--Witz, Poetry Project Newsletter,  
> Poetic Briefs, Mondo Hunkamooga, Chain, Texture, Compound Eye, Fact-sheet

> Five, Dusty Dog Reviews, Small Press Review, my own TapRoot Reviews...

>

By "good," I mean magazines like those you list as well as ones like Another Chicago Magazine, Green Mountains Review, Boston Book Review, American Book Review, etc.

I agree that targeted reviews are often far more effective for the publisher than the prestige journals for the reason you state. A review in one of the little magazines can start a buzz among potential buyers unlike the bigger magazines. Of course, the most targeted review is a word-of-mouth review. That's why I would agree with Mark P that discussions on lists like this are so valuable. But then again, it's often a review that begins the conversation.

Steven Marks

---

Samples of reviews, criticism and poetry at

<http://members.aol.com/swmarks/welcome.html>

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775. **acgold01**

***Rutgers Conference***

*Fri 31 Jan 1997*

---

Alan Golding

Prof. of English, Univ. of Louisville

██████████; ██████████

. . .lookin' for a room-mate for the "Poetry and the Public Sphere" conference at Rutgers in April. Any takers?

Alan

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776. **Julie Marie Schmid**

***Re: Query: Performance and spirit***

*Fri 31 Jan 1997*

---

Hi all--

I'm looking for any suggestions (books, essays, manifestos, whatever) re. spirit possession, spirti doctors, getting the spirit, conjuring in connection with performance and the performative. Also essays about spirit possession and subjectivity.

Any ideas at all? Thanks! Feel free to back channel to me, if you'd like.

Julie Schmid



Dept. of English

University of Iowa

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777. **Fred Muratori Fred Muratori**

**Re: THE L=A=N=G=U=A=G=E BOOK (FWRD)**

Fri 31 Jan 1997

---

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paper, ISBN 0-8093-1106-2, \$15 for Poetics Subscribers (regularly 18.95)

Well, it's about time.

-- FM

\*\*\*\*\*

Fred Muratori

"The spaces between things keep

()

getting bigger & more

Reference Services Division

important."

Olin \* Kroch \* Uris Libraries

- John Ashbery

Cornell University

Ithaca, NY 14853

WWW: <http://fmref.library.cornell.edu/spectra.html>

\*\*\*\*\*

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778. **Pritchett, Pat**  
**Re: bk review (longish)**  
*Fri 31 Jan 1997*

---

Beautiful (and provocative) review, Henry. Thanks for posting it.

-----

From: henry gould

To: POETICS

Subject: bk review (longish)

Date: Friday, January 31, 1997 3:31PM

John High / (FROM) THE SASHA POEMS

Juxta/3300 Press, 1996

isbn 0964601737

(\$5.00 / orders to: 3300 Press, 300 Vicksburg St, Suite 5, San Francisco, CA 94114)

\_The Sasha Poems\_ are a sequence of 32 prose poems, in a style which is simultaneously terse, precise, visionary and exalted - as if (to make a jarring comparison) Ernest Hemingway came back from the dead as St. Francis (or better, an Eastern Orthodox mystic). They represent a dream-journey or pilgrimage through a real landscape - strangely silent and void of crowds, but thickly peopled with animals, plants and stones radiating consciousness - a very animate hobo path. The poems are narrated by a voice that alternates and blends the voices of father and very young daughter - as though daughter were leading father on this visionary journey - learning to speak, write and "make her book" - while simultaneously evoking the ongoing creation of the "book" of nature/life. Occasionally these voices are augmented by a mysterious group of monks &/or other children accompanying them on their way. There is a pervasive aura of uncanniness & child-vision - of a spiritual journey away from, or on the margins of, "the world", and into the poverty and wealth of an overwhelming "transcendent" reality.

This provides only the barest outline by which John High has structured his work. The framing of the journey led by the child - or the tandem of child and "father" - supports a truly "poetic" prose, in which individual sentences, paradoxically, don't "go" anywhere: weighted with lyric fulness, a Blakean "innocence", the sentences testify to a continual newness/strangeness - a "new creation" which is also the "end" of the journey. That is, they are suffused with mystery. Here is a brief excerpt:

Three match sticks, a bottle of vodka, a chunk of black bread the monks left behind as they savored the night. Now that the monks, too, were again wandering, the sky was difficult to locate. These thick mountains & waterfalls & skulls--human skulls embodied in our earth. The dead come forth with the

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John High spent four years in Russia, and has translated the poetry of Nina Isrenko and Ivan Zhdanov into english (a selected poems by Zhdanov - an amazing collection, I might add - has just been published by Talisman House). He has managed to fuse a sort of bare, wild California- gypsy landscape with a deep awareness of Russian poetic and religious traditions. The voice of these poems oscillates between a child's first verbal steps and naive wonder, and a grown person's more salted meditations - an oscillation on a continuum. What emerges is both a challenge and an invitation: to enter a reality of... how to "paraphrase" it? "Animate meaning." This is not a solemn journey, but full of humor and pathos. Excerpts don't do it justice, but here's another anyway:

These sparrows no one beckons! The angel picked a muffler from the water, content to mimic the day. If those who lead you say--Look the Kingdom, it is in the sky\_\_then the birds of the sky will get there first, the angel heckled as a possum scampered by. Since its own wings were burnt, the angel again exploded in flames. Though the mud itself was cool on our toes. The field presently shrouded in an early autumn fog as a turtle turned in the bush. If the child had known flowers, she would have named them too in our eternalistic pathos...Can you translate the silence, papa? she next inquired. This is the origin of many tests. O gray hummingbird! A birth meandering along the road. So many joys no one had mentioned to the father before now. \_Jack be nimble, jack be quick\_. She laid the pages down on the ground & called it a book. The ants & approaching squirrels called it a diary. This will be my book, papa. (from "a map, a goose, & a fairy tale, #6)

Jim Leftwich, in his excellent afterword to this book, quotes Jung as follows: "It is therefore psychologically quite unthinkable for God to be simply the 'wholly other', for a 'wholly other' could never be one of the soul's deepest and closest intimacies--which is precisely what God is." The excerpt above hints at some of the ironies present in High's use of a somewhat undefined narrator. The voice is both the child talking to her papa, and the adult, "praying" to the father; & steeped into the plot of this sequence is the absent presence of the "third" person: the wife/ mother (who is spoken of & to, but who is also absent). There are

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- Henry Gould

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779. **maria damon**

***Re: Query: Performance and spirit***

*Fri 31 Jan 1997*

---

there's a short story by baraka whose name escapes me about a band playing at a neighborhood workingclass black bar that gets everybody so hyped up they spill out of the bar and take over the streets; it's not literally about spirit possession (try Mumbo Jumbo for that) but abt art, politics, performance and getting "carried away."

In message <[REDACTED]> UB

Poetics discussion group writes:

> Hi all--

>

> I'm looking for any suggestions (books, essays, manifestos, whatever) re.

> spirit possession, spirti doctors, getting the spirit, conjuring in

> connection with performance and the performative. Also essays about spirit

> possession and subjectivity.

>



> Any ideas at all? Thanks! Feel free to back channel to me, if you'd  
> like.  
>  
> Julie Schmid  
> [REDACTED]  
> Dept. of English  
> University of Iowa  
>

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780. **Aldon L. Nielsen**

**Re: ||||**

*Fri 31 Jan 1997*

---

Anybody out there know if Stephen Ellis is still at this address I had for him in Jordan?

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