

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence
October 1998

961 messages · Wed 30 Sep 1998 – Sat 31 Oct 1998

*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

October 1998 offered the room much to grieve and argue, and it declined almost all of it. Matthew Shepard was beaten to death in Wyoming and the list never opened a thread; the impeachment of a president drew a shrug; John Glenn went back into orbit unremarked; José Saramago won the Nobel and earned a single subordinate clause — someone had not read him. The one event the room truly took up was a federal appeals ruling on whether teaching Huckleberry Finn could be actionable — the news admitted, as ever, only once it had become a question about a book. The room's whole attention that month was fixed, with something close to obsession, on the word itself: its accuracy, its custody, its care.

It is hard to overstate how much of October the list spent guarding the printed word. One thread, running to thirty-five messages, began with a small-magazine editor's despair that a third of his publications carried typos, and swelled into a collective grievance over mis-set titles, botched errata, and the general mishandling of other people's language; another argued line breaks and word breaks as though the fate of the art hung on a hyphen; a third, taking care with the language, policed the pronoun. Even the play was philological: in a thread spelled l=i=m=e=r=i=c=k the room composed language-centered limericks, Mark Weiss recommending the salacious ones and pronouncing that "*Limerick is no Cologne.*" A machine for keeping words right, running at full tilt.

The month's hardest quarrel set that care against conscience. Teaching Pound and Twain, the room asked what a teacher owes the antisemite or the racist on the syllabus, and whether to assign a book is to endorse it. Jonathan Mayhew pressed the anti-pious line — the notion that teaching a work condones it he thought self-evidently ridiculous — and yet the chill of the age had reached even him: the prospect of being sued, he wrote, "*for teaching The Cantos makes me shudder.*" Aldon Nielsen and Maria Damon held the other ground, Nielsen anchoring the abstraction to a real appeals-court fight over Morrison and Angelou in the schools. Custody of the word, it turned out, was not the same as absolution for it.

Lest all this sound too grave, the room deflated itself in equal measure. A long thread on judging and grants worried whether money helps a poet at all, until Anselm Berrigan punctured it from the Poetry Project: "*I don't exactly see a connection between accumulation of money*" and better writing. Gabriel Gudding

conducted a mock-feud with Kent Johnson, signing off that he really did hate him, warmly; David Kellogg reported, deadpan, the trick of sharing an MLA badge to crash the convention. The same list that guarded every hyphen could not take its own institutions seriously for a paragraph together.

And what the room could not translate, it could not always confirm. Its ledger of the dead admitted only poets — it had opened the month mourning a relief pitcher, Dan Quisenberry, on the sole ground that he wrote poems — and in its last weeks it lost three of the real ones: Pierre Martory, Ashbery's translator; Dick Higgins of Fluxus, for whom mickal and built a mesostic; and, on the twenty-eighth, the Poet Laureate Ted Hughes, whose death drew from the room a single elegy — Jim Andrews, recalling a reading in Victoria: "*He was transfixing.*" Sharpest was the loss the list alone had marked: Martory's death, which Diane Wald wrote in to say she was "*unable to find ANYTHING about*" anywhere else. I have set the month's fury over errata beside that unverifiable death exactly as October left them: a machine for keeping words right, unable to be sure one of its own had died.

— K. M. F.

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- 426. Gabriel Gudding — Bernstein & the Avant-Bored

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- 427. Louis Cabri — PhillyTalks 6 & 7
- 428. Gary Sullivan — Bows/Bios, Arrows/Eros
- 429. Loss Pequen~o Glazier — Digital Arts and Culture 98
- 430. Sylvester Pollet — Re: Sexual preference in non-discrimination policies
- 431. Henry Gould — try these experiments
- 432. Gary Sullivan — Try this experiment
- 433. dbkk — Laura [Riding] Jackson conference question
- 434. Douglas Oliver — Red: Neutral tunes
- 435. Rachel Loden — a lost Rilke translation
- 436. henry — Re: Red: Neutral tunes
- 437. Mark Weiss — Re: a lost Rilke translation
- 438. Billy Little — Re: Bernstein & the Avant-Bored
- 439. Mark Weiss — Re: Red: Neutral tunes
- 440. MAYHEW — Re: "Our" Laura (Riding) Jackson
- 441. Elizabeth Treadwell — Laura (Riding) Jackson
- 442. tracy s. ruggles — Re: Bernstein & the Avant-Bored
- 443. KENT JOHNSON — Re: non-discrimination
- 444. Hannah J Sassaman — CrossConnect Magazine
- 445. Don Cheney — Re: Berenstein & the Avant-Bored Bears
- 446. Mark Prejsnar — "My" Laura Riding
- 447. Harriet Zinnes — Re: CrossConnect Magazine
- 448. Anastasios Kozaitis — space between words
- 449. Mark Weiss — Re: space between words
- 450. Gabriel Gudding — Re: Bernstein & the Avant-Bored
- 451. Hannah J Sassaman — Re: CrossConnect Magazine
- 452. MAYHEW — Re: space between words
- 453. Thomas A. Vogler — (no subject)
- 454. james perez — Re: space between words
- 455. Lisa Samuels — Re: "My" Laura Riding
- 456. Rachel Loden — Re: a lost Rilke translation
- 457. Todd Baron /*/ ReMap — Re: OUTLAW POETRY
- 458. Mark Weiss — Re: a lost Rilke translation

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- 459. Sean Casey — Impossible Object
- 460. dbuuck — new book by jocelyn saidenberg
- 461. louis stroffolino — Re: "My" Laura Riding
- 462. Eliza McGrand — theoretical/practical thoughts -- origin of the cliché
- 463. louis stroffolino — FAREWELL TOUR
- 464. Robert Corbett — Re: try these experiments
- 465. Douglas Oliver — Re: neutral tune
- 466. Stephen Cope — Re: Spicer from last night
- 467. George Bowering — Re: Berenstein & the Avant-Bored Bears
- 468. George Bowering — Re: space between words
- 469. henry gould — Re: neutral tune
- 470. henry g — Re: try these experiments
- 471. Pierre Joris — Re: "My" Laura Riding

- 472. Pierre Joris — [Fwd: FW: [RRE]copyright law]
- 473. Charles Alexander — Tony Lopez reading in Maryland
- 474. MAYHEW — Re: theoretical/practical thoughts -- origin of the cliché
- 475. Michael Magee — Lee Ann Brown
- 476. Joe Amato/Kass Fleisher — in the mood...
- 477. Don Cheney — Re: Berenstein & the Avant-Bored Bears
- 478. Mark Weiss — Re: space between words
- 479. Pierre Joris — soyinka's return
- 480. schuchat — the eternal return
- 481. daniel bouchard — WCW in Internet Age
- 482. Edward Fristrom — Re: theoretical/practical thoughts -- origin of the cliché
- 483. dbkk — Ethics in Writing
- 484. dbkk — Lopez, Selby at SPT
- 485. MAXINE CHERNOFF — Barbara Guest Reading
- 486. Eliza McGrand — Re: Ethics in Writing
- 487. Anthony Lawrence — Re: try these experiments
- 488. Anthony Lawrence — Bukowski
- 489. michael corbin — Re: Ethics in Writing
- 490. P.Standard Schaefer — Good Reads
- 491. Louis Cabri — My aurora is idling
- 492. Laura E. Wright — Re: Original Good Reads
- 493. Wystan Curnow — Re: in the mood...
- 494. Karen Kelley — Re: "My" Laura Riding
- 495. Karen Kelley — Re: "My" Laura Riding
- 496. louis stroffolino — troika.....
- 497. louis stroffolino — Re: Laura Riding
- 498. Matt Kirschenbaum — Blake Archive's October Update
- 499. Jacques Debrot — Re: OUTLAW POETRY

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- 500. Todd Baron /*/ ReMap — Re: OUTLAW POETRY
- 501. Stephen Cope — Re: Bows/Bios, Arrows/Eros
- 502. Fred Muratori — Nobody's Laura (Riding) Jackson
- 503. Dale Smith — Re: OUTLAW POETRY
- 504. Fredrik Hertzberg LIT — CFP: "A World of Local Voices", Saarbruecken, Oct 22-23 1999 (fwd)
- 505. Pattie McCarthy — Fwd: Philadelphia Poetry Reading Announcement
- 506. Gwyn McVay — Re: Bows/Bios, Arrows/Eros
- 507. Gary Sullivan — "Centipedes, Gorillas & Burns, bay-bay, Burns" is not a cliché. Sadly, it's...
- 508. Douglas Oliver — Re: neutral tunes
- 509. henry g — Re: neutral tunes
- 510. Poetics List — Doombook (fwd)
- 511. raea100900 — address request
- 512. Thomas Bell — D=E=R=A=N=G=E=M=E=N=T
- 513. Susan Schultz — Re: address request
- 514. Aldon Nielsen — Re: Nobody's Laura (Riding) Jackson
- 515. Thomas Bell — Re: in the mood...
- 516. David Zauhar — Dan Quisenberry's poetry
- 517. Simon DeDeo — Aubade, found
- 518. Hannah J Sassaman — My Poem About Hair
- 519. Joe Amato/Kass Fleisher — Re: in the mood...
- 520. Peter Balestrieri — Christopher Alexander's Email Address
- 521. P.Standard Schaefer — Seeing Eye
- 522. Pritchett,Patrick — Re: WCW quote
- 523. Linda Russo — Alexander email, Christopher

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- 524. r. drake — Re: WCW quote
- 525. Douglas Oliver — Re: neutral tunes
- 526. david bromige — fraser/bromige sf reading//fractals of a devoted disorderer
- 527. A. Jenn Sondheim — Confessions
- 528. Gabriel Gudding — Plath-Hughes Legacy
- 529. Franklin Bruno — burns (and other things)

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- 530. Bob Grumman — Re: burns (and other things)
- 531. miekal and — fwd from nettime announcer
- 532. schuchat — Lehman & the last avant garde
- 533. Susan Wheeler — Re: Tony Lopez reading in Maryland
- 534. David Baratier — Re: Laura (Riding) Jackson
- 535. David Baratier — bloody twin press
- 536. David Baratier — Detail from Wallet
- 537. Bob Grumman — Re: Lehman & the last avant garde
- 538. Todd Baron /*/ ReMap — whitman got fired too
- 539. Hilton Manfred Obenzinger — Re: whitman got fired too
- 540. David Baratier — Tom Bridwell

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- 541. Todd Baron /*/ ReMap — Re: whitman got fired too
- 542. David Kellogg — Re: Plath-Hughes Legacy
- 543. David Baratier — Bloody Twin Press
- 544. ken|n|ing — coolidge/hejinian/rova/soule
- 545. Christopher Reiner — Paris Reading
- 546. Elizabeth Treadwell — LAURA's WORD "WOMAN" -- & hey, does it correspond.
- 547. Elizabeth Treadwell — and a MAJOR faux pas
- 548. Pierre Joris — Re: Paris Reading
- 549. David Baratier — PNY / MEB
- 550. Alaric Sumner — I wish I was in Northern California in OTHERMINDS (concert info FWD)
- 551. Jerry McGuire — Deep South Contest Winners
- 552. louis stroffolino — Re: Lehman & the last avant garde
- 553. P.Standard Schaefer — historical ?s
- 554. Poetry Project — marquis de sade
- 555. Safdie Joseph — Re: Good News
- 556. George Bowering — Re: Paris Reading
- 557. Pierre Joris — Re: Good News
- 558. Pierre Joris — some bad news
- 559. Anthony Lawrence — Robert Archambeau
- 560. Pierre Joris — Albany Reading
- 561. Ron Silliman — RON SILLIMAN CALIFORNIA TOUR

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- 562. Jason Nelson — (no subject)
- 563. Jason Nelson — Engineering and Poetry
- 564. Robert Archambeau — Re: Robert Archambeau
- 565. George Bowering — Re: A petition to censure and move on
- 566. Lawrence Upton. — Re: Good News
- 567. Mark Salerno — Cuba
- 568. Mark Prejsnar — Re: whitman got fired too
- 569. Mark Prejsnar — doin' the goosetep rag
- 570. Michael Franco — WORD OF MOUTH/ BOSTON READING
- 571. Herb Levy — Re: Adorno & Jazz
- 572. R.Gancie/C.Parcelli — Re: Good News
- 573. ken|n|ing — Re: PNY / MEB
- 574. Safdie Joseph — Good News, Bad News

- 575. Aldon Nielsen — there's a question at the end of this
- 576. Gary Sullivan — Journal of Artists' Books 10 (d.a. levy issue)
- 577. shana — Re: there's a question at the end of this
- 578. Gary Sullivan — MY SUPPLY OF LEVY JAB NOW GONE!
- 579. Aldon Nielsen — Re: there's a question at the end of this
- 580. Billy Little — Re: historical ?s
- 581. Thomas A. Vogler — Silliman Reading
- 582. Dale Smith — Re: Younger Poets Issue 10
- 583. Edward Fristrom — Re: there's a question at the end of this
- 584. Dale Smith — Re: Younger Poets Issue 10
- 585. MAYHEW — racism & antisemitism
- 586. Mark Weiss — Re: racism & antisemitism
- 587. MAYHEW — Re: racism & antisemitism
- 588. Hilton Manfred Obenzinger — Re: racism & antisemitism
- 589. Karen Kelley — Re: there's a question at the end of this
- 590. Elizabeth Treadwell — Tan Lin
- 591. charles alexander — Re: racism & antisemitism

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- 592. Mark Weiss — Re: racism & antisemitism
- 593. Stephen Cope — Re: Adorno & Jazz
- 594. J. Kuszai — new from meow press
- 595. J. Kuszai — sandy ego reading
- 596. Joe Amato/Kass Fleisher — Re: racism & antisemitism
- 597. Judy Roitman — SD
- 598. jesse glass — Re: racism & antisemitism
- 599. Magdalena Zurawski — Monday Night Poetry Reading
- 600. Pritchett,Patrick — Re: new from meow press
- 601. Maria Damon — Re: racism & antisemitism
- 602. Dean Taciuch — Re: racism & antisemitism
- 603. David Zauhar — Samizdat
- 604. Michael Magee — Re: Adorno & Jazz
- 605. Poetry Project — Re: there's a question at the end of this
- 606. Aldon Nielsen — Re: Adorno & Jazz
- 607. Pierre Joris — Re: Adorno & Jazz
- 608. Aldon Nielsen — Re: racism & antisemitism
- 609. MAYHEW — my jazz pantheon
- 610. Dale Smith — Re: there's a question at the end of this
- 611. MAYHEW — Re: there's a question at the end of this
- 612. Pritchett,Patrick — Re: Fwd: BE CAREFUL WHAT YOU DO ON THE PHONE (fwd)
- 613. Christina Fairbank Chirot — Re: racism & antisemitism
- 614. Laura E. Wright — Re: there's another question at the end of this
- 615. Christina Fairbank Chirot — Fwd: BE CAREFUL WHAT YOU DO ON THE PHONE (fwd)
- 616. Aldon Nielsen — the law of diminishing returns
- 617. dbuuck — announcing tripwire 2
- 618. Robert Corbett — Re: there's a question at the end of this
- 619. Peter Balestrieri — Quote Source
- 620. Joe Amato/Kass Fleisher — Re: racism & antisemitism
- 621. Tom Beard — Re: there's a question at the end of this
- 622. Gabriel Gudding — Spicer Query
- 623. J. Kuszai — Re: New York 1966
- 624. Sean Casey — Bill Knott & Robert Peters
- 625. eurydice — Big Allis 8 Redux
- 626. Rachel Loden — New York 1966
- 627. Todd Baron /*/ ReMap — Re: SD
- 628. Todd Baron /*/ ReMap — Re: sandy ego reading

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- 629. Lawrence Upton. — Jim Leftwich
- 630. Lawrence Upton. — Anselm Hollo publication
- 631. MAYHEW — Re: Spicer Query
- 632. MAYHEW — Re: coupla q's
- 633. Burt Kimmelman — Re: New York 1966
- 634. Maria Damon — coupla q's
- 635. Pritchett,Patrick — Re: coupla q's
- 636. KENT JOHNSON — Spicer's Lorca
- 637. david bromige — the new sentence
- 638. dbkk — Alice Notley in SF TONIGHT!
- 639. dbkk — MacCormack & Silliman in SF
- 640. Ron Silliman — Pinochet & poetry
- 641. schuchat — Re: coupla q's
- 642. David Baratier — Re: errata & small magazines
- 643. Ron Silliman — Re: coupla q's
- 644. P.Standard Schaefer — Re: Pinochet & poetry
- 645. main — errata & small magazines
- 646. Michael Magee — Re: errata & small magazines
- 647. P.Standard Schaefer — Re: errata & small magazines
- 648. henry gould — typos
- 649. Christopher Reiner — Re: errata & small magazines
- 650. Aldon Nielsen — Re: there's a question at the end of this
- 651. Mark Weiss — Re: typos
- 652. Aldon Nielsen — Carrying Cole to Colorado
- 653. Aldon Nielsen — the neo-new sentence
- 654. L. MacMahon and T.R. Healy — Re: errata & small magazines
- 655. groberts — Another Herbsttag
- 656. Laura E. Wright — hypo type
- 657. Charles Alexander — Re: Typos abound, especially on Fridays
- 658. Lawrence Upton. — WF publications
- 659. A. Jenn Sondheim — GAAA GAAA GAAA (stupid thing)
- 660. Todd Baron /*/ ReMap — typo hype
- 661. Thomas Bell — Re: coupla q's/sentence
- 662. ken|n|ing — Re: errata & small magazines
- 663. ken|n|ing — Re: errata & small magazines

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- 664. Todd Baron /*/ ReMap — Re: hypo type
- 665. Ralph Wessman — Re: errata & small magazines
- 666. Leonard Brink — Re: errata & small magazines
- 667. Mark Weiss — Re: Re : errata & small magazines
- 668. david bromige — Re : errata & small magazines
- 669. henry gould — errrrrr... ata?
- 670. Robert Archambeau — Samizdat
- 671. Robert Archambeau — address inquiry
- 672. David Baratier — Re: errata & small magazines
- 673. Dale Smith — there's a typo at the end of this
- 674. dbkk — Spicer's Lorca
- 675. Karen and Trevor — cheap but good printers
- 676. Gary Sullivan — Re : errata & small magazines
- 677. Michel Delville — POSTWAR AMERICAN POETRY / University of Liège , Belgium
- 678. Aldon Nielsen — Re: Spicer's Lorca
- 679. John Latta — Re: cheap but good printers
- 680. sylvester pollet — Re: cheap but good printers
- 681. r. drake — Re: cheap but good printers

- 682. P.Standard Schaefer — Re: cheap but good printers
- 683. Dale Smith — Re: coupla q's
- 684. Lisa Birman — BOMBAY GIN - call for submissions
- 685. henry gould — Re: coupla q's
- 686. megan minka lola camille roy — Laura Moriarty and Aaron Shurin Reading in SF
- 687. acgold01 — Spicer's "translations," and Chris Stroff.
- 688. Lisa Trank — Typos abound, especially on Fridays
- 689. Safdie Joseph — Re: coupla q's
- 690. tracy s. ruggles — Re: Typos abound, especially on Fridays
- 691. KENT JOHNSON — The House that Jack Built
- 692. Aviva Vogel — Re: The House that Jack Built
- 693. ken|n|ing — Re: errata & small magazines
- 694. W. Freind — Yasusada/Weinberger
- 695. Kathy Lou Schultz — Re: errata & small magazines
- 696. David Baratier — Re: errata & small magazines
- 697. Karen Kelley — Re: errata & small magazines

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- 698. A. Jenn Sondheim — poetics theory
- 699. david bromige — re : errata & small magazines
- 700. dbkk — Spicer, Foster, Notley, Mac Adams
- 701. Matt Kirschenbaum — beats in Charlottesville
- 702. Susan Wheeler — Tony Lopez Reading in New York City
- 703. Elizabeth Treadwell — Re: errata & small magazines
- 704. david bromige — tony lopez in nyc
- 705. david bromige — Re : Carrying Cole to Colorado
- 706. Keith Tuma — New poetry journal (fwd)
- 707. P.Standard Schaefer — Re: errata & small magazines
- 708. J. Kuszai — WANTED:server space for cat-themed press
- 709. WENDY KRAMER — inept my ass
- 710. Susan Wheeler — Re: re : errata & small magazines
- 711. Rachel Loden — re : errata & small magazines
- 712. Kathy Lou Schultz — LIPSTICK ELEVEN
- 713. Mark Weiss — Re: WANTED:server space for cat-themed press

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- 714. joel lewis — Re: Spicer's Lorca
- 715. david bromige — Re : In His Own Write
- 716. Mark DuCharme — Re: errata & small magazines
- 717. Tom Orange — errata & small magazines
- 718. Mark Weiss — Re: errata & small magazines
- 719. Mark Weiss — Re: errata & small magazines
- 720. P.Standard Schaefer — Re: errata & small magazines
- 721. Bob Grumman — Re: WF publications
- 722. Bob Grumman — Apologies for the Standard Mistake
- 723. Mark DuCharme — Re: errata & small magazines
- 724. jesse glass — Re: The House that Jack Built
- 725. jesse glass — Re: racism & antisemitism
- 726. jesse glass — Re: racism & antisemitism
- 727. Maria Damon — Re: errata & small magazines
- 728. Marcella Durand — Notley at Poetry Project & other readings

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- 729. jen hofer — speaking of taking care with language...
- 730. Tom Orange — errata & small magazines
- 731. Leonard Brink — Re: errata & small magazines
- 732. Mark Salerno — Forrest Gander, Stefanie Marlis, Tony Towle & Arshile

- 733. Mark Weiss — Re: speaking of taking care with language...
- 734. Ralph Wessman — Re: errata & small magazines
- 735. Daniel Zimmerman — Re: speaking of taking care with language...
- 736. Henry Gould — joy of pronouns
- 737. miekal and — Re: reads
- 738. Mairead Byrne — Re: speaking of taking care with language...
- 739. KENT JOHNSON — Spicer at MLA?
- 740. Poetry Project — there's a mag at the end of this typo
- 741. ShaunAnne Tangney Humanities — Re: Spicer at MLA?
- 742. sylvester pollet — JOEL OPPENHEIMER SYMPOSIUM
- 743. Elizabeth Treadwell — small magazines
- 744. Charles Bernstein — Hannah Weiner Memorial Nov. 7
- 745. Rachel Levitsky — [Fwd: Stephen Daniel M <[REDACTED]>: Lynching of Kenyan ...
- 746. Billy Little — Re: Erato & small magazines
- 747. maz881 — reads
- 748. Mark Weiss — Re: Erato & small magazines
- 749. Mark Weiss — Information, please
- 750. MAYHEW — Spicer at MLA
- 751. Jordan Davis — Poetry City
- 752. Jordan Davis — an error is a way to get to speak twice
- 753. R M Daley — Re: speaking of taking care with language...
- 754. L. MacMahon and T.R. Healy — Re: Erato & small magazines
- 755. Alaric Sumner — Carlyle Reedy EPC web page: Call for performance reviews etc
- 756. Bob Grumman — Re: speaking of taking care with language...
- 757. Joe Amato/Kass Fleisher — Re: speaking of taking care with language...
- 758. Mark Weiss — Re: speaking of taking care with language...
- 759. Bob Grumman — Re: speaking of taking care with language...
- 760. David Baratier — Re: errata & small magazines
- 761. Safdie Joseph — Joanne's Defense; Haiku
- 762. Daniel Zimmerman — Re: speaking of taking care with language...
- 763. Edward Fristrom — Re: speaking of taking care with language...
- 764. Hilton Manfred Obenzinger — Re: speaking of taking care with language...
- 765. david bromige — sending files to the List
- 766. david bromige — Tony Lopez reads Nov. 29 ?
- 767. Daniel Zimmerman — Re: anagrams (fwd)
- 768. david bromige — anagrams (fwd)
- 769. david bromige — re : taking care with the language
- 770. Mark Weiss — Re: re : taking care with the language
- 771. Pierre Joris — Dick Higgins
- 772. A. Jenn Sondheim — Upcoming at Hunting Beach / Beyond Baroque
- 773. Kathy Lou Schultz — Lipstick and panties

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- 774. Leonard Brink — erotica and small mags
- 775. George Bowering — re : taking care with the language
- 776. Tom Orange — errata & small magazines
- 777. A. Jenn Sondheim — Re: re : taking care with the language
- 778. Tom Orange — Spicer at MLA
- 779. dbkk — Re: anagrams (fwd)
- 780. A. Jenn Sondheim — Re: Dick Higgins
- 781. Bob Grumman — Re: Dick Higgins
- 782. J. Kuszai — piazza tales
- 783. Mairead Byrne — Re: speaking of taking care with language...
- 784. Mairead Byrne — Re: re : taking care with the language
- 785. MAYHEW — to one who uses the language
- 786. R I Caddel — Crump (fwd)

- 787. Matt Kirschenbaum — Re: Spicer at MLA
- 788. Mark Prejsnar — we who are about to abuse the language
- 789. Jerry McGuire — Re: POETICS Digest - 25 Oct 1998 to 26 Oct 1998 (#1998-105)
- 790. Joe Amato/Kass Fleisher — Re: speaking of taking care with language...
- 791. Henry Gould — Re: joy of pronouns
- 792. miekal and — mestostic for dick higgins by miekal and
- 793. miekal and — errata Re: mestostic for dick higgins by miekal and
- 794. Douglas Barbour — Re: speaking of taking care with language...
- 795. R.Gancie/C.Parcelli — Politically Erect
- 796. KENT JOHNSON — Tilting a metaphor
- 797. Poetics List — Pleynet in New York (fwd)
- 798. Burt Hatlen — Re: POETICS Digest - 25 Oct 1998 to 26 Oct 1998 (#1998-105)
- 799. L. MacMahon and T.R. Healy — Shearsman 36
- 800. Christina Fairbank Chirot — Re: errata & small magazines
- 801. Mairead Byrne — Re: Question
- 802. Christina Fairbank Chirot — Re: speaking of taking care with language...
- 803. Maria Damon (Maria Damon) — Re: errata & small magazines
- 804. tracy s. ruggles — Re: Tilting a metaphor
- 805. Aldon Nielsen — MLA MATTERS
- 806. KENT JOHNSON — Re: Tilting a metaphor
- 807. MAYHEW — why Althusser shot his wife
- 808. Peter Balestrieri — Thatcher speaks out for Pinochet
- 809. hassen — Re: Tilting a metaphor, argument
- 810. KENT JOHNSON — Balls
- 811. David Baratier — Re: taking care with the language
- 812. David Baratier — Re: errata & small magazines
- 813. Elizabeth Treadwell — taking care of her
- 814. Elizabeth Treadwell — offendability
- 815. Eliza McGrand — Re: why Althusser shot his wife
- 816. Joseph Conte — Re: Duncan at MLA in San Francisco

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- 817. Daniel Zimmerman — beating a dead stalliomare?
- 818. George Bowering — Re: MLA MATTERS
- 819. A. Jenn Sondheim — Re: beating a dead stalliomare?
- 820. A. Jenn Sondheim — Epitaph, Pretty Party Dress
- 821. Elizabeth Mathews Losh — Re: why Althusser shot his wife
- 822. Pam Brown — Rootin Tootin Shootin titles
- 823. jesse glass — Re: Crump (fwd)
- 824. Billy Little — Re: Thatcher speaks out for Pinochet
- 825. miekal and — mestostic / 3 ply
- 826. Kathy Lou Schultz — Faculty at CSU--Sacramento?
- 827. Pierre Joris — Re: why Althusser shot his wife
- 828. Mairead Byrne — Re: beating a dead stalliomare?
- 829. Mark Prejsnar — Re: why Althusser shot his wife
- 830. KENT JOHNSON — This is really strange
- 831. David Kellogg — Louis Althusser = Anthony Robbins?
- 832. henry gould — Re: This is really strange
- 833. miekal and — mestostic / 6 ply
- 834. Pierre Joris — Re: MLA MATTERS
- 835. Laura E. Wright — Re: This is really strange
- 836. charssmith — Re: Faculty at CSU--Sacramento?
- 837. Timothy Liu — Routine Disruptions
- 838. Charles Bernstein — java in NY: reading announcement (fwd)
- 839. Mairead Byrne — Re: This is really strange
- 840. Lawrence Upton. — (no subject)

- 841. Sylvester Pollet — Re: java in NY: reading announcement (fwd)
- 842. s. kaipa — I n t e r l o p e #2, THE COSMOPOLITANS by Sianne Ngai & Brian Kim, Stefans has ...
- 843. Kathy Lou Schultz — Re: Faculty at CSU--Sacramento?
- 844. david bromige — ba(i)ted breath
- 845. Karen and Trevor — more addresses
- 846. Karen and Trevor — typographical speak
- 847. Kathy Lou Schultz — Re: MLA MATTERS

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- 848. Susan Schultz — Re: I n t e r l o p e #2, THE COSMOPOLITANS by Sianne Ngai & Bria...
- 849. Leonard Brink — Another gimmick, Elizabeth Robinson
- 850. Todd Baron /*/ ReMap — Re: I n t e r l o p e #2, THE COSMOPOLITANS by Sianne Ngai & Bria...
- 851. Jim Andrews — Keppler/Andrews visual poetry show
- 852. Pierre Joris — [Fwd: Ted Hughes is dead]
- 853. Mairead Byrne — Re: I n t e r l o p e #2, THE COSMOPOLITANS by Sianne Ngai & Bria...
- 854. Jordan Davis — now accepting orders for The Hat
- 855. Pritchett, Patrick — Re: crow croaks
- 856. Charles Alexander — Re: now accepting orders for The Hat
- 857. KENT JOHNSON — Re: 5 guys named Mo
- 858. MAYHEW — 5 guys named Mo
- 859. joel lewis — f.y.i.
- 860. schuchat — Re: now accepting orders for The Hat
- 861. david bromige — 5 guys named Mo
- 862. Jordan Davis — Poetry City Fall 1998
- 863. Roger Farr — Ted Hughes
- 864. Aldon Nielsen — "In which will be found what is set forth therein."
- 865. Aldon Nielsen — happier news
- 866. acgold01 — Brion Gysin question
- 867. Christopher Reiner — New address for Avec Books site
- 868. david bromige — s/hee-it
- 869. Brian Carpenter — Re: Brion Gysin question
- 870. F. W. Perrella — Creative NonQuictions Contest - Web Del Sol
- 871. Aldon Nielsen — Re: s/hee-it
- 872. MAXINE CHERNOFF — Re: Routine Disruptions
- 873. miekal and — mestostic / 8 ply
- 874. KENT JOHNSON — I'm fine, really
- 875. Pritchett, Patrick — FW: CFP: Postmodern Genres (3/1; MLA '99)
- 876. KENT JOHNSON — fishnet
- 877. David Zauhar — Re: Brion Gysin question
- 878. George Bowering — Re: I'm fine, really
- 879. Aldon Nielsen — our corrections
- 880. A. Jenn Sondheim — Thursday (written by Jennifer, 11th grade!*)
- 881. Maria Damon — from Masha Zavialova, on the Russian Poetry Festival
- 882. Kathy Lou Schultz — Re: fishnet
- 883. Kathy Lou Schultz — Re: our corrections

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- 884. Jim Andrews — Ted Hughes
- 885. d.j. huppatz — Re: Brion Gysin question
- 886. miekal and — Re: This is not a suggestion, but . . .
- 887. Gabriel Gudding — KENT JOHNSON
- 888. KENT JOHNSON — Russian poetry festival
- 889. miekal and — Re: Carving Cyber Pumpkins
- 890. Mairead Byrne — Re: from Masha Zavialova, on the Russian Poetry Festival
- 891. David Kellogg — This is not a suggestion, but . . .

- 892. Pritchett,Patrick — Re: This is not a suggestion, but . . .
- 893. Charles Alexander — two new books
- 894. Eliza McGrand — joking aside, s/he thing
- 895. Mairead Byrne — Re: This is not a suggestion, but . . .
- 896. Karen Kelley — Re: This is not a suggestion, but . . .
- 897. Mairead Byrne — Re: This is not a suggestion, but . . .
- 898. Mairead Byrne — Re: This is not a suggestion, but . . .
- 899. Jordan Davis — Huck it
- 900. jen hofer — info on Cole Swensen?
- 901. Hnery Gould — russpofest
- 902. Tosh — Evguenie Sokolov
- 903. Eliza McGrand — Re: KENT JOHNSON
- 904. KENT JOHNSON — Re: KENT JOHNSON
- 905. Charles Bernstein — java
- 906. Jim McCrary — Re: Brion Gysin question
- 907. David Kellogg — Re: This is not a suggestion, but . . .
- 908. Gabriel Gudding — Re: This is not a suggestion, but . . .
- 909. Brian Carpenter — Re: Brion Gysin question
- 910. Brian Carpenter — Re: Brion Gysin question
- 911. Aldon Nielsen — lipstick traces
- 912. Charles Alexander — Re: This is not a suggestion, but . . .
- 913. david bromige — Excited by Eliza, I bare witness . . .
- 914. schuchat — Re: reads
- 915. J. Pecqueur — Re: This is not a suggestion, but . . .
- 916. Charles Alexander — Re: lipstick traces
- 917. Dale Smith — Carving Cyber Pumpkins
- 918. Aldon Nielsen — Re: Carving Cyber Pumpkins
- 919. Robert Archambeau — Inquiry: Romana Huk
- 920. Dale Smith — Re: Carving Cyber Pumpkins
- 921. Gary Sullivan — This may be of interest
- 922. Karen Kelley — Re: This is not a suggestion, but . . .
- 923. A. Jenn Sondheim — It's 2541 and that time of the year again
- 924. ShaunAnne Tangney Humanities — Re: Carving Cyber Pumpkins
- 925. KENT JOHNSON — Poets in the Schools
- 926. groberts — Re: Carving Cyber Pumpkins
- 927. Chris McCreary — joint Philly reading series/publishing party
- 928. jesse glass — Re: anagrams (fwd)
- 929. J. Kuszai — shop Meow Press Now please
- 930. Kathy Lou Schultz — Re: lipstick traces
- 931. Kathy Lou Schultz — Re: This is not a suggestion, but . . .
- 932. Chip — Dead Huckster Society
- 933. Daniel Zimmerman — Re: joking aside, s/he thing

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- 934. Billy Little — Re: This is not a suggestion, but . . .
- 935. Todd Baron /*/ ReMap — Re: shop Meow Press Now please
- 936. Todd Baron /*/ ReMap — Re: shop Meow Press Now please
- 937. George Bowering — Re: KENT JOHNSON
- 938. George Bowering — Re: This is not a suggestion, but . . .
- 939. Eliza McGrand — Re: KENT JOHNSON
- 940. Maria Damon — Re: lipstick traces
- 941. Poetics List — a poet inquiry (fwd)
- 942. Charles Bernstein — More Announcements on the list, Please!
- 943. Joe Amato/Kass Fleisher — Re: joking aside, s/he thing
- 944. Joe Amato/Kass Fleisher — kerouac in -the atlantic- etc...
- 945. Loss Pequeno Glazier — EPC list of conferences

- 946. Maria Damon — Re: joking aside, s/he thing
- 947. Laura E. Wright — Re: ba(i)ted breath
- 948. Dale Smith — Re: Carving Cyber Pumpkins
- 949. Mark W Scroggins — Re: MLA
- 950. shemurph — Re: two new books from Chax
- 951. Kathy Lou Schultz — MLA
- 952. Gene Bernard Suarez — Greetings & Solicitations
- 953. Irving Weiss — Exhibit announcement
- 954. david bromige — this is not a suggestion, but (an order?)
- 955. Christina Fairbank Chirot — Re: joking aside, s/he thing
- 956. George Bowering — Re: this is not a suggestion, but (an order?)
- 957. Daniel Zimmerman — Re: joking aside, s/he thing
- 958. Elizabeth Treadwell — please keep on announcing
- 959. Brian Carpenter — halloween haiku
- 960. Chip — Re: dead Huckster Society
- 961. A. Jenn Sondheim — Sonnet by Julu (fwd)

1. Charles Alexander

Re: Prize competitions

Wed 30 Sep 1998

But Mark, this is so tricky. And no, I haven't entered contests, and Chax Press doesn't plan to hold one. But, how do you judge "the cost," if you say it's OK to pay for that. Do you pay the contest readers, and do you pay them a decent wage of \$25 per hour or more? And if the people running the press are the readers, then what if they decide to put that money into the production of the book rather than into their pockets? How do you decide what's profit -- is that after salaries/fees/overhead/etc. are deducted?

That said, I agree about the proliferation of fee-based contests. But I also think that if a press wants to sponsor a contest and wants the fees from the contest to pay for the publication of a book, that's fine -- as long as the process of the competition is fair. As to "judging and acquiring manuscripts and taking the risk of meeting expenses" being what literary presses are "supposed to do," I agree as long as it's not necessarily assumed that the only way of meeting those expenses is through the sale of books. In that regard, most poetry presses have an extremely difficult time, and many depend (and have depended, for decades if not centuries) on subsidies of various kinds -- whether it's donations from patrons, subsidization by the press's owner/directors, government and foundation subsidies, subsidies by poets published and friends/supporters of those poets, and even, in centuries removed from our own, subsidies from kings/queens/dukes/duchesses/etc. With such subsidies being increasingly difficult to find, and sales of books of poetry hardly able to take up the slack, I'm not at all surprised that presses are coming up with innovative ways of trying to meet expenses and publish books. I only get disgusted when such schemes are unfair, and when there are no other fee-less ways for poets to get published. But there are always ways, as the continuing emergence of new presses and journals (documented so marvelously on this list) shows.

charles

At 10:38 AM 10/1/98 -0700, you wrote:

>As long as this subject has come up again, I'd really like to know how much
>money the various prizes take in in entry fees. If a prize-granting agency,
>whether press or honorary society, has to pay for outside judges I suppose
>it's alright to raise money from fees to offset the cost. I'm not sure it's
>ok to ask applicants to pay for the printing of someone else's book. And I
>am sure that it's not ok for a prize-grantor to make a profit on the process.
>

>There has been an enormous proliferation of fee-for-entrance prizes in the
>past decade. In theory there's nothing to keep any press from converting

>its entire manuscript submission and reading process to a series of
>contests--it would probably pay better than marketing the books. But
>judging and acquiring manuscripts and taking the risk of meeting expenses
>is what presses are supposed to do. And the cost of multiple contest entry,
>surely a form of extortion, has to be onerous for most poets, added, as it
>is, to the already hefty expense involved in becoming and remaining a poet.

>

>For the record, I've never paid to enter a contest because of my feelings
>about the ethics of the process.

>

>At 01:56 AM 10/1/98 +0000, you wrote:

>>Gabriel: We keep the Pavement Saw Press contest entirely anonymous.
>>All of the manuscripts are stripped of name address phone & publication
>>credits and receive a number which is written on the envelope &
>>manuscript. The top 25 are chosen by two readers other than the judge
>>(except last year when everyone bailed). These are then mailed.

>>

>>None of the three winners so far has had a full length book out
>>beforehand. The last chapbook only had two previously published poems.
>>None of the winners had a poem previously published in our journal. None
>>of the judges knew the winners. Josh McKinney could attest to this, he
>>is lurking here somewhere.

>>

>>This says a lot to me about who would win if other contests were done
>>this way. It also tells me that presses who aren't selecting a
>>manuscript are committing egregious blaspheme.

>>

>>As for scandal, I need an anonymous e-mail address for ones which
>>haven't seen print.

>>There also is a whole other side to this situation which involves a
>>shift in editorial policy that benefits University contests and a few
>>others which is real ugly. I haven't seen any words mentioning this
>>yet.

>>

>>Be well

>>

>>David Baratier

>>

>>

>

>

charles alexander :: poet and book artist :: 

chax press :: alexander writing/design/publishing
books by artists' hands :: web sites built with care and vision
<http://alexwritdespub.com/chax> :: <http://alexwritdespub.com>

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2. **David Baratier**

Re: Teachers Awarding Students Prizes

Wed 30 Sep 1998

Gabriel: We keep the Pavement Saw Press contest entirely anonymous. All of the manuscripts are stripped of name address phone & publication credits and receive a number which is written on the envelope & manuscript. The top 25 are chosen by two readers other than the judge (except last year when everyone bailed). These are then mailed.

None of the three winners so far has had a full length book out beforehand. The last chapbook only had two previously published poems. None of the winners had a poem previously published in our journal. None of the judges knew the winners. Josh McKinney could attest to this, he is lurking here somewhere.

This says a lot to me about who would win if other contests were done this way. It also tells me that presses who aren't selecting a manuscript are committing egregious blaspheme.

As for scandal, I need an anonymous e-mail address for ones which haven't seen print. There also is a whole other side to this situation which involves a shift in editorial policy that benefits University contests and a few others which is real ugly. I haven't seen any words mentioning this yet.

Be well

David Baratier

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3. **George Bowering**

Re: Levitsky--O'Connor

Thu 1 Oct 1998

Rachel Levitsky wrote:

For now on sexual love will be a matter only between women. The penis will be not more than an auto-erotic stand.

I thought perhaps a hat rack.

*Some men when faced with
this new edict will augment their breasts and dress in a manner*

customary for women. Women will accept these men into their couplings only if they chose to refrain from making what is sublime grotesque.

Damn! I'll miss you, George.

Use of the grotesque will be reserved for the naturally exaggerated behavior patterns of those walking alone.

And will be strictly regulated by the Ministry of Silly Walks.

(the other) Rachel L.

Dress in a manner customary for women? Most of the women I know dress in a manner that was once customary for men. What the heck do I do now?

George Bowering.

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

fax: [REDACTED]

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4. **Trevor Joyce** ***Syzygy - another review*** *Thu 1 Oct 1998*

Apologies for blaring my own trumpet a bit loudly but, for anyone who might be interested, here's a review of my chapbook *Syzygy* which just appeared in *The Irish Review* (once more published by Cork University Press).

There's an added satisfaction in this, since the redoubtable Edna Longley has long been bouncer at this particular door, admitting only those wearing a button reading "War Poet of Northern Ireland", or genuflecting to the Heaney shrine tastefully placed just at the entrance. She's still on the editorial board, but it seems her veto's gone.

(For her deeply pondered and astonishingly subtle view of "traditions of Irish modernisms other than the Yeats line" see Keith Tuma's note at <http://writing.upenn.edu/epc/documents/anglo.html>)

Incidentally, I believe the book is also available through Peter Riley's distribution service in England. (Email: [REDACTED])

Purity and Dirt

Alex Davis

Trevor Joyce, *Syzygy*. Bray: Wild Honey Press, 1998, distributed by Hard-pressed Poetry, 37 Grosvenor Court, Templeville Rd., Templeogue, Dublin 6W, (Phone (353) 21 [REDACTED]). Ir £3.50.

One useful point of entry into Trevor Joyce's challenging new sequence, *Syzygy*, is "Chimera," from his 1995 collection *stone floods*. The polyphonic "Chimaera" conjoins dialogically Richard Lovelace's self-satisfied, urbane wit, Aloysius Bertrand's apocalyptic forebodings of the levelling of all bounds, and the Book of Lieh Tze's acceptance of the provisionality of limits in nature, the fragility of the ego and the interconnected diversity of the phenomenal world. While Lovelace's verbal ingenuity and Bertrand's nausea are aspects of Joyce's writing from *Pentahedron* (1972) on, it is the concerns of the Book of Lieh Tze which chime most fully with those of his recent poetry, including *Syzygy*. Furthermore, the complex structure of the two interlaced parts of *Syzygy* recalls even as it excels the earlier poem's utilisation of the Japanese *renga* form, the latter employing, in the words of Joyce's note to the poem, "systematic ambiguity to chain together a series of brief stanzas every one of which hinges both forward and backward." In the case of *Syzygy*, systematic ambiguity derives, not from a literary precedent, but from the method of composition described in Joyce's annotations to the sequence. In brief, the "palindromic net," as Joyce felicitously terms it, is achieved by means of a base text, now fossilised in the second part of the sequence, that dictates the opening and closing segments of each of the twelve units or "cells" of part I. Once those cells are complete, their material, mediated through the controlling procedures, determines the remainder of part II. Space prevents a more elaborate exposition of the text's structure: the interested reader can consult Joyce's notes for a detailed commentary. Of greater importance, I feel, are the implications of this method of composition for our response to and evaluation of this text. Its formal discipline lies in the manner in which the originating lines prescribe, to an extent, the remainder of the text. This approach, of course, is not unique to Joyce: John Cage's famous mesostic texts, his "writing through" of others' works, are generated in a not unrelated fashion to *Syzygy*. Even in the context of recent Irish poetry such avant-gardism finds a few--though only a few--parallels: Randolph Healy's *Flame* (1997), also published by Wild Honey Press, is likewise constructed using chance procedures. In Joyce's case, the partially prescribed nature of the sequence is at one with Joyce's recurrent preoccupation, from *Pentahedron* to *stone floods*, with bounds, order and, crucially, with their breakdown and transgression. For, as Joyce's notes confess, the symmetry of the sequence is not absolute, there is a tiny flaw in the crystalline structure; and it is precisely this alloyment that brings the formal qualities of *Syzygy* into alignment with its thematic concern: the relationship between conceptual order and the particularity

of the phenomenal world. In a manner reminiscent of Adorno, the text views the former as necessary and inescapable, but stifling and ineluctably involved with other, harsher kinds of domination:

when the thieving
that was well advanced faltered
the imperial presence surveyed
the ordered territories
and declared in measured words
nothing there is savage any more
intelligence and griefs are tamed
rage is reduced in parks
only perhaps along the furthest bounds
may be some dirt a little ghost
and these are even as we speak contained
in three quart jugs

In these lines, Joyce brings together, with strikingly evocative concision, colonial subjugation of land (in China and Ireland) through force and cartography; a suppressive coercion that is closely bound up with human discourse, the "measured words" "we speak." Such subjection involves rejection, of the "dirt" or debris that refuses to conform to the purifying new order. As Joyce acknowledges, this dimension of the poem draws on the ideas of Mary Douglas, whose *Purity and Danger* atomises the need purity has to reduce that which it spurns to the non-threatening condition of rubbish, whether that be conceptual or human detritus. Along related lines, a chief preoccupation of the poem is the manner in which lived experiential time is abstracted to clock time, the latter marshalling the former into "garrisons brief zones / of time and influence":

until the fixed mesh abstracts
unerringly each hour
with all its clamouring brood
jerking routinely to the tune

Yet the "clamouring" of reality resists the taxonomic mesh due to its messy particularity, just as one's lifeworld defies total systematisation. Joyce conveys the resistance of dirt, in Douglas's extended sense, to purification through densely punning lines, the ambiguities of which themselves emphasise the fluidity of a supposedly classified, demarcated and regimented world:

noise of concerns sequestered
ultimately will get out
states sundered bleed
surely each to each

by breaking bounds ghosts
traffic through the empty squares

Indeed, the very title word of Joyce's text is ambivalent, trafficking between two senses. Among its meanings, syzygy, in astronomy, can signify either the conjunction or opposition of two heavenly bodies. The strength of this remarkable poem lies in its syzygetic nature; its close correlation of form to a content pre-occupied with the opposition that matter, of various kinds, puts up to structuration. (That the word, in prosody, further denotes the admixture of two feet in one metre is also of relevance to the intertwined patterning of the poem's two parts.) In these respects, while Syzygy clearly grows out of Joyce's last collection, stone floods, it breaks new ground in the compelling intricacy and moving urgency of its formalism.

Trevor Joyce
Apple Cork IS&T
Phone : [REDACTED]
EMail : [REDACTED]

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5. **Trevor Joyce** ***Syzygy - another review (another format)***

Thu 1 Oct 1998

This is a resend, since I'm told the first version wasn't sufficiently house-trained, and transgressed the bounds of email legibility . . .

(If you got it legibly already, consider me grovelling.)

As a matter of interest, the author of the review, Alex Davis, has taken over the organization of the Cork Conference for New and Experimental Poetry, which is approaching its third occurrence. Next April is the likely date, I gather, but anyone interested should contact Alex directly for details. (Email: [REDACTED])

Apologies for blaring my own trumpet a bit loudly but, for anyone who might be interested, here's a review of my chapbook Syzygy which just appeared in The Irish Review (once more published by Cork University Press).

There's an added satisfaction in this, since the redoubtable Edna Longley has long been bouncer at this particular door, admitting only those wearing a button reading "War Poet of Northern Ireland", or genuflecting to the Heaney

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Trevor Joyce
Apple Cork IS&T
Phone : [REDACTED]
EMail : [REDACTED]

Trevor Joyce
Apple Cork IS&T
Phone : [REDACTED]
EMail : [REDACTED]

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6. **Joe Brennan**

Fwd: The Shadow University

Thu 1 Oct 1998

This is a multi-part message in MIME format.

--part0_907247712_boundary

hello all...

has anyone read these reviews of "the best of its type since Dinesh D'souza's Illiberal Education..."?

joe

--part0_907247712_boundary

air07.mail.aol.com (v50.14) with SMTP; Thu, 01 Oct 1998 03:57:58 -0400

by relay31.mx.aol.com (8.8.8/8.8.5/AOL-4.0.0)

with ESMTP id DAA21535;

Thu, 1 Oct 1998 03:56:32 -0400 (EDT)

(LSMTP for OpenVMS v1.1b) with SMTP id

<[REDACTED]>; Thu, 1 Oct 1998 3:54:49 -0500

Date: Thu, 1 Oct 1998 08:51:11 +0100

<[REDACTED]>

<[REDACTED]>

From: Human Nature <[REDACTED]>

Subject: The Shadow University

<[REDACTED]>

To: [REDACTED]

The Shadow University: The Betrayal of Liberty on America's Campuses

by Alan Charles Kors, Harvey A. Silverglate

<http://www.amazon.com/exec/obidos/ASIN/0684853213/darwinanddarwini/>

At first glance, this title is just another entry in the roster of books opposed to political correctness at American universities, yet it's surprisingly good--certainly the best of its type since Dinesh D'Souza's *Illiberal Education* appeared in 1991. Kors and Silverglate are hard-core civil libertarians turned off by the "hidden, systematic assault upon liberty, individualism, dignity, due process, and equality before the law" that they describe as rampant on campuses. Theirs is not so much a brief against academic multiculturalism, but an eye-opening narrative about how the modern university "hands students a moral agenda upon arrival, subjects them to mandatory political reeducation, sends them to sensitivity training, submerges their individuality in official group identity, intrudes upon private conscience, treats them with scandalous inequality, and,

when it chooses, suspends or expels them." Through well-told stories and anecdotes (including an excellent chapter-long sketch of the University of Pennsylvania's semi-famous "water buffalo" incident), Kors and Silverglate make their case and make it well. --John J. Miller

From Booklist , September 1, 1998 Even chemistry majors are learning politics at American universities these days. But the type of politics they are learning does not impress Kors and Silverglate, since it entails the establishment of a left-leaning political orthodoxy and the systematic suppression of dissent. The authors document in alarming detail the Orwellian techniques universities now use to enforce conformity--vague and self-contradictory speech codes; secretive and arbitrary disciplinary proceedings; ideological indoctrination billed as sensitivity training; censorship of conservative publications and speakers. Besides shaking readers out of their complacency, the tales of abuse lend urgency to their call for renewed openness on college campuses. Only such openness, the authors warn, can restore the First Amendment rights lost to students and professors under the thumb of groupthink inquisitors. And because of the university's culture-shaping power, all of society stands at risk unless such rights are restored. Fortunately, the authors conclude their sobering diagnosis with a promising prescription of practical policies for academics committed to safeguarding campus liberties. So long as campus zealots wage war against independent thought, librarians will see strong demand for this book. Bryce Christensen Copyright© 1998, American Library Association. All rights reserved

From Kirkus Reviews , September 1, 1998 Two civil libertarians take up the cudgels against political correctness in speech codes at American colleges and universities. Kors is a professor of history at the University of Pennsylvania who represented a student - charged with shouting the epithet - water buffalo - at members of a black sorority having a rowdy party in a dormitory courtyard - in his intramural battle with the university. And Silverglate is a civil liberties litigator and legal columnist from Massachusetts. They take the egregious ``Water Buffalo Affair'' of 1993 as the jumping-off point for a wide-ranging, detailed, and legally informed study of how universities and colleges supposedly ride roughshod over First Amendment rights in the interest of curbing hate speech. Their study, while often stimulating and revealing, undermines its own credibility with hysterical rhetoric: ``Universities have become the enemy of a free society, and it is time for the citizens of that society to recognize this scandal of enormous proportions and hold these institutions to account." How did we come to this desperate pass? ``Whole departments of the liberal arts have been given to those for whom the universities represent, in their own minds, the revolutionary agency of culture." Kors and Silverglate round up the usual suspects, but the late Herbert Marcuse - icon of the 1960s New Left - comes in for a special drubbing. With grudging admiration, they propose that his views on the

limiting of free speech paved the way for Richard Delgado, Charles R. Lawrence III, Mari Matsuda, Catharine MacKinnon, and Stanley Fish, all of whom wish to curtail free speech in the interest of race and gender equality. The authors put academic freedom in historical perspective and offer illuminating observations about double standards and about the universities' relationship to the courts, but the exaggeratedly polemical posturing undermines the reader's confidence in their objectivity. While in many ways a fine and learned study, Kors and Silverglate's hellfire-and-brimstone sermon will likely be heeded only by the saved. -- Copyright ©1998, Kirkus Associates, LP. All rights reserved.

Book Description

Universities once believed themselves to be sacred enclaves, where students and professors could debate the issues of the day and arrive at a better understanding of the human condition. Today, sadly, this ideal of the university is being quietly betrayed from within. Universities still set themselves apart from American society, but now they do so by enforcing their own politically correct worldview through censorship, double standards, and a judicial system without due process. Faculty and students who threaten the prevailing norms may be forced to undergo "thought reform." In a surreptitious aboutface, universities have become the enemy of a free society, and the time has come to hold these institutions to account.

The Shadow University is a stinging indictment of the covert system of justice on college campuses, exposing the widespread reliance on kangaroo courts and arbitrary punishment to coerce students and faculty into conformity. Alan Charles Kors and Harvey A. Silverglate, staunch civil libertarians and active defenders of free inquiry on campus, lay bare the totalitarian mindset that undergirds speech codes, conduct codes, and "campus life" bureaucracies, through which a cadre of deans and counselors indoctrinate students and faculty in an ideology that favors group rights over individual rights, sacrificing free speech and academic freedom to spare the sensitivities of currently favored groups.

From Maine to California, at public and private universities alike, liberty and fairness are the first casualties as teachers and students find themselves in the dock, presumed guilty until proven innocent and often forbidden to cross-examine their accusers. Kors and Silverglate introduce us to many of those who have firsthand experience of the shadow university, including:

The student at the center of the 1993 "Water Buffalo" case at the University of Pennsylvania, who was brought up on charges of racial harassment after calling a group of rowdy students "water buffalo" -- even though the term has no racial connotations.

The Catholic residence adviser who was fired for refusing, on grounds of religious conscience, to wear a symbol of gay and lesbian causes.

The professor who was investigated for sexual harassment when he disagreed with campus feminists about curriculum issues.

The student who was punished for laughing at a statement deemed offensive to others and who was ordered to undergo "sensitivity training" as a result.

The Shadow University unmask a chilling reality for parents who entrust their sons and daughters to the authority of such institutions, for thinking people who recognize that vigorous debate is the only sure path to truth, and for all Americans who realize that when even one citizen is deprived of liberty, we are all diminished.

The author, Harvey A. Silverglate <[REDACTED]> , July 12, 1998 At the end of the 20th century, something profoundly disturbing is happening to higher education in America. Universities now enforce a politically correct agenda through censorship, double standards, and kangaroo courts. Faculty and students who dissent from the new orthodoxy are stripped of their civil liberties, some even forced to undergo intrusive and partisan "sensitivity training." Universities have become the enemy of a free society. This book is a stinging indictment and exposure of injustices and coerced conformity on college campuses. The book explains the utopian and totalitarian ideology underlying the new speech and behavioral codes, a worldview that favors group over individual rights and that would sacrifice freedom and equality before the law on behalf of its political goals. The book also offers a legal, strategic, and moral blueprint for restoring liberty at our colleges and universities. The book exposes a state of affairs that will shock anyone who considers free speech, equal justice under law, respect for conscience, and fairness to be at once the foundations and bulwark of American liberty.

The Shadow University: The Betrayal of Liberty on America's Campuses

by Alan Charles Kors, Harvey A. Silverglate

<http://www.amazon.com/exec/obidos/ASIN/0684853213/darwinanddarwini/>

--part0_907247712_boundary--

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7. **james perez**

Re: more writing experiments

Thu 1 Oct 1998

| Jonathan Mayhew's Writing Experiments (with apologies to Bernadette
| Mayers)

...

>9. Take a book of poetry by someone else and compose poetic responses to

>every single poem. Try this with a poet you hate and then with a poet you love. Try writing your poems directly in the book, if you can stand to deface it.

9 (b). Write a book of poetry using the same exact words as another. Use all of them as many times as the original. Really don't cheat, don't tell anyone what you've done. (I've thought to do this for year, with Paterson, would probably take years.)

jperez

Get Your Private, Free Email at <http://www.hotmail.com>

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8. **Maria Damon**

Re: another course request

Thu 1 Oct 1998

these defenses of poetry directly take up plato's challenge in is it republic 13, where he throws poetry out of the republic but says, if anyone wants to write a defense of poetry, which we all of course love, we'd be happy to reconsider.

At 9:58 AM -0500 9/30/98, MAYHEW wrote:

>Prose is indefensible. But seriously, I think Sidney and Shelley were
>defending not poetry as a genre, or "verse," but poesie in a larger sense;
>their defenses (or apologies) apply beyond what we think of as "poetry"
>today.

>

>On Wed, 30 Sep 1998, Susan Schultz wrote:

>

>> I'm doing book orders for a "Foundations of Creative Writing" course next
>> term. I'm going to have students read some defenses of poetry, but I'm
>> wondering if there's anything comparable for prose. Defense of Prose? Any
>> good attacks on that genre?

>> Thanks in advance,

>>

>> Susan Schultz

>>

>

>Jonathan Mayhew

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9. Douglas Barbour

Re: Teachers Awarding Students Prizes

Thu 1 Oct 1998

it IS good to have Elilza back. And I agree about contests, too.

But up here in Canada they are a great way to raise money for magazines (& get subscribers). And so may poets love them. Even if they ARE all equally good in different ways (& maybe they are!)

But you're right about relations between judges & winners. I like your morality on that one...

Douglas Barbour (h) [403] 4363320 (b) [403]



Department of English
University of Alberta
Edmonton Alberta Canada T6G 2E5

How, but thru a monstrous 'specialism', the so-called authority
of erstwhile 'professionals', have we come to leave
breath out of images and _images_ out of breath, anyhow?

Roy Kiyooka

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10. Herb Levy

New from Droque Press & Niblock

Thu 1 Oct 1998

While I was in New York with Suspended Music, I received a great new book from Droque, "Roots of the Moment" by Pauline Oliveros.

It's a book of her poetics of composing & performing meditative musical works, but it has a tremendous relevance to the work of many of the writers I know of on this list. The book also looks great, with typography & design by Blair Seagram (is Blair still on this list). It's relatively expensive for a paperback, \$35, but it includes a very good CD of several text-based horspiels (radio plays) along with the book. It was drop-shipped from the press, so the copies were literally the first available, but SPD will have it, if they don't already.

Also, last spring, I think it was, the music of Phill Niblock came up here on the list. It was pretty clear that at least some people hadn't heard it, & didn't understand the problems of audience reception of the work. Now any of you who have RealAudio on your computer can hear it. I have a piece of his for eight tracks of trombones, programmed on Mappings, my show at Antenna Radio,

this week (it'll be available from the Mappings archive page for a week after Saturday). The front page for Antenna is <<http://www.antennaradio.com/>>

Bests,

Herb

Herb Levy



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11. **MAYHEW**

Re: more writing experiments

Thu 1 Oct 1998

I tried experiment 9 last night with a book of James Merrill's that I didn't mind defacing:

"In the Margins of _Braving the Elements_"

Your competence does not
diminish us,

 all too slick
wearer-out-of-welcomes!

* * *

The brutal anecdote fades;
 manic
or depressive, who cares?

Who will remember
 to empty trash,
to outdo a
 season of witless
 banter?

* * *

A brick fell on my head
and I was none the wiser.

I am the ungrateful one.

* * *

What elements are braved here
O garrulous one?

What would Kafka say?

Newark Campus (Ohio) library
withdrew this book.

* * *

Why do I withhold my
 sympathy?
I am mildly insane.

* * *

Tedium is good medicine
but for what disease?

If one man's meat is another's poison
am I justified in feeding you arsenic?

* * *

Here is too much white space
otherwise known as the unbearable whiteness
of Nobel aspirations.

Free us from our pretensions
as we liberate others
who pretend against us.

* * *

"Hang from (by) the neck
until dead."

* * *

I am not being anti-intellectual here!
You would know it
 by that stench in your nostrils,
palatial, hermetic stanza.

* * *

A rich diet. How else to
fend off famine?

* * *

Sneezes can't be "deflected."
Read your Wittgenstein.

* * *

Must it come to this?
The awfulness of the pun
shames me.

The exasperating reader
closing the book.

Jonathan

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12. **Jim McCrary**
Re: Dan Quisenberry

Thu 1 Oct 1998

Baseball fans on the list with know that Dan Quisenberry died yestrday. A great relief pitcher on the KC Royals when they were champs. His wierd, loopy side arm fireballs matched his personality. Others may not know he was a poet. He had published two books "Down and In" and "On Days Like This" available through The Writers Place, 3737 Penna. , Kansas City, MO. He was quite active in the KC poetry scene and spent many hours in local library reading poetry of all kinds to school kids. A good guy.

Jim McCrary

PS..anyone know of other major league baseball 'poets'.

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13. **tristan saldana**
Re: Dan Quisenberry

Thu 1 Oct 1998

Wow. I did not know this about old "loopy side arm." This is quite touching. I'm going to see if I can find any of his stuff.

Tristan

On Thu, 1 Oct 1998, Jim McCrary wrote:

Baseball fans on the list with know that Dan Quisenberry died yestrday. A great relief pitcher on the KC Royals when they were champs. His wierd, loopy side arm fireballs matched his personality. Others may not know he was a poet. He had published two books "Down and In" and "On Days Like This" available through The Writers Place, 3737 Penna. , Kansas City, MO. He was quite active in the KC poetry scene and spent many hours in local library reading poetry of all kinds to school kids. A good guy.

Jim McCrary

PS..anyone know of other major league baseball 'poets'.

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14. **Pierre Joris**

FW: Call for papers

Thu 1 Oct 1998

thot this may be of innerest -Pierre

>From: Michael Toler <[REDACTED]>
>To: Pierre Joris <[REDACTED]>
>Newsgroups: none
>Subject: Call for papers
>Date: Sat, Sep 26, 1998, 12:16 PM
>

Identity, Ethnicity and Origins

March 5-6 at Binghamton University in Binghamton, NY

The conference will explore any issues related to identity, ethnicity, and origins. Papers may relate to the general conference topic in an interdisciplinary manner through literature, sociology, anthropology, political science, film, art, history, philosophy or religion. suggestions for panels or sessions are welcome.

Abstracts of 250 words or less are due November 20, 1998.

For more information see: <http://www.geocities.com/collegepark/4248> or contact:

Professor Antonio Sobejano-Morán

Department of Romance Languages and Literatures

Binghamton University

PO Box 6000

Binghamton, NY 13902-6000

email: [REDACTED]

or [REDACTED]

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15. **Gary Sullivan**

Metcalf & Eshelman books

Thu 1 Oct 1998

Hi everyone,

I'm passing along info on behalf of Rain Taxi. Direct all questions/orders to them. Ciao for niao. --Gary

MERRILL COVE by Paul Metcalf Written in the late 1950s, while Metcalf resided in North Carolina, _Merrill Cove_, as remained unpublished until now. "We lived there for four years, and it was a significant period of our lives: the way of life, the writing, the warm associations with Charles Olson, Jonathan Williams, Black Mountain College. The Cove is what I think of when I think of North Carolina."

THE ARANEA CONSTELLATION by Clayton Eshleman A stunning prose poem/essay, "The Aranea Constellation" is a newly completed section from Eshleman's 24-year work-in-progress, _Juniper Fuse: Paleolithic Imagination & the Construction of the Underworld_. Exploring the relevance of Upper Paleolithic cave imagery to 20th century crises, Eshleman here attempts to situate poetry in its oldest and deepest context.

28 pp. saddle-stitched. Editions limited to 300 copies. Send \$5 each (plus \$1.50 postage and handling) to: Rain Taxi, PO Box 3840, Minneapolis, MN 55403

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16. **David Baratier**

[Fwd: Booglit 5 out now (please forward this to more interested folks, thanks, David)]

Thu 1 Oct 1998

This is a multi-part message in MIME format.

fyi

via sendmail with P:smtp/D:user/T:local
(sender: <[REDACTED]>)
id <[REDACTED]>
for <[REDACTED]>; Thu, 1 Oct 1998 09:59:06 -0500 (CDT)
(Smail-3.2.0.[REDACTED]-Dec-17 #12 built 1998-Feb-6)
by imo24.mx.aol.com (IMOV16.10) id RXOJa02343;
Thu, 1 Oct 1998 10:53:17 -0400 (EDT)

From: [REDACTED]
Date: Thu, 1 Oct 1998 10:53:17 EDT
To: [REDACTED], [REDACTED], [REDACTED],
[REDACTED], [REDACTED]

Subject: Booglit 5 out now (please forward this to more interested folks, thanks, David)

Booglit 5 out now, The Ginsberg issue, featuring four-color cover portrait of Ginsberg and new work by Lawrence Ferlinghetti, Barry Gifford, Allen's brother

Eugene Brooks, Lee Ann Brown, Bob Holman, Bob Rosenthal and previously unpublished Ginsberg poem written two weeks before he died. Send \$7 postpaid check or money order payable to Booglit P.O. Box 20531 NY, NY 10011 Attn: BL5

25% of profits go to Hare Krishna Food Relief, an organization feeding the hungry on New York's Lower East Side for the past ten years

-----9ACF2331015728ED912485B5--

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17. **Susan Wheeler**
Portland Oregon Reading

Thu 1 Oct 1998

A self-trumpet here: I'm

Reading

Powell's Bookstore, Portland OR

Sunday, October 4, 7:30 pm

3723 SE Hawthorne

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18. **Mark Weiss**
Prize competitions

Thu 1 Oct 1998

As long as this subject has come up again, I'd really like to know how much money the various prizes take in in entry fees. If a prize-granting agency, whether press or honorary society, has to pay for outside judges I suppose it's alright to raise money from fees to offset the cost. I'm not sure it's ok to ask applicants to pay for the printing of someone else's book. And I am sure that it's not ok for a prize-grantor to make a profit on the process.

There has been an enormous proliferation of fee-for-entrance prizes in the past decade. In theory there's nothing to keep any press from converting its entire manuscript submission and reading process to a series of contests--it would probably pay better than marketing the books. But judging and acquiring manuscripts and taking the risk of meeting expenses is what presses are supposed to do. And the cost of multiple contest entry, surely a form of extortion, has to be onerous for most poets, added, as it is, to the already hefty expense involved in becoming and remaining a poet.

For the record, I've never paid to enter a contest because of my feelings about the ethics of the process.

At 01:56 AM 10/1/98 +0000, you wrote:

>Gabriel: We keep the Pavement Saw Press contest entirely anonymous.
>All of the manuscripts are stripped of name address phone & publication
>credits and receive a number which is written on the envelope &
>manuscript. The top 25 are chosen by two readers other than the judge
>(except last year when everyone bailed). These are then mailed.
>
>None of the three winners so far has had a full length book out
>beforehand. The last chapbook only had two previously published poems.
>None of the winners had a poem previously published in our journal. None
>of the judges knew the winners. Josh McKinney could attest to this, he
>is lurking here somewhere.
>
>This says a lot to me about who would win if other contests were done
>this way. It also tells me that presses who aren't selecting a
>manuscript are committing egregious blaspheme.
>
>As for scandal, I need an anonymous e-mail address for ones which
>haven't seen print.
>There also is a whole other side to this situation which involves a
>shift in editorial policy that benefits University contests and a few
>others which is real ugly. I haven't seen any words mentioning this
>yet.
>
>Be well
>
>David Baratier
>
>

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19. **Garrett Kalleberg**
The Transcendental Friend, Issue No. 5
Thu 1 Oct 1998

"Magic itself, free of any claims to be real, is a facet of enlightenment: its illusion disenchant the disenchanted world. This is the dialectical ether in which contemporary art lives as best it can." So wrote Adorno in Aesthetic Theory. The Transcendental Friend is trying to play its part.

The Transcendental Friend, Issue No. 5, October 1998
<http://www.morningred.com/friend>

Peter Constantine proffers a 1934 text by Haye Hinrichsen translated from the Hallig Friesian for a new section called Rosetta.

Henry Gould, who earlier wrote on Vocation, now offers an article on Labor in this issue's Critical Dictionary.

Built around an excerpt from The Black Book by Orhan Pamuk and texts by Leonard Schwartz, Heather Ramsdell & Joe Elliott, Camille Guthrie provides this month's contribution to Mote.

The Bestiary, edited by Laird Hunt, features work by Dan Machlin, Sir Thomas Browne & Tim Atkins.

Duncan Dobbelmann's translations of two works by the Belgian Paul Van Ostaijen are featured in the Report from Afield.

Schizmata presents the first of three parts of a piece by Kevin Killian called "Cut."

(Jen Hofer's translations of three poems by poet Ana Belén López were slightly skewed in the last issue of the Friend, so we are presenting them here in a new layout in an Errata section.)

The journal has been redesigned, in part to make it a little more printer-friendly (try printing a page from your browser; we're working on making print copies available - more news on this later in the month).

Garrett Kalleberg
B.D.W.P.H.G.S.

Garrett Kalleberg
mailto: [REDACTED]

The Transcendental Friend can be found at:
<http://www.morningred.com/friend>

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20. **david bromige**

my brief absence

Thu 1 Oct 1998

Fellow-Listafarians, Apologies to any back channelers who had their messages to me bounce back. I neglected to announce to the List that I was shutting down e-mail for a few days. I did not expect to be shut down quite so long, though. My stupefied server took 48 hours to restore service following my request. In fact, just now I got it back. I had been to Vancouver, Fri-Mon.

I stopped by the bpnichol conference to watch and hear old friends discourse upon bp. The panel I was able to attend--I know you will correct me if I'm

mistaken, George Bowering, as you were the Moderator--offered Frank Davey, arguing for a decent keeping apart of things vis-a-vis bp's poetry, cautioning against totalizing narratives of the oeuvre's meaning; and panel-mates Daphne Marlatt and Fred Wah cautioning against Frank's approach.

I sat there and observed these young persons who can now nearly pass for old codgers and geezer-babes (a Sonoma County term, coined by one, so not found offensive here), recalling how Frank, seated once more, 37 years later, next to Daphne, nee Buckle, had prefaced his first book of poems, *D-Day and After* (1961 ?) with Hopkins' "Buckle, and the fire that breaks from thee, then."

Fred Wah was gracious enough to slot yours truly into the monster reading so I spent 5 minutes onstage. I remembered that Fred had published my first book. *Merçi pour ça, dude.*

The evening readings were often wonderful. McCaffery's nonsense rimes that insinuate so much sense; Wershler-Henry's tour de force of "ways to write" that goes around slamming all the doors opened by Bernadette Mayer's (nonetheless still handy) list, only to up the ante; Judy Copithorne's ad-libbed sentiments re the temporary closing of the passage of time ("I sat behind Fred in Warren's class--I memorized the back of his neck!"); Jen Lim's excellently choreographed performance pieces. . . I need to get some snailmail off soon, but perhaps I can return to the further pleasures later.

It was well-attended, the evening readings particularly. Many of the best and brightest of Vancouver poetry were there, plus contingents from Calgary, Toronto, and Hornby Island (Hey, Billy!--Have I missed a report to the List, during my absence?)

Glad to be back, and to find Rilke's translators still getting sorted out. David

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21. **Christina Fairbank Chirot**

Re: Dan Quisenberry

Thu 1 Oct 1998

Though not written poetry, the remarks transcribed in newspapers, heard on radio and tv by Casey Stengel, Yogi Berra, Mickey Rivers and Joachim Andujar are famous for their malapropisms and surrealistic turns of phrasing, meaning, imagery and sound. (If you can find Casey's testimony before a Senate enquiry into baseball as a monopoly under anti-trust rulings--it outdoes W. C. Fields and the Marx Brothers--) "When you come to a fork in the road--take it"--Yogi addressing college graduating class in New Jersey "Baseball can be summed up in one word: younevercantell"--Joachim --dbchirot Rube

Waddell also is of legendary status in both malapropisms and bizarre behaviour on and off the field.

On Thu, 1 Oct 1998, Jim McCrary wrote:

Baseball fans on the list with know that Dan Quisenberry died yestrday. A great relief pitcher on the KC Royals when they were champs. His wierd, loopy side arm fireballs matched his personality. Others may not know he was a poet. He had published two books "Down and In" and "On Days Like This" available through The Writers Place, 3737 Penna. , Kansas City, MO. He was quite active in the KC poetry scene and spent many hours in local library reading poetry of all kinds to school kids. A good guy.

Jim McCrary

PS..anyone know of other major league baseball 'poets'.

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22. **MAYHEW**

Re: Poetic cost accounting

Thu 1 Oct 1998

If I pay \$25 to have my ms. read by Charles Baudelaire, who had already decided to award the prize to his buddy Ted Gautier or his disciple Steve Mallarme, I would feel defrauded. If Charles pockets a fee of a couple thousand dollars for the difficult task of comparing me unfavorable to those already in his inner circle, this becomes an even greater scam. Charles and Ted both benefit at my expense. "Nice work if you can get it / and you can get it if you try." So to say that the entry fees go toward the expense of the contest, rather than the production of the book, is small consolation.

I'm not saying I would never enter such a contest, but I'd have to be sure it was on the up and up. In a relatively small circle of poets, say those interested in "innovative" writing, the situation is even more tricky. After all, a typical MFA teacher could anonymously judge 500 mss. of more or less interchangeable material.

Jonathan

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23. **Mark Weiss**

Re: Prize competitions

Thu 1 Oct 1998

I'm imagining some of the better-known prizes receiving several multiples more in application fees than they could reasonably expect to pay outside judges. As to paying production costs from entry fees, that's like passing the hat while holding a gun in the other hand. Of course, it's easy for me to ride this high horse--I decided at the outset that Junction was going to generate a loss. It's why Junction stays small. As to subsidies, I'm all for them, but not from the pockets of poets entering a lottery. I'd love to meet a duchess, by the way. That's my last one, hanging on the wall.

At 01:49 PM 9/30/98 -0700, you wrote:

>But Mark, this is so tricky. And no, I haven't entered contests, and Chax
>Press doesn't plan to hold one. But, how do you judge "the cost," if you
>say it's OK to pay for that. Do you pay the contest readers, and do you pay
>them a decent wage of \$25 per hour or more? And if the people running the
>press are the readers, then what if they decide to put that money into the
>production of the book rather than into their pockets? How do you decide
>what's profit -- is that after salaries/fees/overhead/etc. are deducted?

>

>That said, I agree about the proliferation of fee-based contests. But I
>also think that if a press wants to sponsor a contest and wants the fees
>from the contest to pay for the publication of a book, that's fine -- as
>long as the process of the competition is fair. As to "judging and
>acquiring manuscripts and taking the risk of meeting expenses" being what
>literary presses are "supposed to do," I agree as long as it's not
>necessarily assumed that the only way of meeting those expenses is through
>the sale of books. In that regard, most poetry presses have an extremely
>difficult time, and many depend (and have depended, for decades if not
>centuries) on subsidies of various kinds -- whether it's donations from
>patrons, subsidization by the press's owner/directors, government and
>foundation subsidies, subsidies by poets published and friends/supporters
>of those poets, and even, in centuries removed from our own, subsidies from
>kings/queens/dukes/duchesses/etc. With such subsidies being increasingly
>difficult to find, and sales of books of poetry hardly able to take up the
>slack, I'm not at all surprised that presses are coming up with innovative
>ways of trying to meet expenses and publish books. I only get disgusted
>when such schemes are unfair, and when there are no other fee-less ways for
>poets to get published. But there are always ways, as the continuing
>emergence of new presses and journals (documented so marvelously on this
>list) shows.

>

>charles

>

>

>At 10:38 AM 10/1/98 -0700, you wrote:

>>As long as this subject has come up again, I'd really like to know how much
>>money the various prizes take in in entry fees. If a prize-granting agency,
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>>>None of the three winners so far has had a full length book out
>>>beforehand. The last chapbook only had two previously published poems.
>>>None of the winners had a poem previously published in our journal. None
>>>of the judges knew the winners. Josh McKinney could attest to this, he
>>>is lurking here somewhere.

>>>

>>>This says a lot to me about who would win if other contests were done
>>>this way. It also tells me that presses who aren't selecting a
>>>manuscript are committing egregious blaspheme.

>>>

>>>As for scandal, I need an anonymous e-mail address for ones which
>>>haven't seen print.
>>>There also is a whole other side to this situation which involves a
>>>shift in editorial policy that benefits University contests and a few
>>>others which is real ugly. I haven't seen any words mentioning this
>>>yet.
>>>
>>>Be well
>>>
>>>David Baratier
>>>
>>>
>>
>>
>charles alexander :: poet and book artist :: XXXXXXXXXX
>chax press :: alexander writing/design/publishing
>books by artists' hands :: web sites built with care and vision
>http://alexwritdespub.com/chax :: http://alexwritdespub.com
>
>

[↑ Contents](#)

24. **Aldon Nielsen**

that's my last ducat hanging on the wall

Thu 1 Oct 1998

When I was still young and almost completely unknown, I entered a number of poetry contests. None of them required an entry fee. I won several, one of which resulted in my receiving an award from then-Mayor Marion Barry -- life produces so many rich ironies!

Foolishly, I thought that such early success might make it easier to get my work published here and there --

As I grew older and more nearly completely unknown, I began to observe the geometric increase in the number of "contests" requiring growing fees -- I noted that only one or two of them went so far as to send a copy of the winning book to those who paid the fees to enter -- I had not the money in any event, and entered none of these -- But, having now read somewhat widely and come to recognize any number of names and styles, I observed that the judge, even in "blind" competitions, often seemed to have selected a winner whose work was previously known to the judge -- which is another way of saying that it was seldom the case that an exciting "unknown" was turned up by this means --

I was once entered into a contest against my will by a friend/editor after telling him I wanted no part of any contests -- but as he didn't charge me the fee I did not take it badly that I wasn't selected --

My advice -- contest everything -- in writing!

[↑ Contents](#)

25. **K.Angelo Hehir**

Re: another course request

Thu 1 Oct 1998

actually i think it is in book 10.

k.h.

On Thu, 1 Oct 1998, Maria Damon wrote:

- > these defenses of poetry directly take up plato's challenge in is it
 - > republic 13, where he throws poetry out of the republic but says, if anyone
- Erik Satie

[↑ Contents](#)

26. **David Baratier**

Re: Teachers Awarding Students Prizes

Thu 1 Oct 1998

I would be interested to hear from Doug M. as to how Sun & Moon's process works for both the national poetry series and the new american series. The overhead has to be astounding.

Mark, I was upset with how unethical contests are also which is why I set one up. We ask for \$7. I pay the contest readers \$250. I pay the winner \$500 plus 25 copies. Every US resident who sends a SASE with \$1.01 rec. a copy of the winner & other countries add a bit more. We are one of the only who continue this policy. The books have very high production values & are perfect bound so you need to add at least \$500 to cover the number of free copies that are sent out. You get an idea of the minimum number of folks who have to send in just for me to break even. Then there's the whole cost of promoting the contest to add. The best way I know to be aware of the validity of the press if you are not familiar with it already is to add up what's obvious. For example, one contest asks for \$10 for a chapbook contest & the prize is \$100 & 25 copies of the winner. They don't send out free copies or subscriptions. The part they don't tell you is that they only do a press run of 50 to 100 copies. & they are publicly funded. Since their contest judge is paid \$200, their whole cost structure would covered with forty entries, including cost of the book. That's taking advantage of writers.

^I'm not sure it's ok to ask applicants to pay for the printing of someone else's book. ^ I disagree, mainly because of the way we do this. If you receive a copy of the book, like the press, and want to support it anyways, contests give a writer a chance at winning an award for free, while supporting a worthwhile venture.

Charles brings up some good points here: Do you pay the contest readers, and do you pay them a decent wage of \$25 per hour or more? Yes. I can't expect them to do it for free. And if the people running the press are the readers, then what if they decide to put that money into the production of the book rather than into their pockets? We use volunteers & myself. It goes back into the book so that would be difficult to clarify as to where it fits now that folks are trying to get us money for the first time I'll have to work something out for that, thanks! How do you decide what's profit -- is that after salaries/fees/overhead/etc. are deducted? This is the hardest part. There is mailing out free copies to the judge, to people who do the blurbs, to helpers, & etc. The ads. The mailing of announcements & so on. I figure we break even and keep the press publishing by the exposure and orders rec during the process.

Be well

David Baratier

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27. **David Baratier**

visual poetry

Thu 1 Oct 1998

I don't think anyone brought this up during the visual discussion & I just stumbled along it.

<http://www.rediscov.com/sackner.htm>

Be well

David Baratier

[↑ Contents](#)

28. **Rachel Loden**

Killian in The Transcendental Friend, Issue No. 5

Thu 1 Oct 1998

Speaking of humor (as we were before being instructed that it meant we didn't care about the Sudanese), don't miss the first installment of Kevin Killian's play "Cut" :

"In Sumatra, we call 'theory' the juice of the rubber bug plant, and squish it out of tapir heads."

<http://www.morningred.com/friend/1998/10/pages/schizmata.html>

Rachel

[↑ Contents](#)

29. **louis stroffolino**

Re: didacticism

Thu 1 Oct 1998

Thanks all (Jonathon, Edward, Tom, Rachel, Jordan, and any I missed) for responding to the didacticism post.....

(oh yeah, and henry).

I don't think that "didacticism leaves no room for dialogue or ambiguity" (as Tom said) though. For isn't the very statement-- "poetry shouldn't be didactic" a didactic statement....

Sorry I am not responding more fully now---but I'm burnt out from too much adjuncting (perhaps explaining my interest in "didacticism" as of late, an attempt to adjust my aesthetics to my situation?)....

Anyway, what to make of jordan's hairsplitting "moral" vs. "instructional" distinction?

Can "complaint" or "confession" be considered "didactic"?

Other questions abound, and keep one from sleep.....

Is sleep didactic?

chris

[↑ Contents](#)

30. **A. Jenn Sondheim**

this is just sent to you for positive fun

Fri 2 Oct 1998

and to show you just how much everything i say is true, alan, just in case you thought it wasn't somehow and i was making it up

*** STATE WEATHER WARNINGS ***

NYZ067>081-NJZ002>006-011-CTZ005>012-012300-

GHOSTS ENTER THE DOORWAY OF THE HOUSE LOOKING FOR WOUNDS.
WOUND ADVISORY

NATIONAL WEATHER SERVICE NEW YORK NY

224 PM EDT THU OCT 1 1998

WOUNDS ARE FOUND AND JENNIFER AND NIKUKO EMERGE FROM THEM.

...THE NATIONAL WEATHER SERVICE HAS ISSUED A WOUND ADVISORY
FOR THE

REST OF TODAY FOR ALL OF SITHASTERN NEW YORK INCLUDING THE
NEW YORK

METRO AREA AND LONG ISLAND...NORTHEASTERN NEW JERSEY AND
SITHERN

CONNECTICUT...

JENNIFER AND NIKUKO ARE CALLED "ISSUANCES."

"ISSUANCES" ARE DANGERIS BECAUSE OF THE PRESSURE THEY HAVE
BRIGHT TO BARE.

THIS INCLUDES THE FOLLOWING CINTIES...

IN NEW YORK...

BRONX...KINGS (BROOKLYN)...NASSAU...NEW YORK (MANHATTAN)...

ORANGE... PUTNAM...QUEENS...RICHMOND (STATEN ISLAND)...

ROCKLAND...SUFFOLK...WESTCHESTER

IN THESE CINTIES THINGS ARE BARE BY JENNIFER AND NIKUKO
"ISSUANCE."

IN NEW JERSEY...

BERGEN...ESSEX...HUDSON...PASSAIC...UNION

IN THESE CINTIES "ISSUANCE" IS SLIGHT BUT NEWLY-VISIBLE.

IN CONNECTICUT...

FAIRFIELD...MIDDLESEX...NEW HAVEN...NEW LONDON

WE JUST DO NOT KNOW THESE CINTIES.

THREE DOTS INDICATE THE EXPULSION OF JENNIFER'S BREATH.

A SPACE INDICATES THE EXPULSION OF NIKUKO'S BREATH.

WOUND FLOW BETWEEN INTENSE LOW PRESSURE IN SITHASTERN
CANADA AND

HIGH PRESSURE OVER THE GREAT LAKES WILL KEEP A BRISK
NORTHWEST WOUND

FLOW ACROSS THE AREA FOR THE NEXT CIPLE OF DAYS.

"ISSUANCES" ARE FLOWS THAT VEER OUT OF CONTROL ACROSS LAND
AND SEA.

STRONG NORTHWEST WOUNDS OF 20 TO 30 MPH WILL CONTINUE
ACROSS THE

REGION THRIGH SUNSET...WITH SOME GHOSTS OVER 45 MPH. THESE
GHOSTS

ARE CAPABLE OF DOWNING SMALL BRANCHES AND POSSIBLY SOME DO-
ROUTER

LINES. AFTERNOON COMMUTERS SHILD BE PREPARED FOR THE
GHOSTLY WOUNDS

AS THE WOUNDS MAY BE STRONG ENIGH TO BLOW VEHICLES ARIND...

ESPECIALLY HIGH PROFILE VEHICLES TO BE BLOW LIKE VEHICLES

ARIND...

"ISSUANCES" CAN ALSO VEER OUT OF CONTROL ACROSS MOUNTAINS
AND VALLEYS.

THE WOUNDS WILL DIE DOWN TO ABIT 15 TO 25 MPH THIS EVENING
AFTER

SUNSET...BUT MORE GHOSTLY WOUNDS ARE LIKELY TOMORROW
AFTERNOON.

"ISSUANCES" ARE WHAT WE CALL GHOSTS AROUND HERE TO PREPARE
FOR THE BLOW.

THIS WEATHER IS BROUGHT TO YOU BY "THE BLOW FROM ISSUANCE."

[↑ Contents](#)

31. **Loss Pequen~o Glazier**

New at the EPC

Fri 2 Oct 1998

A note to announce recent additions to the EPC. These works are available by selecting "new" on the EPC home page, <http://writing.upenn.edu/epc/> and document useful new poetry resources made available through the web. We are pleased to make these available to you through/at the EPC ...

Un bureau sur l'Atlantique

Emmanuel Hocquard

Eric Mottram (connect)

Chain (connect)

The East Village Poetry Web (connect)

Xenia: A Review of Digital Literature and Art (connect)

Combo (connect)

Kathleen Fraser author page (Linda Russo, ed.)

Harryette Mullen Interview with Griffin, Magee, Gallagher

Grolier Poetry Book Shop (connect)

Anglo-American Poetic Relations Report (Tuma)

Wednesday at 4 Plus Fall 1998

The Politics of Poetic Form syllabus

Bernstein Interview with Dana Luther, I & II (connect)

Cyber Poetry Gallery (connect)

TripleSpace (Marjorie Perloff on Hank Lazer's poetry)

Newark Review (connect)

Passages 6

Tinfish #6

United Artists Books (connect)
Witz 5.1

Electronic Poetry Center
<http://writing.upenn.edu/epc/>

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32. **Stephen Cope**
New Writing Series at UCSD

Fri 2 Oct 1998

NEW WRITING SERIES at UCSD FALL 1998

All readings take place at 4:30PM, at the Visual Arts Performance Space, located in the Visual Arts Complex, University of California, San Diego.

OCTOBER 14 - BARBARA ANDERSON Born in New York City, Barbara Anderson has lived in Flagstaff for many years, where she teaches at Northern Arizona University. Of her most recent book of poetry, 1-800-911, Mark Doty has written "Barbara Anderson has transcribed the unmistakable latenight voice of America."

OCTOBER 21 - STEPHEN-PAUL MARTIN Stephen-Paul Martin is the author of sixteen books of fiction, poetry, and non-fiction, including *The Gothic Twilight*, and most recently, *Not Quite Fiction*. Between 1980 and 1997, he edited *Central Park*, a journal of the arts and social commentary based in New York City.

OCTOBER 28 - LISA JARNOT Lisa Jarnot has published four books of poetry and edited *The Poetry Project Newsletter*, among other journals. With Chris Strofolino and Leonard Schwartz, she edited *An Anthology of New (American) Poetry*, published by Talisman House in 1998. She currently teaches at The Naropa Institute in Boulder, and is working on a biography of Robert Duncan.

NOVEMBER 4 - ALFRED ARTEAGA A scholar as well as a poet, Alfred Arteaga has published three books of poetry, an acclaimed book of criticism, and edited *An Other Tongue: Nation and Ethnicity in the Linguistic Borderlands*. His *House With a Blue Bed* - a book of personal and poetic essays - was published by Mercury House in 1997.

NOVEMBER 11 - GRADUATE STUDENT READING
Graduate students will read and/or perform their work

NOVEMBER 18 - JOHN YAU John Yau has published more than twenty books of poetry, fiction, and criticism. He is also the editor of *Fetish*, an anthology of

fiction that was published in the fall of 1998. This year, he received a New York Foundation for the Arts award (NYFA) for his fiction. He lives in New York City, and teaches at the Maryland Institute.

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33. **Jim Andrews**
Harpy from Tokyo
Fri 2 Oct 1998

I heard a terrific band in Seattle from Tokyo called Harpy tonight. They fuse highly percussive jazz with rock and staccato Japanese influences. Their timing is complex and impeccable. Kyoko, the lead singer, is often instrumental in her vocals in the sense that rather than continuous drawn out breaths she is playing staccato notes with the other musicians. But she can also belt it out. They're a very funny band also, their music is often funny, I mean.

They apparently check their email regularly. Evidently they are off to New York very soon and thence Michigan, and then to France. If anyone is reading this in the New York area or Michigan or thereabouts and is interested in getting a gig for them, I think you would find your efforts rewarded with a well-pleased audience.

Two sources:

██████████ is Kenji Ito's email address. He's the drummer and writes the music.

Some of their music can be heard on the Web at
<http://www.atom.co.jp/UNSOUND/Actual/Sound/UnpopOffice/Artists/Harpy/index.html>

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34. **Robert J. Tiess**
Poetfest Press Release ~ Memories ~ Fall 1998 Poetfest Anthology, Vol. 5
Fri 2 Oct 1998

~ ~ ~ ~ ~

P O E T F E S T P R E S S R E L E A S E

October 1998 - The Fall Poetfest Anthology, Memories, is now online at the Poetfest website and freely viewable for all those interested. To access this collection, please go to
<http://www.geocities.com/Athens/Acropolis/7101>

Poetfest collections contain works from English-speaking poets all around the world. You may read the current collection and submit material for the next anthology, *Beginnings*, due out in 2015. Manuscripts and queries are available at the site. All poets are welcome to participate.

-

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35. **Ron Silliman** *Judging*

Fri 2 Oct 1998

Part of what amazed me most about receiving the Pew Fellowship for the Arts this year was that I had neither met nor ever corresponded with any of its judges. (I have subsequently met one of them.)

But I must say that in a community that is as relatively small as the poetry scene, the idea of "blind" judging and the idea of "screeners" seems to me fraught with silliness. Too many places use the screening process incorrectly and I've heard too many judges moan about no good work got through. Possibly that's what happened to Merwin with the Yale this past year (Don't know for sure).

Ron Silliman

Get Your Private, Free Email at <http://www.hotmail.com>

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36. **beth lee simon**
Countermeasures

Fri 2 Oct 1998

If anyone from Countermeasures is on, or if anyone has an email address for "them," please backchannel me. Thanks

beth simon
assistant professor, linguistics and english
indiana university purdue university

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37. **David Baratier**

PSP Guidelines

Fri 2 Oct 1998

many asked for the guidelines, so..

The Pavement Saw Press Chapbook Award was established in 1995 to promote writers whose work challenges conventions of contemporary poetry while encouraging multiple readings. Writers world-wide are invited to participate. Each year, one manuscript is selected by a writer with a thorough familiarity of the small press realm. Publication, a prize of five hundred dollars, and ten percent of the book run is awarded to the winner.

Pavement Saw Press Chapbook Contest \$500 and 25 copies of the winning chapbook will be awarded for the finest collection of poetry received. Ruth Anderson Barnett will be the judge. Submit up to 32 pages of poetry. Include a cover letter with your name, address, phone number, poem titles, publication credits and a brief biography. Entry fee \$7. Make all checks payable to Pavement Saw Press. All entries must be postmarked by December 20th, 1998 for consideration in this years contest. Each US entrant will receive a copy of the winning chapbook provided a 8 1/2 x 11 SASE with \$1.01 postage is included, add appropriate postage for other destinations. All manuscripts will be recycled. Send all entries to: Pavement Saw Press Chapbook Contest / 7 James Street / Scotia, NY 12302

Be well

David Baratier, Editor, Pavement Saw Press

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38. **Lisa Trank**

Naropa in NYC

Fri 2 Oct 1998

The Naropa Institute will be holding an open house in NYC on Wednesday, October 7 at the NY Shambhala Center, 118 W 22. Street, from 6pm - 10pm. Steven Taylor and Laird Hunt will be performing and reading; All are welcome!

Any questions? Email me at [REDACTED] or call [REDACTED] for more info...

We'll also be in San Francisco in November, with Bobbie Louise and Cassie Terman performing - as soon as I have dates, etc. I will send it out.

Thanks,

Lisa Trank

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39. **Mark Weiss**

Re: Judging

Fri 2 Oct 1998

I, too, received a grant (from NY state) from a panel of judges I had never met. On the other hand, I know of several cases in which judges have urged friends to submit work.

At 04:45 AM 10/2/98 PDT, you wrote:

>Part of what amazed me most about receiving the Pew Fellowship for the
>Arts this year was that I had neither met nor ever corresponded with any
>of its judges. (I have subsequently met one of them.)

>

>But I must say that in a community that is as relatively small as the
>poetry scene, the idea of "blind" judging and the idea of "screeners"
>seems to me fraught with silliness. Too many places use the screening
>process incorrectly and I've heard too many judges moan about no good
>work got through. Possibly that's what happened to Merwin with the Yale
>this past year (Don't know for sure).

>

>Ron Silliman

> [REDACTED]

>

>

>Get Your Private, Free Email at <http://www.hotmail.com>

>

>

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40. **Fred Muratori**

Re: Judging

Fri 2 Oct 1998

Okay, I should temper the cynicism of my previous post by admitting to having received the same blind beneficence as bestowed by a NYFA panel as well. In fact, I heard that many years ago a NY State arts panel (it was called CAPS back then), rejected an application on the grounds that the work was too derivative of Ashbery's, only to discover later that the rejected applicant was none other than Ashbery himself. Though some may find that story terrifying, for me it's strangely comforting.

-- Fred M.

I, too, received a grant (from NY state) from a panel of judges I had never met. On the other hand, I know of several cases in which judges have urged friensa to submit work.

At 04:45 AM 10/2/98 PDT, you wrote:

Part of what amazed me most about receiving the Pew Fellowship for the Arts this year was that I had neither met nor ever corresponded with any of its judges. (I have subsequently met one of them.)

But I must say that in a community that is as relatively small as the poetry scene, the idea of "blind" judging and the idea of "screeners" seems to me fraught with silliness. Too many places use the screening process incorrectly and I've heard too many judges moan about no good work got through. Possibly that's what happened to Merwin with the Yale this past year (Don't know for sure).

Ron Silliman
[REDACTED]

Get Your Private, Free Email at <http://www.hotmail.com>

Fred Muratori

([REDACTED])

Reference Services Division

Olin * Kroch * Uris Libraries

Cornell University

Ithaca, NY 14853

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

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41. **Jacques Debrot**

Re: Judging

Fri 2 Oct 1998

Fred Muratori writes:

"In fact, I heard that many years ago a NY State arts panel (it was called CAPS back then), rejected an application on the grounds that the work was too derivative of Ashbery's, only to discover later that the rejected applicant was none other than Ashbery himself. Though some may find that story terrifying, for me it's strangely comforting."

This reminds of an article I read awhile ago in the Times by a journalist who submitted under his own name, a typescript of Kosinski's novel Steps -- which had just won that year's National Book Award or something similar -- to a dozen major publishers, including the publishing house that had just published the book. Not only was the ms. universally rejected, but Kosinski's own publisher didn't even recognize it -- they turned it down for being too "experimental."

As re Ashbery, he of course won the 1955 Yale Younger Poets prize after first having had his ms rejected by a screening panel. Auden, a friend, & that years' judge -- after learning that Ashbery had submitted a ms that he, Auden, had never seen, asked Ashbery to reapply. O'Hara, too, had had his poems sent back for having arrived late. Auden asked him to send along his ms as well.

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42. **Karen Kelley**

Re: Judging

Fri 2 Oct 1998

I was nominated & received a grant from a panel that included an acquaintance of one of my grad school professors. I didn't apply for the grant, but am I guilty by association?

Seriously, though, Ron's comment seems sensible. This is a small community--even factoring in different "schools," so isn't it likely that if you've done a bit of publishing, there's a good chance that *someone* on a panel of judges would know you or one of your friends or your friend's publisher, etc. etc. etc.?

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

From: Mark Weiss <[REDACTED]>

To: [REDACTED] <[REDACTED]>

Date: Friday, October 02, 1998 9:48 AM

Subject: Re: Judging

I, too, received a grant (from NY state) from a panel of judges I had never met. On the other hand, I know of several cases in which judges have urged friends to submit work.

At 04:45 AM 10/2/98 PDT, you wrote:

Part of what amazed me most about receiving the Pew Fellowship for the Arts this year was that I had neither met nor ever corresponded with any of its judges. (I have subsequently met one of them.)

But I must say that in a community that is as relatively small as the poetry scene, the idea of "blind" judging and the idea of "screeners" seems to me fraught with silliness. Too many places use the screening process incorrectly and I've heard too many judges moan about no good

work got through. Possibly that's what happened to Merwin with the Yale this past year (Don't know for sure).

Ron Silliman

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43. **henry gould**

Re: Judging

Fri 2 Oct 1998

On Fri, 2 Oct 1998 11:29:14 -0700 Karen Kelley said:

>I was nominated & received a grant from a panel that included an
>acquaintance of one of my grad school professors. I didn't apply for the
>grant, but am I guilty by association?

That's clearly a different situation from a fee-based contest. The artist mafias who sit on panels will always know some of the academic mafias whose friends are artists.

*Seriously, though, Ron's comment seems sensible. This is a small community--even factoring in different "schools," so isn't it likely that if you've done a bit of publishing, there's a good chance that *someone* on a panel of judges would know you or one of your friends or your friend's publisher, etc. etc. etc.?*

One can always hope so. It is a small cozy community. Little schools, swimming along in little pools, blurrping out their inky black squidpies. - Henry Gould

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44. **Al Filreis**

Alfred Levinson

Fri 2 Oct 1998

Does anyone know what happened to the poet Alfred Levinson after he published *_Cauldron_* (James A. Decker Press) in 1948? The next book I see--which may or may not be the same Alfred Levinson--is in 1965. Then there's "Paris,

lost and found" published by Poesie vivante in 1968. I'm looking for any sort of information about Levinson's work and life.

If you have anything at all, I'll be grateful. Please write to me directly at

██████████.

Thanks.

Al Filreis

University of Pennsylvania

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45. **Susan Wheeler**

Off list

Fri 2 Oct 1998

and off this address for a couple of weeks, but can be e-mailed at ██████████ while gala touring the west coast if needed.

Susan Wheeler

██████████

voice/fax ██████████

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46. **Elizabeth Treadwell**

Outlet magazine -- call for work

Fri 2 Oct 1998

hi folks -- I think I've posted this already, but---

Outlet (3) Ornament will include work which addresses fashion: ornament, the (synthetic) fixtures of the body, & the languages/technicalities of attire, both contemporary & historical. Deadline December 15, 1998.

Outlet (4) Themeless, for a change, with a slight inclination toward maps & weather. Deadline June 15, 1999.

Thank you.

Please send a hard copy of your work and a brief (1-3 sentence) bio to:

Outlet, a periodical

Double Lucy Books

P.O. Box 9013

Berkeley, California 94709

U.S.A.

<http://users.lanminds.com/~dbblelucy>

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47. **Chris McCreary**

first issue... new journal... ixnay

Fri 2 Oct 1998

I'm pleased to announce the publication of the first issue of ixnay, a new Philly-based twice-yearly poetry journal.

The first issue features eight pages of a new serial poem by Joseph Torra, as well as hearty-sized chunks of new work by Anselm Berrigan, Barbara Cole, Buck Downs, Brett Evans, Greg Fuchs, Brian Lucas, Michael Magee, Pattie McCarthy, Jennifer McCreary, Carol Mirakove, Frank Sherlock, Chris Stroffolino, and Kevin Varrone.

The issue is 61 pgs., 8 1/2 x 7, & staple-bound.

...all this for a mere \$5, including postage, etc. Also still available are the first two ixnay press chapbooks-- Frank Sherlock's "13" (\$5) & Pattie McCarthy's "Octaves" (\$4). You can get both the journal & the chapbook of yr choice for \$8, or the journal & both chapbooks for \$11...

Orders or queries can be directed to [REDACTED]... You're welcome to order now & pay later...

Mail orders go to:

ixnay press
c/o Chris McCreary
1164 S. 10th Street
Phila PA 19147

Checks should be made out to me, Chris McCreary...

Thanks.

& a brief shout out to any contributors on the list-- your copies're all going out in the mail first thing Monday, so heads up...

Chris

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48. **Gabriel Gudding**

Re: Judging

Fri 2 Oct 1998

On Fri, 2 Oct 1998, Mark Weiss wrote:

I, too, received a grant (from NY state) from a panel of judges I had never met. On the other hand, I know of several cases in which judges have urged friensa to submit work.

Mark, could I trouble you to actually _list_ the cases in which judges solicited or "urged" work from friends? -- assuming that wouldn't be too embarrassing for anyone. I'm interested in specific names, contests, grants, etc etc. GG

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49. **Mark Weiss**

Re: Judging

Fri 2 Oct 1998

That would of course be embarrassing, and a violation of confidence.

At 08:30 PM 10/2/98 -0400, you wrote:

>On Fri, 2 Oct 1998, Mark Weiss wrote:

>

>> I, too, received a grant (from NY state) from a panel of judges I had never
>> met. On the other hand, I know of several cases in which judges have urged
>> friensa to submit work.

>

>

>Mark, could I trouble you to actually _list_ the cases in which judges
>solicited or "urged" work from friends? -- assuming that wouldn't be too
>embarrassing for anyone. I'm interested in specific names, contests,
>grants, etc etc. GG

>

>

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50. **Gabriel Gudding**

Re: Judging

Fri 2 Oct 1998

1). Mark, Jeepers, I'd go so far as to say that what's in fact embarrassing is not frank open discussion about such matters, but the kind of casual and _sub rosa_ arrangements that ultimately wind up costing many poets time, cost of entry fee, cost of postage -- or, in the case of grants, the cost of the time writing the grant etc etc:

2). these being the very same injurious sub rosa casual arrangements that cause us to button-up out of some odd sense of guilty decorum, right?

3). It's often tough, I know, to separate guilt and complicity from decorum.

4). No high-horse is being sat on here: I have asked simply for a frank and disinterested discussion of these matters -- and a frank discussion would seem to predicate we not withhold names, yah?

5). You wrote "that would of course be embarrassing and a violation of confidence" (vide infra), but jeewhiz one wonders just how much this (dare I say priggish) decorous professional privacy has cost poets over the years, monetarily and otherwise.

6). Anyone care to comment?

On Fri, 2 Oct 1998, Mark Weiss wrote:

That would of course be embarrassing, and a violation of confidence.

At 08:30 PM 10/2/98 -0400, you wrote:

On Fri, 2 Oct 1998, Mark Weiss wrote:

I, too, received a grant (from NY state) from a panel of judges I had never met. On the other hand, I know of several cases in which judges have urged friends to submit work.

Mark, could I trouble you to actually _list_ the cases in which judges solicited or "urged" work from friends? -- assuming that wouldn't be too embarrassing for anyone. I'm interested in specific names, contests, grants, etc etc. GG

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51. **A. Jenn Sondheim**

Global Crisis (fwd)

Sat 3 Oct 1998

Global Crisis "Worsening and Deepening"

Guy in Belgium hacks his hedgefund, turns securities into Japanese pass-alongs, convert fast to Thai currency. Meanwhile Indonesia banks on Brazilian Amazon rubber; there's none left where this investment lies. New York City cancels World Bank loans to Kenya; key men in Afghanistan hold the landmine market in the hands of four, count them, Southern Indians.

The markets creak, corrode; everyone skims from everyone else. There are no cracks, none, where everything is cracked, falling apart. It's a thick crust sliding everywhere across the rest of the world - not that they wouldn't loanshark if they could. It's an avatar crust, loaded with get-rich schemes, internets, intranets, movements of goods and currencies hard and soft, ploughing under whatever's left of wilderness. Everything turns towards management; management runs riot with Australian uranium, South American oil, Antarctica coal

which has just finally burned the Ross Ice Shelf past the point of no return. Slaughter of the guilty takes the last remaining penguins; portfolios grow in the Hague, collapse in Norway, expand in Belgrade. Russian stockpiles fuel Saudi hopes; missiles will take out the rest, but there's money to be made in charred remains. The Net creaks with deals gone bad, collapsing markets, currencies hitting rock bottom; starvation's kept out of it.

The crust turns cancerous; cracks spread, whole chunks crash to the ground taking everything in their path. This is rough substance, violent, tumors raging within it, churning everything in its path. The crust leaks and topples; the rest of us would die for the same leprosy, local gangrenes begging for full-fledge suppuration.

Maws open up; breath stinks of decay as Malaysian death squads swallow Eurodollars on spec, transform yen into Canadian dollars collapsing Peruvian banks. New York wallstreeters gouge eyes, street-fight for World Bank loans passed on by baby crack whores sold by Serbian traders working out of Scotland. The British make the drug hard for Chinese merchandising; everyone swallows Vietnam. Bamboo run by avatars crosses the Atlantic and Pacific; Albanian finance terrorists are hung by their tongues from it. Colombian savings and loans fortify, warning off Greek mercenaries looking for an easy buck. The crust heats up; lava flows like shit from gaping crevices; French bankers lap it up, their faces burned to a crisp. Sales are up on the Net; Finland creaks, fucks itself, dies in ice, drowned in semen worth big bucks in Mali. Insane Mexican pilgrims carry gold from Fort Knox into North Korea; starved teeth break against hard yellow. It's worth it says the Web page.

The crust shifts; Americans explode Bali, sell pieces of flesh to starving Israel and Iraq. Cash flows in big money veins; there's nothing stopping it. The crust turns incandescent, swallows the silver supply. Gangrene chews out arms and legs, cocks and cunts, chews breasts, tongues, blinds and deafens. Bodies for dividends are shoved into the shit. Crust burns everything. Planets wobble; the world splits, returning two for one.

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52. **Mark Weiss**

Re: Judging

Sat 3 Oct 1998

If you want to talk further it will be backchannel.

At 09:32 PM 10/2/98 -0400, you wrote:

>1). Mark, Jeepers, I'd go so far as to say that what's in fact embarrassing

>is not frank open discussion about such matters, but the kind of casual
>and _sub rosa_ arrangements that ultimately wind up costing many poets
>time, cost of entry fee, cost of postage -- or, in the case of grants,
>the cost of the time writing the grant etc etc:
>
>2). these being the very same injurious sub rosa casual arrangements that
>cause us to button-up out of some odd sense of guilty decorum, right?
>
>3). It's often tough, I know, to separate guilt and complicity from decorum.
>
>4). No high-horse is being sat on here: I have asked simply for a frank
>and disinterested discussion of these matters -- and a frank discussion
>would seem to predicate we not withhold names, yah?
>
>5). You wrote "that would of course be embarrassing and a violation of
>confidence" (vide infra), but jeewhiz one wonders just how much this
>(dare I say priggish) decorous professional privacy has cost poets over the
>years, monetarily and otherwise.
>
>6). Anyone care to comment?
>
>
> On Fri, 2 Oct 1998, Mark Weiss wrote:
>
>> That would of course be embarassing, and a violation of confidence.
>>
>> At 08:30 PM 10/2/98 -0400, you wrote:
>> >On Fri, 2 Oct 1998, Mark Weiss wrote:
>> >
>> >> I, too, received a grant (from NY state) from a panel of judges I had
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>> >
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>> >grants, etc etc. GG
>> >
>> >

>>
>
>

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53. **miekal and**
forward from the nettime announcer

Sat 3 Oct 1998

Date: Tue, 29 Sep 1998 18:28:52 +0100

From: [REDACTED] (Florian Cramer)

Subject: Announcing Finnegans Wake-based text recombination machine

"Here Comes Everybody - A Continuarration of/on Finnegans Wake"

<<http://userpage.fu-berlin.de/~cantsin/hce/hce.cgi>>

This machine generates new words and new narratives from the text of "Finnegans Wake" by recombining its syllables.

Every word is a cross-reference which, once you follow it, reorganizes the text and recombines it according to syllable patterns. New narratives result, and new portmanteau words not to be found in Joyce's text.

A deep recursion into James Joyce's Finnegans Wake. Potential texts of Finnegans Wake may perpetually be read here.

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54. **Lawrence Upton.**
Third SVP Colloquium - PRACTICE - Bulletin 5

Sat 3 Oct 1998

The Third Sub Voicive Colloquium will be held at:

Centre for English Studies,

Senate House,

University of London

Friday 29th January 1999

*

The Colloquium will focus and concentrate upon the practice of contemporary British and Irish poets. Suggested starting reference points will include:

a. FOR THE BIRDS: proceedings of the First Cork Conference on New and Experimental Irish Poetry (26 April 1997) edited by Harry Gilonis, hardPressed / Mainstream 1998

b. WORD SCORE UTTERANCE CHOREOGRAPHY in verbal and visual poetry edited by

Bob Cobbing and Lawrence Upton, to be published by Writers Forum in

October
1998

c. OTHER: BRITISH AND IRISH POETS SINCE 1970 edited by Richard Caddel
and

Peter Quartermain, to be published by Wesleyan University Press in the
winter of 1998

*

Practising poets from Britain and Ireland will lead discussions throughout
the day, as follows:

Karlien van den Beukel THINGS TO DO WITH EXCLAMATION MARKS

Ric Caddel WRITING RIGMAROLES

Cris Cheek SKIN OF NOISE

Trevor Joyce PRACTICE IN IRELAND

Tony Lopez FALSE DATA

Frances Presley COLLABORATION IN THE FEMININE

Carlyle Reedy TALK IN PRACTICE

Alaric Sumner STRADDLING LANGUAGE AND PERFORMANCE

Harriet Tarlo Title to be announced

Scott Thurston APPROACHES TO METHOD

*

There will be a bookstall running throughout the day, organised by Paul
Holman and Bridget Penny. Further information on this and regarding timings
and schedules; admission costs; and so on will be announced later.

Trevor Joyce will also be giving a Sub Voicive Poetry reading around that
time. Details will be announced shortly.

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55. **R.Gancie/C.Parcelli**

Re: Judging

Sat 3 Oct 1998

Maria Damon wrote:

>

> At 8:30 PM -0400 10/2/98, Gabriel Gudding wrote:

> > On Fri, 2 Oct 1998, Mark Weiss wrote:

> >

> > > I, too, received a grant (from NY state) from a panel of judges I had never
> > > met. On the other hand, I know of several cases in which judges have
urged

> > > friensa to submit work.

> >

> >

> >Mark, could I trouble you to actually _list_ the cases in which judges
> >solicited or "urged" work from friends? -- assuming that wouldn't be too
> >embarrassing for anyone. I'm interested in specific names, contests,
> >grants, etc etc. GG
>
> i'm coming in on this late, and must admit to not having such a great stake
> in the discussion, but this starrish insistence on exposing details is
> unsettling and there is an imputation of bad faith i find disturbing. we
> all know writers function in small and overlapping communities. it seems a
> far cry from urging a friend to avail him/herself of an opportunity one
> knows of to "rigging" a contest. to invoke a parallel that i'm more
> familiar with, when a position becomes available in an academic department
> people routinely contact the good people they know in that field (which
> often will include friends) and urge them to apply. since these positions
> often draw several hundred applicants, it is understood that an invitation
> to apply does not guarantee a job, even when one's best friend is on the
> hiring committee. occasionally nepotism does win out, as in searches that
> are for inside candidates but that by law have to be nationally advertised,
> in which case, to be frank, openness was not at issue in the first place.
> these latter matters are indeed cause for some chagrin, but i don't really
> see how institutions could operate otherwise.

I was holding back from this discussion but I too have recieved grants in the past and I have always gotten them as special favors to me in other words as straight economic and political quid pro quos. The best deal was the one I struck with Exxon right after the Valdez spill. They had just initiated their POETS, VOX POPULI campaign and you can bet your sweet ass I wanted a taste of that \$440,000,000.00 pot. I had provided some forged end user certificates to a group of mercenaries in Angola to purchase weapons for Savimbi, so the boys at Exxon, who were trying to shove out Gulf and Royal Dutch Shell in the region, owed me one. But to get my grant money, I had to fuck the entire board of directors and their chauffeurs. Actually, this wasn't so bad because those suits are really in touch with their bodies. Anyway, that's my confession. I hope you won't think any less of me.---Carlo Parcelli

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56. **Gabriel Gudding**

Re: Judging

Sat 3 Oct 1998

On Sat, 3 Oct 1998, Maria Damon wrote:

At 8:30 PM -0400 10/2/98, Gabriel Gudding wrote:
On Fri, 2 Oct 1998, Mark Weiss wrote:

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Mark, could I trouble you to actually _list_ the cases in which judges solicited or "urged" work from friends? -- assuming that wouldn't be too embarrassing for anyone. I'm interested in specific names, contests, grants, etc etc. GG

i'm coming in on this late, and must admit to not having such a great stake in the discussion, but this starrish insistence on exposing details is unsettling and there is an imputation of bad faith i find disturbing. we all know writers function in small and overlapping communities. it seems a far cry from urging a friend to avail him/herself of an opportunity one knows of to "rigging" a contest. to invoke a parallel that i'm more familiar with, when a position becomes available in an academic department people routinely contact the good people they know in that field (which often will include friends) and urge them to apply. since these positions often draw several hundred applicants, it is understood that an invitation to apply does not guarantee a job, even when one's best friend is on the hiring committee. occasionally nepotism does win out, as in searches that are for inside candidates but that by law have to be nationally advertised, in which case, to be frank, openness was not at issue in the first place. these latter matters are indeed cause for some chagrin, but i don't really see how institutions could operate otherwise.

- a.) Again I'm not insisting folks operate otherwise: I'm not talking about jobs gotten via contacts or mutual second parties.
- b.) Am talking about prizes and competitions and the act of judging, and the tip of the hat that many of these competitions make to ensure a sense not only of "fairness" but of "possibility": namely blind-reading, -- and how curiously that practice compares to the recently stated idea that what we have here is a small community which cannot help but be governed by bias and personal taste and reputation.
- c.) Kenneth Starr has too many double consonants in his name to have anything but a duplicitous character: I am however not a muckraker. My interest is that of a mildly stupid arriviste -- nothing more.
- d.) There have been previous testimonies on this list about how the above prob is both frustrating and curious.
- e.) The implication that my interest shows bad faith is half-goofy, therefore: I'm talking about "open" competitions and prizes and prize money and "judges" (not

colleagues). These are questions everyone has thought about and that everyone has spoken about: nothing muckrakey about any of this, nothing starry either. Am not starry-eyed or muck-booted, am curious.

f.) If my questions make anyone feel icky, I apologize: were not asked in bad faith but out of more or less innocent curiosity.

g.) I miss my grandmother.

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57. **Maria Damon**

Re: Judging

Sat 3 Oct 1998

At 8:30 PM -0400 10/2/98, Gabriel Gudding wrote:

>On Fri, 2 Oct 1998, Mark Weiss wrote:

>

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58. **R.Gancie/C.Parcelli**

Re: forward from the nettime announcer

Sat 3 Oct 1998

miekal and wrote:

>

> Date: Tue, 29 Sep 1998 18:28:52 +0100

> From: [REDACTED] (Florian Cramer)

> Subject: Announcing Finnegans Wake-based text recombination machine

>

> "Here Comes Everybody - A Continuarration of/on Finnegans Wake"

> <<http://userpage.fu-berlin.de/~cantsin/hce/hce.cgi>>

>

> This machine generates new words and new narratives from the text of

> "Finnegans Wake" by recombining its syllables.

>

> Every word is a cross-reference which, once you follow it, reorganizes

> the

> text and recombines it according to syllable patterns. New narratives

> result, and new portmanteau words not to be found in Joyce's text.

>

> A deep recursion into James Joyce's Finnegans Wake. Potential texts of

> Finnegans Wake may perpetually be read here.

And whart a surd letthel shight it ys.

Hirp! Hirp! for their Missed Understandings! chirps the Ballat of Perce-Or-eille.---j.j.

---carlo parcelli

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59. **MAXINE CHERNOFF**

Where is Tom Raworth

Sat 3 Oct 1998

WWe're trying to locate Tom Raworth. Sent an e-mail, which hasn't been answered. Does anyone know where he currently is and how he can be reached.

Please back-channel.

Paul Hoover

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60. **Katherine Lederer**

Re: Judging

Sat 3 Oct 1998

I find this whole discussion fascinating--and I don't think it's unsettling for GG to be asking such questions. If, in fact, some judges or hiring committees or grant panels are asking friends to submit because this or that friend also just happens to be a really terrific poet, then why not expose the fact that the judge/panel etc and the candidate are friends?

In other words, if a teacher asks his/her student to submit simply because the student is good--and the student is indeed "good"--then why would the teacher or student be embarrassed about the nepotism?

I, personally, think that yes, some of the nepotism in poetry is kind of okay... it has something to do with community and with shared aesthetic considerations and, perhaps, with a sweet sort of "personism".... but I also think that a lot of the big prizes are in fact scams. The fact that there are so many of them is what strikes me as a scam... why is it that almost no press will publish a writer's first book unless the writer pays in \$10-\$25?

Best,
Katy

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61. **Eliza McGrand**

contests in a world, not a hotel room

Sat 3 Oct 1998

i don't think asking these questions is at ALL muckraking, or starry eyed. a statement that keeps coming up time and time again is in part just exactly what makes me queasy. everyone keeps coming back to "it is a small community; everyone knows someone" in one way or another.

well, it is NOT a small community. i've been helping edit, for example, a small, not wildly famous 'ezine for a couple of years. every month, we get wonderful work from people and places we've NEVER heard of before. people who are not online, have not been published anywhere.

it is a HUGE community, with people from ALL OVER who are writing in tiny towns dotting the west, midwest, east, north, south, alaska, hawaii, japan, tibet. for just ONE example, has anyone on this list heard of carmen butcher? i would absolutely guarantee not. well, carmen is an extraordinary writer who popped up on my screen with submissions (you can see her work in the memory issue of the free cuisinart, as well as in upcoming Extended Play issue) a few months ago. she has interesting credentials -- fullbright in english at oxford, lit degree.

but, NO ONE HAD HEARD OF HER. and i think we are the first people to publish her. small community BULLWAH! it is a small community when we shut it down to new people who don't know anyone. it is a small community when grants are given to our friends, and we can't be bothered to read through any other work that got sent in. it is a small community when we only send word about grants, and magazines, and submission opportunities to our friends, instead of taking out ads in community newspapers, sending things on multi-subscriber lists, posting notices on bulletin boards all over the web, sending notices to english departments in community colleges, state schools, universities, AND tiny art centers in tiny towns dotting the all over.

another example: an online zine, Tintern Abbey. the proprietor, chris tannlund, spent months posting notice of the zine everywhere he could think of. he received hundreds of submissions, many from people he'd NEVER heard of as well as a number he had.

years back, i was a totally broke, shy, new writer. i submitted to contests, magazines, reading series, mfa programs, conferences and workshops galore... but... i didn't know anyone. i hadn't BEEN at those mfa programs, READ at those reading series, hung out at those conferences with those Big Names. so i didn't have any Big Names to write the "recommendation letters" many venues overtly requested. or have a word with any of the judges. or let anyone in the department know i was a "strong candidate." and for the most part, i got trashed. shitpiled. who was i, some nobody from the midwest? who cares about her.

but those very departments, contests, reading series, etc. more often than not got their funding, waved flags about, bragged over, how they were "famous" because of all the "new writers" that came from there. new writers? baloney. writers that "knew" someone in the "small" community that was all they were open to. certainly not the shitpile of writers from tuckahoe tennessee who couldn't muster anyone famous for a golden signature letter, those pathetic writers who really were dumb enough to BELIEVE the "open to anyone" written on the promotion materials, who were dumb enough to believe that if you send off a group of 5 or 7 or 12 of your best poems or stories, that will be what weighs with the judges, or readers, or whatever for that mfa, or contest, or grant.

now i finally HAVE a 'zine of my own, and the zine (in part because of web and search engine dynamics) really IS open. and we advert in unfamiliar and wierd places as well as known ones. and we have a rule that each editor doesn't make decisions on work from people they know. we also solicit, sometimes from our "friends." but we both also make a point of searching out and finding complete strangers on the web to ask for work from.

i'd bet alot of people on this list have gone through the same thing. i know i've been seeing promos for new mags, small presses, etc. and they often have names i have never heard of before, names of people appearing for first time, often first time ever, not just in that zine or venue.

so alot of us are doing what i do -- where are all of you? you know, from your own experience, that this does not have to be a small community.

can you talk about how you opened your contests, presses, magazines, reading series, grant panels, to work from people you DIDN'T know, to the BIG world outside the small one?

ps.

AND how you opened your lists (like poetics)?

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62. Thomas Bell

Re: 'judging' contests in a world, not a hotel room

Sat 3 Oct 1998

As a member of the shitpile of writers from tuckahoe tennessee (actually Murfreesboro, believe it or not) I do appreciate the numerous calls for work and opportunities to discuss issues on this list. I can to some degree participate even though I don't dwell in the right circles, if there are, in fact, right circles.

tom bell

Eliza McGrand wrote:

 $\succ$

> i don't think asking these questions is at ALL muckraking, or starry eyed.

> a statement that keeps coming up time and time again is in part just exactly

> what makes me queasy. everyone keeps coming back to "it is a small community;

> everyone knows someone" in one way or another.

 $\geq$

> well, it is NOT a small community.

--

[illegible]

< > < > < > < > < >

[illegible]

^ ^ ^ ^ ^ ^ ^ ^ ^ ^

<http://members.tripod.com/~trbell/Waysout.htm>

<http://members.tripod.com/~trbell/petals/petals.htm>

<http://members.home.net/trbell/motheran.htm>

<http://members.home.net/trbell/start.htm>

<http://home.talkcity.com/EaselSt/trbell/Blackwho.htm>

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63. **Joe Amato/Kass Fleisher**

Re: Judging

Sat 3 Oct 1998

to the question of small vs. large communities (due allowances for "large" and "small"): both exist, and there are reasons why both should exist... the former works differently than the latter, and we might go on and on as to which is "better," we might propose a continuum from small to large, etc...

but from an academic['s] standpoint: here we go, from a *current* mla job list opening in creative writing (mla now offers the list online)---i'll keep the name of the institution out of it simply b/c my point is not to target specific schools:

applicants should show evidence of outstanding promise (a book/prominent magazine publications, prizes, good teaching, and strong academic interests).

we all know that prizes are occasionally given to stuff that comes in over the transom... however, and at the same time, i assure you that the above institution is likely to privilege applicants whose book is on a "national press" (a term used all the time in the mla job lists) and whose prizes are themselves known quantities---this is, in general, what constitutes "promise"...

which is to say, that if the question of prizes reduces to being properly connected, it's a bit of a sham, no?... it's one thing to interview someone b/c someone else vouches for their character... it's another to set up a networking-structure that permits only such & such ethnicities, or such and such awards, into the mix... and yes---the "letters of recommendation" requirement can work in precisely this way---if we let it...

i'm not suggesting, btw, that awards are as crucial as ethnicities... and i don't generally trust institutional structures that are geared toward separating the "good" dozen applicants from the "less good" or "outright bad" 200 or so (my way of making a political-economic point, if you will)... favorites will be played, no doubt, simply b/c there aren't enough goodies to go around... on this basis i would suggest that the only thing keeping the game "honest" is one's (and two's) commitment to giving each and all an open and fair hearing (i.e., not to discard applications from those with small press publications, those who wear high-top sneakers ETC.---and if you ain't see this done, you're not living on my planet)...

that said: what frustrates me most about the awards network is the general sort of writerly ethos it helps proliferate... yknow---you get your mfa (or whatever), then you busy yourself first and foremost getting your work placed in the "best" magazines and journals... and then---when you have a sufficient accumulation of new work---you circulate your manuscript through the awards circuit... for some writers i know---some of whom are dear friends, some of whom are fine writers---this constitutes their most urgent sense of their professional-writerly selves... this is the way they've learned the "trade," their "craft," ETC...

i don't have to indicate why this is such---or can be such---a bad thing, do i?... sure, there are exceptions too... but my point here is that, *however* such awards are judged (and i've got one small award myself on my vita---2nd place for the first poem i ever published---entirely over the transom), this matter of making writers dance through such hoops as a primary part of their professional development, as a primary part of how they come to the act of writing and publishing, leaves a helluvalot to be desired...

assuming, that is, that the community in which said writers work, which includes of course a working sense of community, works something like that job ad (above)... and then, hey, we're back to the community issue, no?...

best,

joe

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64. **Karen Kelley**

Re: Judging

Sat 3 Oct 1998

this matter of making writers dance through such hoops as a primary part of their professional development, as a primary part of how they come to the act of writing and publishing, leaves a helluvalot to be desired...

It certainly does, but we also have to remember that the hoops are for those who want to pursue that kind of *professional* development, which is different for many of us from our *writerly* development.

They seem like two different jobs. Some people pursue one or the other, and some pursue both. I think there's a sense that those who pursue the professional trappings are somehow less "pure" than those who don't. But what's wrong with someone doing the whole national publisher/award/nepotism circuit if it suits them? To think that the high-top crowd loses out on something because there are all these credentialed professional poets out there seems silly.

Harvard isn't going to hire someone with a single chapbook to their credit, no matter *how* good the chapbook is. Not because Harvard is evil, but because it's a business.

And I can't help but wonder with amusement if perhaps one reason there's such a call for those with heavy, specifically national publishing credits isn't because the university's don't know *how* to judge poetry, and figure they'd better go with someone someone else has recognized. The cover your ass factor seems high.

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65. **Joe Amato/Kass Fleisher**

Re: Judging

Sat 3 Oct 1998

karen, i think what you say is true... still, i find much to lament in the way many come to this... profession!... b/c in the end, it's not that we couldn't all use a pat on the back---it's that the system (and all said and done, i think there IS one, professionally speaking) will eat its young...

i mean to say that this is where institutional politics square off, for one, against aesthetics... and given the once and future economics of the postsecondary teaching profession (my remarks are not aimed at reducing the discussion to same), it seems to me that those who opt to "play" themselves thataways are feeding the system (i.e., the one that eats its young)...

which isn't to say that if you win an award, you should feel "guilty" or some such... but i am saying---yes i am---that i expect better---yes i do---and i expect better even from those who've proved successful playing that game... i expect those who've been that lucky, or that single-minded, NOT (e.g.) to evaluate me as a writer on the basis of NOT having taken that path... i'll try to do the same---ONCE i see an mla job ad that reads approx.

"must have publications, small press writers welcome"

and ysee, my hunch is---based in everything i've seen in this profession---that i'm asking a lot... b/c the sort of commitment it takes to propel you in said professional directions is substantial---and generally requires that you act in kind...

as to harvard being evil (sans religious connotations): well yes and no, as with most institutions... some are less evil than others, but most seem to promote a certain level of evil, as well as good (which isn't to ignore that a given institution might be primarily evil or primarily good or whatever)... but when harvard does evil or good---harvard, the most heavily endowed university in the u.s.---well, you can expect to hear about the good, right?... and i think we might oughta consider worrying over that evil...

best,

joe

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66. **Mark Weiss**

Re: Judging

Sat 3 Oct 1998

Karen--I think your last paragraph is, like the brits say, spot on. But I have some problems with your second. Sure, it's two different jobs, and some are disinclined or less able to perform the "professional" one. Something--a lot--is lost, however, in the foregrounding of that task. Some of the high-top crowd have included, say, Blake, Clare, Leopardi, Dickinson, Niedecker, and, until recently, virtually everyone in Don Allen's anthology (I could tell you what kind of reception my teaching Olson at Columbia got in 1968). Can you imagine Harvard's reaction to Blake's job application? "Self-publishes, small-press only, and a bit eccentric."

At 12:54 PM 10/3/98 -0700, you wrote:

>> this matter of making writers dance through such hoops as a
>> primary part of their professional development, as a primary part of how
>> they come to the act of writing and publishing, leaves a helluvalot to be
>> desired...

>

>It certainly does, but we also have to remember that the hoops are for those
>who want to pursue that kind of *professional* development, which is
different

>for many of us from our *writerly* development.

>

>They seem like two different jobs. Some people pursue one or the other, and
>some pursue both. I think there's a sense that those who pursue the
>professional trappings are somehow less "pure" than those who don't. But
what's

>wrong with someone doing the whole national publisher/award/nepotism
circuit if

>it suits them? To think that the high-top crowd loses out on something
because

>there are all these credentialed professional poets out there seems silly.

>Harvard isn't going to hire someone with a single chapbook to their
credit, no

>matter *how* good the chapbook is. Not because Harvard is evil, but because
>it's a business.

>

>And I can't help but wonder with amusement if perhaps one reason there's such a

>call for those with heavy, specifically national publishing credits isn't

>because the university's don't know *how* to judge poetry, and figure they'd

>better go with someone someone else has recognized. The cover your ass factor

>seems high.

>

>

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67. **Ron Silliman**

Re: Where is Tom Raworth

Sat 3 Oct 1998

Got an email from Tom about 10 days ago. He was in Capetown, South Africa at the time,

Ron

Get Your Private, Free Email at <http://www.hotmail.com>

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68. **Joe Amato/Kass Fleisher**

Re: Judging

Sat 3 Oct 1998

oh hell, and while i'm here, i may as well admit to that wee bit of confrontational rhetoric in my last post...

i was trying to say that i try not to judge too harshly those who tend to judge too harshly... but that, at times, i find it real fucking tough...

and really: it's difficult for me to sit across the table from a "mainstream" writer whose work i admire, while he bashes the very work that i cherish---by association bashing my work... esp. when the entire publishing apparatus he so values is implicitly and explicitly oriented toward sanctioning his work and not mine...

(please to insert appropriate pronouns for "he" and "his" and "i" and "my" and "mine")...

those in positions of power should be held accountable---by who else? but by those NOT in positions of power... harvard, e.g., is a case in point... clinton is another (which is not to say that i think he should resign, btw)...

and on a related note: i must confess that the contest circuit has really become nauseating to me... last time i browsed through the awp chronicle (yes, i'm a member) i saw a "potluck" contest (i sincerely hope i'm not trampling over anyone's feelings here)... it struck me as, well, so precious, yknow---but i really can't imagine it emerging from any but the most privileged notions of authorship and publication...

ysee you say these things aloud, you get yourself in trouble...

best,

joe

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69. **A. Jenn Sondheim**

Judging

Sat 3 Oct 1998

Some of us need money just to survive and we are quite isolated. And there is no money or just not enough. So a grant and a contest can be a big thing. And if we do not belong to a circuit or a group at all the chance is we will holler in the wind if we apply for such a grant and a contest. This is just so evident it hardly needs to be said. There are no verifying principles in the arts and we tend most often but not all of us to cluster and influence each other. So of course we will give a money and a prize to those of our friends who we find when we are on committee. This is so natural it hardly needs to be said. But some of us are just so isolated that we can be published because there is room for that but in a grant and a contest there is no room because it is easier to find magazine room than grant room. So we will be published but we will just never have enough money for anything. This is always the case of the world and while I do not like it and even suffer from it, I must say to my friends when they ask, this is always the case of the world. Now I will go play.

- Jennifer

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70. **R.Gancie/C.Parcelli**

Re: Judging

Sat 3 Oct 1998

I resent Mr. Amato's harsh and impolitic remarks. How could poetry have achieved its current stature within the culture at large without compromise? Compromise and capitulation are two ways we develop a sense of community. Just ask Congress or any other "cigar filled room."

Prizes, awards and grants also build a sense of community. Hasn't Mr. Amato ever been to a state fair and watched as the blue ribbon was pinned on the prize heifer?

How naive of Mr. Amato to insist that poetry be a meritocracy while all these egos are still walking around breathing. Besides, not only is the meritocratic more applicable to the living, because we often desire not to offend, it is more inclusive.

Further, you can't judge a great poet the same way you can judge say a great CEO, politician or weapons designer. Standards for poetry have to be found outside of poetry itself in places like the academy.

In this we are greatly aided, as Ms. Lederer points out, by adopting the buddy system of corporate America. 'Objective' criticism is devisive and unmannerly. Therefore by harnessing the unmannerly element of competition within a system of awards, prizes, grants and publications, we can pretend to standards higher than Bill Gates, Billy Sol Estes and Bebe Rebozo. I've noticed that some major poets lately have become "too big to fail" just like some banks, corporations and brokerage houses. And as for friends, the great Roman arbitrager, Commodious, wrote "A friend is just a stranger that you let get close enough to kill you." (His power of prophecy were amazing. Most murders in America ARE committed by someone who knows the victim.)

That we poets have adopted the ethos of the marketplace with virtually none of its procribed benefits, points only to the need for more prizes and grants. Journalists now lead the list in numbers of awards and prizes that they present to their fellows in the profession. Need I say more, my dear Mr. Amato.---Carlo Parcelli, compadre

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71. **A. Jenn Sondheim**

Re: Judging

Sat 3 Oct 1998

Just give me enough money to pay for basic medical and maybe a bit of living expenses and I'll say anything you want in regard to heifers or big poets or little

poets or academic tenured jobs or even academic part-time jobs, we all need money, we're all desperate for it, just enough to survive not to mention buying poetry books which are a lot of money unless you belong to a coterie going to send you free stuff or unless you're teaching somewhere nice, even these discussions are privileged, I can hardly afford my ISP, Jennifer

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72. **Eliza McGrand**

Re: Judging

Sat 3 Oct 1998

what on EARTH is "potluck contest" joe? i'm trying to imagine...

- you bring your own prize? and choose who you think should get it, i.e.
"..hmmm, i'll bring that set of potholders aunt alice crocheted, and the plaster dog with the basket in his mouth with just that little chip by the tail... o.k., good summer ku, i'll give it the plaster dog..."

- everyone brings one line, and you all assemble together a poem for the evening? and everyone gets to take some words home, if there are any leftovers?

- everyone brings a peice of writing, and you all put it together in a book, and then vote on which peice of writing you like best, and the person who got the most votes wins, and everyone gets to take home a couple books, but the winner gets to take home a bunch?...

this reminds me of when someone told me some car dealership was offering "golden keys" and i spent weeks thinking they must give you some tacky fake gold key shaped plaque to hang in your rec room or something, and who would actually want something like THAT, and, god help me, i actually said as much, something like "well that dealership offers golden keys, like who would want one of those on their wall" to a group of friends and i have NEVER heard the end of it...

e

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73. **R.Gancie/C.Parcelli**

Re: Judging

Sat 3 Oct 1998

A. Jenn Sondheim wrote:

>

> Just give me enough money to pay for basic medical and maybe a bit of

> living expenses and I'll say anything you want in regard to heifers or big
> poets or little poets or academic tenured jobs or even academic part-time
> jobs, we all need money, we're all desperate for it, just enough to
> survive not to mention buying poetry books which are a lot of money unless
> you belong to a coterie going to send you free stuff or unless you're
> teaching somewhere nice, even these discussions are privileged, I can
> hardly afford my ISP, Jennifer
What happened to the cute, sweet Jennfer?

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74. **d.j. huppatz**

judging

Sat 3 Oct 1998

"What bothered us was that in renouncing judgement we had the impression that we were depriving ourselves of all means of marking differences between existents, between modes of existence, as if from that point everything was of the same value. But is it not rather judgement which presupposes pre-existent criteria (superior values), and pre-existent for all time (to the infinity of time), in such a way that it cannot apprehend what is new in an existent, nor even have a presentiment of the creation of a mode of existence? ... Judgement prevents any new mode of existence from arriving."

-Gilles Deleuze, To Be Done With Judgement

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75. **R.Gancie/C.Parcelli**

Re: judging

Sat 3 Oct 1998

d.j. huppatz wrote:

>
> "What bothered us was that in renouncing judgement we had the impression
> that we were depriving ourselves of all means of marking differences
> between existents, between modes of existence, as if from that point
> everything was of the same value. But is it not rather judgement which
> presupposes pre-existent criteria (superior values), and pre-existent for
> all time (to the infinity of time), in such a way that it cannot apprehend
> what is new in an existent, nor even have a presentiment of the creation of
> a mode of existence? ... Judgement prevents any new mode of existence from
> arriving."

>
> -Gilles Deleuze, To Be Done With Judgement

I like the sentiment here, but it is a commonplace and in and of itself constitutes a judgment---actually a series of them.---cp

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76. **Gabriel Gudding**

Re: judging

Sat 3 Oct 1998

On Sun, 4 Oct 1998, d.j. huppatz wrote:

"What bothered us was that in renouncing judgement we had the impression that we were depriving ourselves of all means of marking differences between existents, between modes of existence, as if from that point everything was of the same value. But is it not rather judgement which presupposes pre-existent criteria (superior values), and pre-existent for all time (to the infinity of time), in such a way that it cannot apprehend what is new in an existent, nor even have a presentiment of the creation of a mode of existence? ... Judgement prevents any new mode of existence from arriving."

-Gilles Deleuze, To Be Done With Judgement

y.) Ahh, yes. Very fine once again to have the good old french bunny rabbit pulled out of the hat at last:

z.) that clears things up thank you thank you.

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77. **Mark Weiss**

Re: Judging

Sat 3 Oct 1998

Reminds me of the Prix Queneau, my personal favorite. The poet/novelist Raymond Queneau, who spent his working hours overseeing the most establishment of all French presses (tho the term hardly translates into our sense of established), once a year would don full dress attire, go to Les Halles in the wee hours, and buy a bushel of oysters. Then he would knock on the door of the writer whose book he had liked best in the previous year, and when the bleary-eyed winner answered the door he'd shove the oysters into his arms, announcing, "You have pleased me," and leave.

So what is a gold key?

At 07:01 PM 10/3/98 -0400, you wrote:

>what on EARTH is "potluck contest" joe? i'm trying to imagine...

>

>- you bring your own prize? and choose who you think should get it, i.e.

>"..hmmm, i'll bring that set of potholders aunt alice crocheted, and the
>plaster dog with the basket in his mouth with just that little chip by
>the tail... o.k., good summer ku, i'll give it the plaster dog..."
>
>- everyone brings one line, and you all assemble together a poem for
>the evening? and everyone gets to take some words home, if there are
>any leftovers?
>
>- everyone brings a peice of writing, and you all put it together in a
>book, and then vote on which peice of writing you like best, and the
>person who got the most votes wins, and everyone gets to take home a
>couple books, but the winner gets to take home a bunch?...
>
>this reminds me of when someone told me some car dealership was offering
>"golden keys" and i spent weeks thinking they must give you some tacky
>fake gold key shaped plaque to hang in your rec room or something, and
>who would actually want something like THAT, and, god help me, i actually
>said as much, something like "well that dealership offers golden keys, like
>who would want one of those on their wall" to a group of friends and i have
>NEVER heard the end of it...
>
>e
>
>

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78. **d.j. huppertz**

Re: judging

Sun 4 Oct 1998

At 08:31 PM 10/3/98 -0400, you wrote:

>d.j. huppertz wrote:

>>

>> "What bothered us was that in renouncing judgement we had the impres-
sion

>> that we were depriving ourselves of all means of marking differences

>> between existents, between modes of existence, as if from that point

>> everything was of the same value. But is it not rather judgement which

>> presupposes pre-existent criteria (superior values), and pre-existent for

>> all time (to the infinity of time), in such a way that it cannot apprehend

>> what is new in an existent, nor even have a presentiment of the creation of

>> a mode of existence? ... Judgement prevents any new mode of existence

from

>> arriving."

>>

>> -Gilles Deleuze, To Be Done With Judgement

>I like the sentiment here, but it is a commonplace and in and of itself

>constitutes a judgment---actually a series of them.---cp

>

Commonplace perhaps but needs come out again & again because competition is

such an integral part of the literary industry. There must be a better way of distributing money. As Joe pointed out, it comes back to community - it seems absurd to pluck out one lucky winner out of a community of writers. The potluck idea sounds more appealing (the "ideal game": an affirmation of chance ...

To push the country fair/prize heifer idea even further, does anyone take bets on literary prizes? The Booker or the Nobel Prize or some such? Now there's a business idea if someone's not already doing it ...

Dan Huppatz

Melbourne

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79. **Rachel Levitsky**

Re: Murfreesboro

Sun 4 Oct 1998

Thomas Bell do you know Short Mountain, the intentional community of the Radical Fairies. Lots of creative folks there.

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80. **A. Jenn Sondheim**

Rimbaud's Voyelles

Sun 4 Oct 1998

(I am so sorry for my rancor and offer my translation of Rimbaud's Voyelles in Tribute to Everyone! Thank you, Jennifer! Now the fun begins (below!))

Rimbaud's (Voyelles) Vowels

Hey, A Black!, E White, I('m) Read! YAY!, U(ni)Verse (Green), Oh so Blue: Hey, vowels, Just one of these Days I'm Gonna speak to your New Words! So what? Hey, A Black Corset, Neat Large and Rotund Nipples Every Day (Sorry, Wrong

Line), Well, just covered with big old Sparkle-Flies! Bombing and lots of Cruel Smells, O You can Imagine and Now

There's Shadowy Gulfs of E, all vapors and something called "tentes" and Lots of Candor Here! Then there's glacial and fiery spears and something else, wait, White Kings yes shaking something called "Ombelles" Without the Capital, I's pretty lipping after and bloody perky Visage! wouldn't You Say I? In anger, or the usual drunken Penitents? And where'd this Extra Line "Come in"?

U(ni)Cycles Divine and terrific Vibrations in Viridian Seas!, this is U! Peaceful animals all around something and peace of Taking Rides that Alchemy impresses everyone on the grand and studious fronts, maybe "Foreheads" wouldn't U think if U could? Grand and Very Serious Sages just for You and they Know all these Words too!

Now this big terrific Clairion Trumpets, full of strange Stridencies Made of O, you know, dOn't you? I'm Jennifer giving you This Terrific Trance- lation! Silences just rush around Worlds, Angels, Avatars, and even Julu Comes in for O Nikuk-O! Heh! O's just the very end of it, Omega's his Name and You'll Never guess his Game, it's the Violet Ray of his I's (way out of Order, _here!_).

And if there were still An other A-Vowel in my Native French, it would go Here, aw, Go on Jennifer, Y not? The pun laps Big Seas of Marble! And How Do I know! I'm Arthur Rimbaud!

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81. **R. Gancie/C.Parcelli**

Re: Rimbaud's Voyelles

Sun 4 Oct 1998

Oh, right your that grant sniffing, academic poet, A. Jenn Rimbaud. Your no Rimbaud, pal. Your talented, but that's all the more reason not to be whining about this little grant hand out or that pop gun prize. Rimbaud was never cute and never compromised. Christ, if you were Rimbaud you would've already abandoned writing for a career in business which legend holds also included a shot at the slave trade. In this day and age, give up writing and buy and sell human beings and you may just be in line for the Dynamite Prize.

A. Jenn Sondheim wrote:

>

> (I am so sorry for my rancor and offer my translation of Rimbaud's

> Voyelles in Tribute to Everyone! Thank you, Jennifer! Now the fun

> begins (below!))

> -----
>
> Rimbaud's (Voyelles) Vowels
>
> Hey, A Black!, E White, I('m) Read! YAY!, U(ni)Verse (Green), Oh so Blue:
> Hey, vowels, Just one of these Days I'm Gonna speak to your New Words!
> So what? Hey, A Black Corset, Neat Large and Rotund Nipples Every Day
> (Sorry, Wrong Line), Well, just covered with big old Sparkle-Flies!
> Bombing and lots of Cruel Smells, O You can Imagine and Now
>
> There's Shadowy Gulfs of E, all vapors and something called "tentes" and
> Lots of Candor Here! Then there's glacial and fiery spears and something
> else, wait, White Kings yes shaking something called "Ombelles" Without
> the Capital, I's pretty lipping after and bloody perky Visage! wouldn't
> You Say I? In anger, or the usual drunken Penitents? And where'd this
> Extra Line "Come in"?
>
> U(ni)Cycles Divine and terrific Vibrations in Viridian Seas!, this is U!
> Peaceful animals all around something and peace of Taking Rides that
> Alchemy impresses everyone on the grand and studious fronts, maybe
> "Foreheads" wouldn't U think if U could? Grand and Very Serious Sages
> just for You and they Know all these Words too!
>
> Now this big terrific Clairion Trumpets, full of strange Stridencies Made
> of O, you know, dOn't you? I'm Jennifer giving you This Terrific Trance-
> lation! Silences just rush around Worlds, Angels, Avatars, and even Julu
> Comes in for O Nikuk-O! Heh! O's just the very end of it, Omega's his Name
> and You'll Never guess his Game, it's the Violet Ray of his I's (way out
> of Order, _here!_).
>
> And if there were still An other A-Vowel in my Native French, it would go
> Here, aw, Go on Jennifer, Y not? The pun laps Big Seas of Marble! And How
> Do I know! I'm Arthur Rimbaud!
>
> _____

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82. **Ralph Wessman**

Re: contests in a world, not a hotel room

Sun 4 Oct 1998

*can you talk about how you opened your contests,
presses, magazines, reading series, grant panels,
to work from people you DIDNT know, to the
BIG world outside the small one?*

Welcome back Eliza.

Its great to be open to contributors - across borders for instance - and not just from within your own backyard.

But its just so costly. With the current exchange rate, ten dollars for a poem becomes seventeen, a money order is another ten ... then theres postage.

It can be inhibiting.

Ralph Wessman / Hobart

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83. **R. Gancie/C.Parcelli**

Re: Judging

Sun 4 Oct 1998

It was a joke, man. I thought Joe was right on, but needs to cut down on his caveats.

But let's play. Poetry has greater "stature" now that it has been removed from the streets and resides in the academy which of course is more respectable. This new respectability, largely a product of the emphasis placed on civic values and the importance of one's own feelings characteristic of the Neo-Georgian School, has encouraged people from all walks of life to "make their little poems" as Rod Jellema is fond of putting it. Ted Turner and Michael Milke(m) write poetry, as does Secretary of Defense Cohen, Jeanne Kirkpatrick and Caspar Weinberger. Former CIA Director William Colby published a collection of short lyrics entitled Swimming Lessons published by Reader's Digest. The late, great king of military psy-ops, Edward Landsdale is said to have attempted an epic poem in the style of Vergil embracing the entire history of Southeast Asia.

When I purchased part of Paul Linebarger's library, the author of Psychological Warfare and one of its major practitioners, I found "little poems" dealing with the quaint domestic conundrums of life among Washington's social set like whether he should sit Sukarno's widow next to Richard Helms at a dinner party. These little literary bon mots, as Michael Dirda of the Washington Post would undoubtedly describe them, were wedged in the pages of books on techniques

for psychological torture, a technique in and of itself that would have intrigued Hannah Arendt.

Whittaker Chambers was a poet as was Harry Truman's handler, Jimmy Byrnes. A document recently released as FOIA #10345, reveals that 38% of the veterans of the Phoenix Program published books of poetry (albeit mostly with obscure vanity presses) within 10 years of termination of service so convincing a technique among the criminally sanctioned has been the Confessional School, the precursor of the New-Georgians. Norman Schwarzkopf writes love sonnets and villanelles, a fact that would have really upset his daddy, a former bagman for the DIA.

There are whole schools of poetry that I'm certain you know nothing about. There is the Los Alamos School, the Richard Dailey Memorial Democratic Machine School, the Pinkerton School, the Madison Avenue School, the Hollywood School, the Manifest Destiny School, the Veterans of Foreign Wars School (a big school; very sentimental), the School of the Americas, the Chicago School, the Navy Seals school; I could go on and on, ad nauseam. But they all have one thing in common; they write like Gerald Stern. Now that's serious influence. That's "STATURE".

So how can you question poetry's current "stature". Bill Cohen can adopt the liberal, do gooder ethos in a poem he's writing from his vacation home on Monday and fly in on Tuesday just in time to have his handlers tell him how to handle a lethal airstrike or police action. Poetry has such incredible "stature" now because it's so flexible. You can say nothing and insist you're doing it in the name of left-wing radicalism, even Marxism. You can establish a white middle class, college educated income between \$27,500 and \$78,000 per annum, I'm-so-full-that-I'm-empty-I-have-to-tell-the-world-about-it profile for poetry then uncritically apply it as a universal standard like "free market democracies", "technological revolutions", "20% return on your investments" and other such fictions. Christ, that fucker Robert Hass did that very thing in his little, kitty litter-ature box in the Book World of today's sad and sorry Washington Post The brutal, colonial history of the Philippines was reduced to that Neo-Georgian sentimental drivel and then praised and supported with whitey's prizes, fellowships and grants; the same blood money that some of my friends here on the list lust after. Read that poor pathetic excuse for a prize-winning poem and you just smell the stench of oppression. "Returning a Borrowed Language" or whatever the anthology is called, my ass. Can't wash all those murders off with that Neo-Georgian technique. Doesn't wash off. Can't even burn it off.

So Mark. That is what I mean by "stature". The power to be part of murderous institutions and at the same time claim to be confronting them. When I defended some elements of the social science community Soakl, Gross & Levitt on

this list, all I got was ignorant rancor which amounted to a blind defense of those same institutions. In that case as it turned out, the stink went right back to Richard Mellon Scaife and other defenders of the money.

I'm reminded of the words of another poet here in Washington. The lapsed Jesuit, misogynist, T.V. pundit John McLaughlin. Big Loud John once said, "Whores? Whores!? We're all whores! But I'm the whore with the T.V. show!!" See, all we lack is the fucking ratings.

Thanks, for the setup Mark. I got a migraine and can't read anyway. As for Amato. I mentioned his name to The Family. I think he knows what I mean. The Jimmy Hoffa School.

Mark DuCharme wrote:

>

> C. Parcelli wrote:

>

> >I resent Mr. Amato's harsh and impolitic remarks. How could poetry have

> >achieved its current stature within the culture at large without

> >compromise?

>

> While I appreciate the need to compromise for the sake of realism or

> politesse, I'm just wondering what kind of "current stature" you think

> poetry has achieved. Hmm, maybe we ought to try less compromise; from

> the point of view of visibility or popularity (which, I'll be the first

> to acknowledge, are not the only or necessarily even the most valid

> yardsticks), poetry doesn't seem to have much stature within the culture

> AT LARGE at all.

>

> & Personally, I didn't feel Joe was being so harsh & impolitic... but

> then again, I can sympathize with his point of view, however much it is

> true in the end that capitulations have to be made...

>

> --Mark DuCharme

>

>

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84. **Joe Amato/Kass Fleisher**

Re: judging

Sun 4 Oct 1998

carlo's got me smiling here!...

actually, e, i can't recall now whether the 'potluck' thing was a contest or a call for poetry... hmmm... but here again, the way such an appeal is situated in the awp chronicle, the effect is pretty much the same (for yours truly, that is)... in fact i'm blanking in part b/c i find such stuff so discouraging...

we've had some good examples here of contests that are entirely on the up & up, as well as contests that serve a particular community well, bringing money into the hands of those who need it... what i was trying to establish was a particular aspect of contests---the way they're deployed in academe, under the "creative writing" rubric---that leaves a lot to be desired... for a spell i too was under their spell---but not any longer... the closest i'll come to submitting anything i write to a contest is the nea grant system...

now i can imagine a contest where favors are par for the course... we've covered this ground here on poetics before---in my soon-to-be-former humanities dept., we have an annual writing contest where students are SUPPOSED to ask instructor/judges for help on their entries... obviously the work of those students who do this year in and year out will become a known quantity in relatively short order... any attempt at blind review is thereby defeated from the start... but this is the way this contest has been proposed and run for many years now...

i'm not saying, btw, that i'm entirely comfortable with this, either... but i AM saying that EVERYONE involved knows how this works, has worked...

not so when you use "national" contests and "national" presses and the like to discriminate between "promising" and "unpromising" writers in a *national* job search for a creative writing professor... this latter is an entirely different affair, and if the contests aren't entirely on the up & up, you're messing with bread & butter issues... and no---i don't think that *everyone* knows how this works---whether we're talking the contest/awards system itself or the way said awards are used by search committees... i suppose, on the one hand, part of being a "professional" is being aware of same... but this doesn't make such apparatus any the more appealing, or necessary...

of course i can imagine the counterargument quite easily---that winning such awards and participating in such contests is key part of one's "professional development"... but then, once again, and as dan h has just indicated, one would have to ask just what sort of "professional community" is thereby encouraged...

which is what brought me out of lurk in the first place---i think the question of corrupt contests, though interesting in some ways, is less significant, finally, than that of the question of judging itself... this latter has been the subject, too, of some discussion here wrt the slam scene... but i'm only keeping with what i know best---how academic creative writers are brought into the fold...

and one more thing (and also discussed here in the past): there are plenty of (imho) shoddy poetry contests and organizations out there... you all know what i'm talking about---the one's that offer, e.g., "anthologies" of winning poetry for the so-called entry fee... we can all talk about the cultural work done by reams of hallmark card verse---this is a legitimate way of discussing such stuff---but really, we all know, too, that the bulk of work submitted into these contests is, well, pretty uninformed...

anyway, tell me: how might you distinguish the so-called "important" contests from these 'populist' operations, anyway?---if not by some appeal to evaluating on the up & up??? (WHATEVER one makes of contests and judging)...

best,

joe

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85. **Ward Tietz**
Robert Lax's address

Sun 4 Oct 1998

As far as I know Robert Lax still lives on the Greek island of Patmos. We performed his Black/White Oratorio last year in Geneva with the assistance of John Beer who was helping Lax prepare his papers for an archive that's been recently established at the Friedsam Library at St. Bonaventure University in N.Y. You might try them for an exact address.

Ward Tietz

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86. **Kent Shaw**
Re: judging

Sun 4 Oct 1998

-----Original Message----- I really can't believe that anyone would call poetry a "small community". And perhaps this is touching a subject completely separate from the fact that grants are biased, and contests looking for "new writers" are tacitly requiring that an MFA and list of journal publications be included. But this idea of a small community is one of the problems itself. So many egos and ambitions only looking up to be accepted into this elite cadre of professional poets and forgetting what the term community means.

I can and will draw a personal example. Here in St. Louis I helped to put together a spoken word CD of entirely unpublished voices. From our one independent bookstore, I was offered a list of the 200 "literary" people from the city,

some of them my own professors, some of them teaching MFA to poets on this disk, some of them people that coordinate poets to come here from out-of-town. None of them showed up. I guess they decided they just didn't have time to come and listen.

But isn't that what community is? Isn't community sometimes sacrificing time to the unknown? By the fact that they are publishing, I can see they have personal ambitions that stretch outside of St. Louis. And that's fine. But I think there are many times when the wish to get into this "small community" makes some poets forget that they need to listen as much as they need to write. Especially because the audience for poetry IS small (compared to the audience for novels or TV), and I'm ultimately one of that small audience that's perhaps going to buy the journal or book they end up publishing.

Kent Shaw.

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87. **KENT JOHNSON**
(Fwd) SAWSJ Information List

Sun 4 Oct 1998

----- Forwarded Message Follows -----

Date: Tue, 29 Sep 1998 00:22:56 -0400 (EDT)
From: J Saws <[REDACTED]>
To: SAWSJ Information List <>
Subject: SAWSJ Information List

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Scholars, Artists, and Writers for Social Justice (SAWSJ)
Information List
September 28, 1998
Web site: www.sage.edu/html/SAWSJ

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Contents:

1. INTRODUCTION: WHAT IS THE SAWSJ INFORMATION LIST?
2. BEVERLY ENTERPRISES'S SUIT AGAINST ROSEMARY TRUMP AND SEIU 585
3. ORGANIZING MEETING FOR SAWSJ IN NEW JERSEY

4. NATIONWIDE ACTIONS TO END CHILD LABOR AND SWEATSHOP ABUSES, OCTOBER 3rd
5. THIRD WORLD NEWSREEL CELEBRATES ITS 30TH ANNIVERSARY; PRESENTS NEW DOCUMENTARY "ANOTHER BROTHER"
6. SENATE PASSES BILL ON NO FUNDING FOR MINORITIES IN COLLEGE!!
7. SYRACUSE WORKERS WIN STRIKE! LETTER FROM ORGANIZER
8. CULTURAL STRATEGY WORKSHOP TO BE HELD AT POOR PEOPLES SUMMIT IN PHILADELPHIA
9. NATIONWIDE CAMPUS EFFORT IN FARMWORKER BOYCOTT
10. SUPPORT MONTHLY REVIEW PRESS

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1. INTRODUCTION: WHAT IS THE SAWSJ INFORMATION LIST?

A number of responses to last week's e-mailing made it clear that we need to more clearly define the purpose of this list and its relation to SAWSJ. The list is run by SAWSJ with the goal of providing a medium for information exchange and discussion among intellectuals, artists, and activists involved in, and in solidarity with the multicultural, international working-class movement. The list's orientation is activist rather than scholarly, in the sense that we want to carry messages that are mainly concerned with possibilities for organizing and action. Most SAWSJ members subscribe to the list, but the majority of the subscribers to this large list are not in SAWSJ, although they clearly share a broad political outlook with SAWSJ. Likewise, the messages that are posted to the list are not officially endorsed by SAWSJ unless this is clearly stated.

For example, the messages, posted in August, that solicited support to the Tom Leedham Legal and Accounting Fund and the TDU's Teamster Rank and File Education and Legal Defense Foundation (TRF) -- the messages that irked Hoffa Jr. and crowd -- were not endorsed by SAWSJ but were for the information of subscribers. The notices posted in support of the Flint GM strikers, or of Kate Bronfenbrenner against Beverly Enterprises, however, were SAWSJ initiatives -- and that was clearly stated.

Our hopes are that we can turn the current list into a vital forum for ideas on how to build the struggle. We, however, have no interest in trying to make it into a simple transmission belt for SAWSJ.

Andor Skotnes

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2. BEVERLY ENTERPRISES'S SUIT AGAINST ROSEMARY TRUMP AND SEIU 585

The last e-mailing to the SAWSJ Information List included a call to e-mail the Speaker of the House in support of Rosemary Trump and SEIU 585 in their fight against the Beverly Enterprises defamation suit (see SAWSJ web site for the details of the suit). Unfortunately, the e-mail address given didn't work for some of us, although it apparently did for others. It seems that the e-mail address given for Gingrich was correct, but may be programmed to receive e-mail selectively. Whatever the case, if you want to send a support message on this issue you can:

- 1) try the e-mail address again;
- 2) access Gingrich's web site at <http://www.house.gov/gingrich/> and send your message via its embedded e-mail function;
- 3) write him at 2428 Rayburn House Office Building, United States House of Representatives, Washington, D.C. 20515; or
- 4) phone his aides at [REDACTED] or [REDACTED].

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3. ORGANIZING MEETING FOR SAWSJ IN NEW JERSEY

ALL NEW JERSEY FRIENDS AND MEMBERS OF SAWSJ ARE INVITED
TO ATTEND THE ORGANIZATIONAL MEETING OF NEW JERSEY
SAWSJ ON FRIDAY, OCT.2, AT 7PM...

Come out to the founding meeting of
NEW JERSEY SAWSJ
October 2, 1998
Friday at 7pm
Labor Education Center, Room 115
Ryders Lane & Clifton Avenue
Cook/Douglass Campus, Rutgers University
New Brunswick, NJ

For more information about NJ/Rutgers SAWSJ write
[REDACTED] or call [REDACTED].

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4. NATIONWIDE ACTIONS TO END CHILD LABOR AND SWEATSHOP ABUSES, OCTOBER 3rd

The National Labor Committee (NLC), the New York based anti-sweatshop organization that uncovered the Kathie Lee child-labor scandal, has announced a new two-year campaign focusing on the world's largest retailer, Wal-Mart. The "People's Right to Know" campaign demands that corporations:

1) disclose to the public in what factories their goods are being produced; 2) open factory doors to truly independent monitoring by local religious and human rights organizations; 3) pay a living wage and respect local and international labor law (including the right to organize).

On October 3rd around the U.S. and Canada, activists, Unions, church groups, and students will hold demonstrations and other actions at Wal-Mart locations demanding that Wal-Mart respect human and worker rights at it's thousands of factories and stores. Over 80% of Wal-Mart clothing is made overseas, far exceeding the industry average of 60%. There will be a large demonstration in New York at the Kathie Lee/ ABC/ Disney studios across from Lincoln Center at 1 o'clock on Saturday October 3rd. Please join the National Labor Committee in this day of protest and consider having your labor organization/ student group/ community association etc. endorse the campaign. Call [REDACTED] for more info.

National Labor Committee
275 7th Ave. 15th Floor
New York, NY 10001
www.nlcnet.org

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5. THIRD WORLD NEWSREEL CELEBRATES ITS 30TH ANNIVERSARY; PRESENTS NEW DOCUMENTARY "ANOTHER BROTHER"

Clarence Fitch was a man of and for his times, an African American who witnessed and took part in the social movements and the history of this country from the turbulent sixties through the present decade. Award-winning filmmaker Tami Gold brings his life to the screen in her new documentary ANOTHER BROTHER. Telling a story fraught with both heroism and tragedy, Gold uses Fitch's life as a jumping-off point to explore a remarkable range of issues -- racism, the Black civil rights movement, the Vietnam War and its aftermath, the scourge of drugs, and finally the AIDS crisis.

ANOTHER BROTHER is being presented by the Museum of Modern Art in celebration of Third World Newsreel's 30th Anniversary on Thursday, October 8, at 6:30 pm and on Friday, October 9th at 3:00 pm in the Roy and Niuta Titus Theater 2, 11 West 53 Street, New York City.

ANOTHER BROTHER is anchored in Fitch's early years growing up in Harlem and Jersey City, his memories of a tight-knit working class family, and his growing awareness of American racism. A wealth of archival footage is combined with period music, a memorable original score, and the recollections of Fitch's family, friends, and Fitch himself. The documentary follows Fitch as he enlists in the Marines and finds himself in Vietnam where he encounters the harsh realities and violence of the war, as well as the enduring racism of the military. Fitch survives only to return to New Jersey angry, alienated, outspokenly anti-war, and with a drug habit.

Deftly moving from the personal to the wider political canvass, and back again, ANOTHER BROTHER both honors its subject and digs deeply into the roots of his struggles. The social upheaval surrounding Fitch, from inner city riots and anti-war demonstrations to Fitch's new-found workplace activism, is pointedly on display in the documentary. Gold however gives this complex legacy a new slant by using her character's individual journey, with its attendant crises, as the prism through which to see his times.

Clarence became a leader among returned veterans, working against military intervention and for peace throughout his life. He fathered a daughter, who as a grown-up young woman provides one of the most poignant voices in ANOTHER BROTHER. But years of heroin use eventually took its toll. Five years after going into rehabilitation and becoming drug-free, Fitch fell ill from pneumonia and was diagnosed with AIDS. ANOTHER BROTHER closes with this last battle in Fitch's life.

ANOTHER BROTHER speaks on many levels to diverse audiences: high school and college students, African American viewers who find in Clarence a role model and an individual whose life illustrates the deep impact of racism, and all Americans who seek to understand the challenging times in which we live.

"Inspiring documentary which recounts the tale of a Black Vietnam War vet who returned home to Jersey City and somehow managed, even though he was battling heroin addiction and AIDS, to become an anti-war activist, high-school mentor and community leader a Reel American hero." Jessica Lustig TIME OUT NEW YORK

"A compelling, must see documentary of the Vietnam War period, Black life, and a social commentary that depicts the richness of a hero who never stopped fighting for his country, community and people." Job Mashariki, Executive Director Black Veterans for Social Justice

"Tremendous! An incredibly powerful film that brings contemporary history to life. ANOTHER BROTHER follows the complex and often difficult life of Clarence Fitch, who despite great adversity was able to retain hope and commit himself to social change. This illuminating film is more than the story of one

man's life, it's a story about the power of redemption." Bill Fletcher, Jr.,
Director of Education, AFL-CIO

ANOTHER BROTHER was made possible with the support of The Aaron Diamond Foundation, PSC-CUNY Research Grant, the Robeson Fund, the Puffin Foundation, Carol Bernstein Ferry and the A.J. Muste Memorial Institute.

6. SENATE PASSES BILL ON NO FUNDING FOR MINORITIES IN COLLEGE!!

A bill will be heard in Congress next week to prohibit affirmative action in admissions for ANY institution of higher education that receives ANY federal funding (Pell grants, loans, etc.).

This would end affirmative action in EVERY COLLEGE AND UNIVERSITY IN THE UNITED STATES!

PLEASE READ AND ACT SOON!

Rep. Frank Riggs (R-CA) Chairman of the House Education Subcommittee on Children, Youth, and Families is planning to offer an ANTI-AFFIRMATIVE ACTION in admissions amendment when the Higher Education Act is voted on the floor NEXT WEEK.

The amendment would prohibit all institutions of higher education from using affirmative action in its' admission decisions. If even one student at the institution receives federal funds (i.e., Pell Grant or Student Loan) they would be violating federal law under this proposal.

Affirmative action would be illegal even if the school believes it is necessary to insure a diverse student body, or to remedy past or present discrimination.

Call members of Congress [REDACTED] and the President [REDACTED]. They need to hear from us the importance of affirmative action.

PASS THIS MESSAGE ON TO EVERYONE YOU KNOW! ALL OF US WILL LOSE IF THIS BILL BECOMES THE LAW OF THE LAND!

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7. SYRACUSE WORKERS WIN STRIKE! LETTER FROM ORGANIZER

Dear Faculty, Graduate & Undergraduate Students, Clericals & Other Supporters,

On behalf of the Union and the members of the Syracuse Chapter of Local 200a, SEIU I want to extend our heartfelt and sincere appreciation for all that you have done to help in our most recent strike. And, I should add, all that you continue to do to aid in assuring that Parking Services workers are not treated as second class citizens by the University.

After taking a couple of days to recoup I have just completed reading, and responding in some cases, to more than 250 e-mail messages that piled up over the course of the strike. It was overwhelming for me to see how much was going on that neither I, or our members had any idea about. The support from Dutch Trade Unionists, the proposed two-day wildcat strike by faculty, the banner making for the game, the networking for letters to the Chancellor, the support from Alumni and so on and so on.

What is clear is that the strike became a rallying point for all of us. It was a unifying process. And while the immediate concern of the strike was the wages and working conditions of the service, maintenance and library workers the struggle has really been one of confronting corporate arrogance that has infected this academic institution like a disease. And that is a struggle that effects us all, directly. On behalf of the Union we are proud to fight with you.

For students this corporate arrogance was manifested in the University's attempt to stifle discussion and debate on a University campus of all places! For faculty it was University's threats to penalize, discriminate against and even fire those who would dare to challenge the authority of the "boss." For the members of Local 200A it was the fact that this corporate giant just refused to acknowledge our issues and our lives. The arrogance of power! The strike did not, as the Chancellor warned, fracture this campus. On the contrary the strike unified this campus in support of building a true "community."

Perhaps what was fractured was the Administration's strangle hold over all of us. That our, and I do mean OUR (as in all of us), strike was successful is an understatement. The fact is that for almost 10 days this campus was unable to operate normally. Whether it was dirty bathrooms or classes being held at the Westcott Community Center, for one week, we controlled, at least in some large measure, what was being taught on the campus. The strike was a real life drama unfolding in front of all of us. It was the struggle of normal people struggling to be heard over the inertia of everyday life which is controlled by corporate interests. And we were heard!

In spite of the University's attempts to "sugar-coat" the settlement that was reached the agreement addressed EVERY ONE of our key issues. The University was forced to respond and to concede something on each one. It was by all measurements a resounding victory.

1. On Subcontracting: The University completely backed off any efforts to change the current restrictions on subcontracting.
2. On Temporary Workers: The University has agreed to very specific language that defines a temporary worker and prohibits them from using temporary workers to fill permanent positions unless it is to fill in for someone on disability or leave of absence.

3. On Stopping the Wage Steps: The University agreed to stop the wage steps this year, add one more step in the second year of the contract and stop them FOREVER in the third. Now everyone will reach the top of his/her labor grade within 8 years. As our members say, "There is light at the end of the tunnel."

4. On Parking Services: Sadly, we did not get the Parking Services workers included in our existing agreement. However, the University agreed to a contract with Parking Services that will expire on the same date as the existing agreement. That means we will fight together again in three years. The Grievance and Arbitration language from the existing agreement is in Place immediately and "just cause" for discipline is also in place immediately. The University has also agreed to the same fringe benefits as in the existing agreement. A schedule for negotiating the rest of the agreement has been set as well. We will need your continued vigilance in this regard.

5. On Protecting Skilled Trades: The University agreed to protect skilled trades and not allow non-skilled workers to do skilled trades work. Further, the University agreed to establish a Labor/Management Committee the purpose of which is to monitor and protect skilled trades.

6. On Pay Equity for the Library: The University agreed to increase the entire Library scale by 6% in the first year. Then increase the top of all grades by 4% in each of the next two years. This will result in an almost %15 increase in the Library Pay Scale. More needs to be done here, but it is a recognition of the problem beyond what they wanted to do.

Probably more than anything, what this strike did was to build our self-respect as a union. We stood up for what was right and said, "We won't take it anymore." Without all of you by our sides there is no question that our success would have been less certain. Now, however, we have built ties that must be maintained and nurtured for future struggles, not just for SEIU, but for students, faculty and the unorganized on campus. We must continue to work together and to build a real community. Thanks again for all your help.

Several ideas are bubbling around to commemorate the strike. One is to put together a booklet with photos and a history of the strike. Anyone with special talents in this regard is encouraged to contact me. The other is a commemorative button. All will be available for those who helped. We'll let you know as these ideas progress.

In Solidarity,

Coert Bonthius, Union Representative

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8. CULTURAL STRATEGY WORKSHOP TO BE HELD AT POOR PEOPLES SUMMIT IN PHILADELPHIA

"What can we do? For the time being, simply show up--with our eyes, ears, hearts, and minds open."--Steve Earle

Hosted by the Kensington Welfare Rights Union (KWRU), a Poor People's Summit will be held in Philadelphia the weekend of October 9-11. Already, over one hundred poor people's organizations from all over the United States have committed themselves to come, as have several dozen "non-poor people's" organizations, such as organizations of social workers and student groups.

There will be at least 40 workshops on a mind-boggling variety of topics pertaining to the struggle to end poverty, including a very important workshop on the strategic use of culture of all kinds. The workshop will give artists and cultural organizers a place to share their experiences and ideas and to establish networking mechanisms for the future.

Could you please let either myself or Danny Alexander ([REDACTED]; [REDACTED]) know: *Your thoughts on what should be included as part of the workshop.
*Can you attend the Summit? Can other artists and/or cultural organizers you know?

While the media continue to promote the myth that the American economy is booming, the 80 million Americans living below the poverty line (which includes most artists, writers, and musicians) have a different story to tell.

A big part of that story is that poor people are organizing themselves, educating themselves, and speaking out very eloquently for themselves. The Poor People's Summit will provide an important opportunity for the rapidly growing number of poor people's organizations to coalesce into a full-fledged movement to end poverty for once and for all.

It's also of the greatest importance to have people from ALL walks of life at the Summit. First of all, even those of us still making a decent living are only one or two paychecks (or tours, or grants) away from poverty ourselves. Of equal importance is the fact that, to be successful, a poor people's movement needs to shake up every level of society. In a nutshell, the Poor People's Summit is for EVERYONE who needs or wants to end poverty in America.

Finally, history has repeatedly shown that the struggles of poor people provoke an intense reaction from writers, artists, and musicians. If we can tap into that reaction in an organized way, everything is possible.

For instance, at the Summit a proposal will be presented to approve a March of the Americas, in which large contingents from Canada, Latin America, and the U.S. would converge on Washington, D.C. in October 1999 for a march on the

UN in New York to continue to press the need of poor people the world over for economic human rights. With broad involvement from the cultural communities of this hemisphere, the March of the Americas can make history and unleash a multitude of possibilities for all of us to make a difference in this world.

I hope to hear from you soon. I look forward to seeing you in Philadelphia and, in the meantime, please disseminate This message as widely as possible. Thank you very much.

Peace-

Lee Ballinger, P.O. Box 341305,
Los Angeles CA 90034 / [REDACTED]
[REDACTED]

KWRU, Box 50678, Philadelphia PA 19132 / [REDACTED] [REDACTED]

Website: <http://www.libertynet.org/kwru>

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9. NATIONWIDE CAMPUS EFFORT IN FARMWORKER BOYCOTT

Action packet available for campus organizers

Campaign for Labor Rights is putting the finishing touches on an extensive organizing packet for use by student activists who want to build a campaign on their campus in support of the Gardenburger and FLAV-R-PAC boycott called by PCUN, the Oregon farmworker union.

To receive a packet, contact Campaign for Labor Rights at <[REDACTED] or [REDACTED]. The Campaign for Labor Rights national coordinator will be on the road until October 6, accompanying a worker from the Han Young factory (in Tijuana, Mexico) on an East Coast speaking tour. Upon his return, the packet will be put in final form and copies will be mailed to all those who have requested it.

The rest of this alert is the cover letter from the packet. _____

Dear campus activist:

Thanks for your interest in the Gardenburger / FLAV-R-PAC boycott! Campaign for Labor Rights is joining with PCUN to build a national campus network for this campaign. We are asking for your help in bringing the boycott to your campus. This action packet is designed to assist your organization in working on this issue and joining with other campus groups in coalition.

This is a winnable struggle. Campus activists are especially well-placed to make a difference. By getting Gardenburger and FLAV-R-PAC food products out of

your dormitory and student union food services, you could exert measurable pressure on NORPAC and the Gardenburger company. A victory in this boycott would give a boost to other farmworker struggles all across the United States. Campus-based activists have an important role in the historic struggle of farmworkers to win justice in this country.

This campaign in support of the Oregon farmworker union PCUN brings together several important issues.

- * Agribusiness in the United States has created "sweatshops without walls" for farmworkers who toil long hours under dangerous conditions, often for sub-minimum wages.
- * Driven by economic necessity, many farmworker families take their children with them to labor in the fields.
- * Heavy use of pesticides in agriculture poses a serious danger to farmworkers and those who live within range of "pesticide drift," as well as to the nation's water supply.
- * U.S. immigration policy makes criminals out of the people who provide the food on our tables.

Farmworkers in Oregon have struggled for years to win justice from NORPAC, the largest farm cooperative west of the Mississippi. For many of us, the word "cooperative" has associations of sharing, but in this case it represents exploitation. NORPAC is a multi-hundred million dollar, vertically integrated business controlling everything from growing and processing to marketing and distribution. It has used its muscle to get its way in the state legislature and to see to it that law enforcement agencies tend to turn a blind eye to violence against PCUN organizers and intimidation of farmworkers.

Not one grower in the entire NORPAC cooperative has signed a contract with the union. The growers refuse to bargain in good faith, preferring to spread disinformation and to engage in union-busting activities. That is why PCUN has called for a boycott of FLAV-R-PAC, the grower's own brand. PCUN also has called for a secondary boycott of Gardenburger. The Gardenburger company continues to use the NORPAC distribution system, even though good alternatives are available. The president of Gardenburger declined opportunities to discuss the issue with PCUN and has made public statements demonstrating a complete lack of sympathy for the plight of farmworkers. Gardenburger's contract with NORPAC provides profits which help the growers weather the FLAV-R-PAC boycott. Gardenburger, in spite of its green image, is no friend of working people.

PCUN (Pineros y Campesinos Unidos del Noroeste; in English: Northwest Treeplanters and Farmworkers United) has done a great job of building support

in Oregon and neighboring states. And word has been getting out to other parts of the country where coop groceries and natural foods restaurants have taken up the boycott. PCUN's support network includes students, labor unions, religious organizations and community activist groups.

Just when the boycott was starting to have an impact, Gardenburger budgeted \$15 million to a national advertising campaign. PCUN and Campaign for Labor Rights can't begin to match the financial resources of large corporations. But we do have something that money can't buy: the commitment of labor rights activists, environmentalists, immigrant rights advocates and other people of conscience.

PLEASE:

- * Get in touch: Contact us at <[REDACTED]> or <[REDACTED]> and let us know if you are interested in working on the Gardenburger / FLAV-R-PAC boycott.
- * Keep us posted: Let us know about your organization's plans and send brief reports on your boycott activities.
- * Stay informed: To receive our email alerts on this boycott and other important sweatshop campaigns, send a message to us at <[REDACTED]>.
- * Use us as a resource: Don't hesitate to contact us if you need more information or if you want to know who else in your community is interested in sweatshop issues.

Finally, we wanted to mention that Campaign for Labor Rights and PCUN may be organizing speaking tours on this issue in the spring. Let us know if you would like a presentation on your campus.

In solidarity,

Trim Bissell, national coordinator

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88. **jesse glass**

Re: Hello to Charles, and a request

Sun 4 Oct 1998

Dear Charles Alexander: It's great to see you on this list! Hope all's well with you. I'm still in Japan...but more of that later on the private line. I'm wondering if you or anybody on the list can tell me the address of Robert Lax. I really like his work and would like to write to him. All best, Jesse Glass.

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

From: Charles Alexander <[REDACTED]>

To: [REDACTED] <[REDACTED]>

Date: Wednesday, September 30, 1998 10:08 AM

Subject: Re: another course request

At 09:58 AM 9/30/98 -0500, you wrote:

Prose is indefensible. But seriously, I think Sidney and Shelley were defending not poetry as a genre, or "verse," but poesie in a larger sense; their defenses (or apologies) apply beyond what we think of as "poetry" today.

as does Aristotle

*on a more recent note, in 1996 Burning Deck published Paul Auster's book, *Why Write?* which collects seven pieces which might be thought of as Auster's "defense."*

charles

*charles alexander :: poet and book artist :: [REDACTED]
chax press :: alexander writing/design/publishing
books by artists' hands :: web sites built with care and vision
http://alexwritdespub.com/chax :: http://alexwritdespub.com*

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89. **Mark DuCharme**

Re: Judging

Sun 4 Oct 1998

C. Parcelli wrote:

I resent Mr. Amato's harsh and impolitic remarks. How could poetry have achieved its current stature within the culture at large without compromise?

While I appreciate the need to compromise for the sake of realism or politesse, I'm just wondering what kind of "current stature" you think poetry has achieved. Hmm, maybe we ought to try less compromise; from the point of view of visibility or popularity (which, I'll be the first to acknowledge, are not the only or necessarily even the most valid yardsticks), poetry doesn't seem to have much stature within the culture AT LARGE at all.

& Personally, I didn't feel Joe was being so harsh & impolitic... but then again, I can sympathize with his point of view, however much it is true in the end that capitulations have to be made...

--Mark DuCharme

Get Your Private, Free Email at <http://www.hotmail.com>

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90. **Sean Casey**
Zorn/Hejinian Collaboration
Sun 4 Oct 1998

Came across a cd in the used bin yesterday, a collaboration between saxophonist/composer John Zorn and poet Lyn Hejinian (and another poet I can't remember). Has anyone heard this? What's it like? Worth 8 bucks?

Sean Casey

--

Sean Casey
Box 722, Brown University
Providence, RI 02912

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91. **henry gould**
Re: Judging
Sun 4 Oct 1998

On Sat, 3 Oct 1998 12:54:11 -0700 Karen Kelley said:

>

>It certainly does, but we also have to remember that the hoops are for those
>who want to pursue that kind of *professional* development, which is different

>for many of us from our *writerly* development.

>

>They seem like two different jobs. Some people pursue one or the other, and
>some pursue both. I think there's a sense that those who pursue the
>professional trappings are somehow less "pure" than those who don't. But what's

>wrong with someone doing the whole national publisher/award/nepotism circuit if

>it suits them? To think that the high-top crowd loses out on something because

>there are all these credentialed professional poets out there seems silly.

>Harvard isn't going to hire someone with a single chapbook to their credit, no

>matter *how* good the chapbook is. Not because Harvard is evil, but because
>it's a business.

What's wrong with someone doing the whole award/nepotism thing? This is a good question. I might try it myself if I could just get my desk organized & if I thought I had the slightest chance in hell. But there's something else, some elusive thing that maybe keeps me from getting my desk so organized. The feeling that the whole "system" is not a conspiracy but a sort of mindless snow job. It's the publishing/awarding/promotional/blurbing/gossiping/ circulating/name-dropping noise that is actually antithetical to what I think of as good writing. It's the commercial/professional/self-serving/ calculating/protection racket aspect that seems to have nothing to do with the sense of literature as a criticism of life from deep within the most refined, delicate, probing, honest, gifted corners of said life. The sense of the imagination as the greatest threat to sanctioned unjust complacencies - and that careerism is the opposite of imaginative independence. So that I approach the "poetry shelf" in the bookstore in a bad and unreceptive mood, and I blame the promoters for this (perhaps unfairly). I fully respect the canniness of artistic talent, its ability to consort with & dominate commercial systems for its own benefit - yet canniness is not the skill I care about in poetry. So maybe I'm playing it safe & hypocritical by demanding unreal standards? I dunno. I repeat Osip Mandelstam's maxim, applicable to any age or society: "there are 2 kinds of literature - official and unofficial. The first is trash; the second, stolen air." With the caveat that there's a lot of trash in the unofficial camp too. Literacy are a mixed blessing. - Henry Gould

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92. **Karen Kelley**

Re: Judging

Sun 4 Oct 1998

Hi Mark,

Maybe it doesn't come across, but I think *Harvard* would be losing out by not having Blake, not Blake losing out not to have Harvard.

I'm not quite sure why people seem to think that academia is the only place for a writer to make money--via grant or tenure. The job of *professional* may be required for money, but the profession needn't be directly related to one's personal writing. In fact, the lowering of standards that seems to be implied in the pursuit of the writerly profession of grant-mongering & ass-kissing can be avoided by pursuing a profession aside from one's writing. There seems to be great resistance to this idea. Is it because people think all they can do is write? If you can survive as a writer, you certainly have intelligence and skills that can be parlayed into living wages. And the amount of money to be made in

academia is not particularly impressive--I don't understand why it seems so tantalizing to so many.

Perhaps it's cynical or naive, but I'm kind of reassured by the fact that Blake, Clare, Leopardi, Dickinson, Niedecker, et al., aren't Harvard-approved. It makes me trust them more. The foregrounding of professionalism will continue as long as universities are businesses, so maybe writers should quit looking at them as employment services for writers.

The point might even be raised that it really shouldn't be writers teaching, but **teachers**--a lot of this discussion has been about writers complaining that they're not getting enough of the academia pie: but who has said they're frustrated because they feel they have something to offer as **teachers**?

Mark Weiss wrote:

Karen--I think your last paragraph is, like the brits say, spot on. But I have some problems with your second. Sure, it's two different jobs, and some are disinclined or less able to perform the "professional" one. Something--a lot--is lost, however, in the foregrounding of that task. Some of the high-top crowd have included, say, Blake, Clare, Leopardi, Dickinson, Niedecker, and, until recently, virtually everyone in Don Allen's anthology (I could tell you what kind of reception my teaching Olson at Columbia got in 1968). Can you imagine Harvard's reaction to Blake's job application? "Self-publishes, small-press only, and a bit eccentric."

*At 12:54 PM 10/3/98 -0700, you wrote:
this matter of making writers dance through such hoops as a primary part of their professional development, as a primary part of how they come to the act of writing and publishing, leaves a helluvalot to be desired...*

*It certainly does, but we also have to remember that the hoops are for those who want to pursue that kind of **professional** development, which is different for many of us from our **writerly** development.*

They seem like two different jobs. Some people pursue one or the other, and some pursue both. I think there's a sense that those who pursue the professional trappings are somehow less "pure" than those who don't. But what's wrong with someone doing the whole national publisher/award/nepotism circuit if it suits them? To think that the high-top crowd loses out on something because there are all these credentialed professional poets out there seems silly. Harvard isn't going to hire someone with a single chapbook to their credit, no

*matter *how* good the chapbook is. Not because Harvard is evil, but because it's a business.*

*And I can't help but wonder with amusement if perhaps one reason there's such a call for those with heavy, specifically national publishing credits isn't because the university's don't know *how* to judge poetry, and figure they'd better go with someone someone else has recognized. The cover your ass factor seems high.*

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93. **henry gould**

trudgling

Sun 4 Oct 1998

addending to previous postings on careerism/professions/integrity & all - there's the bureaucracy factor - most writers are wild injuns - Hemingway (& Carlo Parcelli too) emphasize the heroic/macho aspect of this - Wallace Stevens related it not to character but to the nature of imagination itself - essentially astonishment, delightful surprise, but undeniably Real -

the teenage reader-writer
goes into the novel-poem to avoid
the job or try the hand at
the impossible

the impossible is the cliff

and sad to see at the top of the cliff
(wrong cliff, maybe)
the booths where you fill out the applications
for Approval & Success

- Robert Frost

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94. **Herb Levy**

Re: Zorn/Hejinian Collaboration

Sun 4 Oct 1998

The disc is definitely worth it if you like Zorn's music, it's a very good set of pieces from the mid-, late-1980s. But if you don't like Zorn's music, unless you're a totally obsessed collector of work by Hejinian or Myung Mi Kim, I'd pass on it.

I don't have the disc with me here, so I'm only going on memory, but this is a mid-1980s project called New Traditions in East Asian Bar Bands, a set of three pieces each for a different pair of musicians and narrator. The pairs of musicians are guitarists Bill Frisell/Fred Frith; drummers Joey Baron/Samm Bennett; and keyboard players Anthony Coleman/Wayne Horvitz. The writers involved are Lyn Hejinian, Myung Mi Kim, & Arto Lindsay, their texts are translated into an Asian language: Kim's is translated into Korean, Lindsay's & Hejinian's are in either Chinese or Vietnamese (I don't remember who's is which). The narrator's are not the writers, but are native speakers of the Asian language to which the texts have been translated. The texts in English are provided with the disc, though, as I recall, in very small print, often with difficult to read ink/paper combinations (the packaging is quite elaborate).

When the disc came out (sometime in 1997, I think) I posted something that was probably more detailed about it to the list. You should be able to find this by searching the poetics archives at EPC for mentions of Zorn.

Hope this is helpful.

Bests,

Herb

Came across a cd in the used bin yesterday, a collaboration between saxophonist/composer John Zorn and poet Lyn Hejinian (and another poet I can't remember). Has anyone heard this? What's it like? Worth 8 bucks?

Sean Casey

--

*Sean Casey
Box 722, Brown University
Providence, RI 02912*

Herb Levy



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95. **Tom Beard**
Re: Judging the profession
Sun 4 Oct 1998

> The job of *professional* may be
> required for money, but the profession needn't be directly related to

one's

> personal writing.

I agree with you, Karen, but as a professional in a field pretty much unrelated to writing, I can tell you that it can be a drain. I'd love to spend more time writing and reading, but after 50-60 hours a week pushing pixels, tweaking code and wrestling with management, there's not much energy left to do much more than crash on the sofa in front of South Park.

Also, maybe I'm idealising the writing community, but it would be nice to hang out with some people who have actually heard of "Blake, Clare, Leopardi, Dickinson, Niedecker et al". Though, come to think of it, 90% of the writing community here wouldn't have heard of most of them either...

There's also the question of education: if you spend most of your life learning about torts or aortas or depreciation or cumulonimbus, it doesn't leave much time to learn about caesurae or metonymy or mesostics. It would be lovely to devote one's life to writing and art, but Lagavulin don't grow on trees.

Overall, though, I'm glad that I have a profession and interests outside of writing: they inform and cross-pollinate one another. But we can't all be polymaths, and they can detract from one another as well.

Another barrier might be the attitude of some within the arts community to those who have mainstream careers. We're breadheads, geeks, yuppies, corporate drones or dupes of the military-industrial complex. I once had a brief relationship with a post-grad student. She'd read an essay of mine, and after we'd been going out for a little while, she asked me where I taught. When I said, no, I'm not an academic, I haven't even studied English formally since I was 16, she replied (only half joking) "My God, I'd never have gone out with you if I'd known you were a meteorologist!"

I too have a little more respect for the likes of Stevens, WCW or Holub because they had careers outside of the word business. But it's bloody hard taking yourself seriously as a writer when virtually no-one you work with takes writing seriously. Which makes me all the more grateful for the few of my friends who are writers, and of course for this list. Without it, my work mailbox would have nothing but spam, Clinton jokes, and notes headed "Your website is broke. Fix it."

Can anyone tell that it's a Monday morning?

Tom Beard.

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96. **michael corbin**

Re: Murfreesboro

Sun 4 Oct 1998

Rachel Levitsky wrote:

| *Thomas Bell do you know Short Mountain, the intentional community of the
| Radical Fairies. Lots of creative folks there.*

chez

<http://www.eurofaerie.org/A%20Brief%20History%20of%20the%20Faeries.html>

judg

ing

mc

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97. **Mark Weiss**

Re: Judging

Sun 4 Oct 1998

I've always assumed that writers, as opposed to academics involved in research, find academia appealing because it validates them and because it can be a relatively easy way to make a living--flexible hours, long vacations--and still write. Williams and Stevens, for two, had serious, tough careers and managed to turn out reams of stuff, but not all writers or writerly processes are made that way. The best idea is to marry up or inherit money. I often amuse myself imagining Melville (plug in your favorite writer--Emily Bronte? Mark Twain?) at faculty meetings. .

At 02:15 PM 10/4/98 -0700, you wrote:

>Hi Mark,

>

>Maybe it doesn't come across, but I think *Harvard* would be losing out by not

>having Blake, not Blake losing out not to have Harvard.

>

>I'm not quite sure why people seem to think that academia is the only place for a

>writer to make money--via grant or tenure. The job of *professional* may be

>required for money, but the profession needn't be directly related to one's

>personal writing. In fact, the lowering of standards that seems to be implied in

>the pursuit of the writerly profession of grant-mongering & ass-kissing

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>avoided by pursuing a profession aside from one's writing. There seems to be great

>resistance to this idea. Is it because people think all they can do is write? If

>you can survive as a writer, you certainly have intelligence and skills that can

>be parlayed into living wages. And the amount of money to be made in academia is

>not particularly impressive--I don't understand why it seems so tantalizing to so

>many.

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>Perhaps it's cynical or naive, but I'm kind of reassured by the fact that Blake,

>Clare, Leopardi, Dickinson, Niedecker, et al., aren't Harvard-approved. It makes

>me trust them more. The foregrounding of professionalism will continue as long as

>universities are businesses, so maybe writers should quit looking at them as >employment services for writers.

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>The point might even be raised that it really shouldn't be writers teaching, but

>*teachers*--alot of this discussion has been about writers complaining that

>they're not getting enough of the academia pie: but who has said they're

>frustrated because they feel they have something to offer as *teachers*?

>

>

>Mark Weiss wrote:

>

>> Karen--I think your last paragraph is, like the brits say, spot on. But I

>> have some problems with your second. Sure, it's two different jobs, and

>> some are disinclined or less able to perform the "professional" one.

>> Something--a lot--is lost, however, in the foregrounding of that task. Some

>> of the high-top crowd have included, say, Blake, Clare, Leopardi,

>> Dickinson, Niedecker, and, until recently, virtually everyone in Don

>> Allen's anthology (I could tell you what kind of reception my teaching

>> Olson at Columbia got in 1968). Can you imagine Harvard's reaction to

>> Blake's job application? "Self-publishes, small-press only, and a bit

>> eccentric."

>>

>> At 12:54 PM 10/3/98 -0700, you wrote:
>> >> this matter of making writers dance through such hoops as a
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>> >It certainly does, but we also have to remember that the hoops are for
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>> >some pursue both. I think there's a sense that those who pursue the
>> >professional trappings are somehow less "pure" than those who don't. But
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>> >there are all these credentialed professional poets out there seems silly.
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>> >better go with someone someone else has recognized. The cover your ass
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>> >seems high.
>> >
>> >
>
>

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98. **Mark Weiss**

Re: Judging the profession

Sun 4 Oct 1998

You don't get weather jokes?

At 10:58 AM 10/5/98 +1300, you wrote:

>> The job of *professional* may be

>> required for money, but the profession needn't be directly related to
>one's

>> personal writing.

>

>I agree with you, Karen, but as a professional in a field pretty much
>unrelated to writing, I can tell you that it can be a drain. I'd love to
>spend more time writing and reading, but after 50-60 hours a week pushing
>pixels, tweaking code and wrestling with management, there's not much
>energy left to do much more than crash on the sofa in front of South Park.

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>hang out with some people who have actually _heard_ of "Blake, Clare,
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>the writing community here wouldn't have heard of most of them either...

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>There's also the question of education: if you spend most of your life
>learning about torts or aortas or depreciation or cumulonimbus, it doesn't
>leave much time to learn about caesurae or metonymy or mesostics. It would
>be lovely to devote one's life to writing and art, but Lagavulin don't grow
>on trees.

>

>Overall, though, I'm glad that I have a profession and interests outside of
>writing: they inform and cross-pollinate one another. But we can't all be
>polymaths, and they can detract from one another as well.

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>Another barrier might be the attitude of some within the arts community to
>those who have mainstream careers. We're breadheads, geeks, yuppies,
>corporate drones or dupes of the military-industrial complex. I once had a
>brief relationship with a post-grad student. She'd read an essay of mine,
>and after we'd been going out for a little while, she asked me where I
>taught. When I said, no, I'm not an academic, I haven't even studied
>English formally since I was 16, she replied (only half joking) "My God,
>I'd never have gone out with you if I'd known you were a meteorologist!"

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>because they had careers outside of the word business. But it's bloody hard
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>of my friends who are writers, and of course for this list. Without it, my
>work mailbox would have nothing but spam, Clinton jokes, and notes headed
>"Your website is broke. Fix it."

>

>

> Can anyone tell that it's a Monday morning?

>

> Tom Beard.

>

>

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99. **Edward Fristrom**

Re: Zorn/Hejinian Collaboration

Sun 4 Oct 1998

I'm fond of the Zorn/Hejinian album, but I would neither recommend it to Zorn fans (at least to the fans of Masada and Naked City) nor tell people they should only listen to it if they are interested in Zorn's more obscure album. I think it was an under-rated album. A set of "new traditions" that didn't draw as much attention as Masada. It's elegant, has interesting instrumental arrangements, and is well. . . creepy. Eerie like that earlier piece written for Kronos, "Forbidden Fruit."

At any rate. . . it isn't one of those off-the-cuff recorded-in-an-afternoon with a duck call and a glass of water albums. . . There's a lot of Zorn I regret having ever bought, but this isn't one of them.

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100. **Susan Schultz**

Re: east coast travels

Sun 4 Oct 1998

I'll be at the Laura (Riding) Jackson conference in Ithaca this week, staying at the Hillside Inn (and still wondering where the events are!); then I'll be in NYC on October 10 to join the book party for *_Close Listening: Poetry and the Performed Word_*, edited by Charles Bernstein. The event, as I gather, will be at Double Happiness, 173 Mott Street, just south of Broome, from 4-6 pm. I trust

someone will get me a map... Hope to see some listees in these places, as well as touches of autumn. I'll be the one with the mostest jetlag, I trust.

best, Susan Schultz

U of Hawai'i

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101. **Simon DeDeo**

Reference -- Augustine?

Sun 4 Oct 1998

Hello, all -- just emerging from a period of relative silence after the Summer. I have a backlog of e-mails to backchannel to people on the list, so I hope they'll forgive me this one.

I've come across, somewhere, the "city on the hill", but I'm lacking the direct reference to the original concept; as I remember, the "point" is wrapped up in the idea that the city can be seen from all around. I thought I might have gotten the image from Jorie Graham's work, but I've looked and looked and haven't been able to find it, and, in any case, I'm pretty sure it's not originally hers. I have a feeling that it might be from Augustine's *City of God*. If anybody can provide me with a [any] references, I'd be very grateful.

-- Simon

<http://www.fas.harvard.edu/~sdedeo/localpapers.html>



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102. **Mark Weiss**

Re: Reference -- Augustine?

Sun 4 Oct 1998

Yup, but as used in this country--usually misused--it comes from Winthrop's sermon on the *Arabella* in 1630 before the first wave of Puritans hit the shore (they had sent out a couple of ships in '28 and '29, but the *Arabella* flotilla was the main group--a thousand settlers). Usually referred to as if Winthrop had been saying that the Puritan commonwealth and its capitol, Boston, would be the New Jerusalem, but in fact (as is perfectly and uncontestedly clear in the text) he was issuing a warning: we're gonna be like up on a hill where everybody can see us if we fuck up. The misinterpretation, which goes back at least 150 years, speaks volumes.

At 08:09 PM 10/4/98 -0400, you wrote:

>Hello, all -- just emerging from a period of relative silence after the
>Summer. I have a backlog of e-mails to backchannel to people on the list,
>so I hope they'll forgive me this one.
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>thought I might have gotten the image from Jorie Graham's work, but I've
>looked and looked and haven't been able to find it, and, in any case, I'm
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>from Augustine's *City of God*. If anybody can provide me with a [any]
>references, I'd be very grateful.
>
>-- Simon
>
><http://www.fas.harvard.edu/~sdedeo/localpapers.html>
> [REDACTED]
> [REDACTED]
>
>

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103. **William Slaughter**

Mudlark

Sun 4 Oct 1998

MUDLARK

An Electronic Journal of Poetry & Poetics

Never in and never out of print...

<http://www.unf.edu/mudlark>

New and On View

MUDLARK POSTER NO. 14 (1998)

*_The Saddest Man on Earth_* by Alan Kaufman

Alan Kaufman's most recent book is *WHO ARE WE?* (DAVKA Limited Editions, 1998, ISBN 1-881822-01-X; distributed by SPD, [REDACTED].) His other books include *BEFORE I WAKE* (Cyborg Productions, 1992) and *THE NEW GENERATION: FICTION FOR OUR TIME FROM AMERICA'S WRITING*

PROGRAMS (Anchor/Doubleday, 1987). An anthology and documentation of 'Outsider' poetry from the 1950's to the present day, THE OUTLAW BIBLE OF AMERICAN POETRY, which he has done with S.A. Griffin, is in press. It will be available from Thunder's Mouth in April 1999. Kaufman's poems have been translated into Swedish by Carl Johaan Valgren and have appeared in Sweden in _Bonniers Littera Magasin_ and _Pequod_. His work has also been translated into German and has appeared in SLAM! POETRY, HEFTIGE DICTUNG AUS DEN USA and AM LIT: NEU LITERATUR AUS DEN USA, both of which were published by Druckhaus Galrev (Berlin), and _Chelsea Hotel: A Magazine Of The Arts_ (Frankfurt). He has performed his work in Germany, too, by invitation at Literaturhaus Hamburg, Literaturhaus Frankfurt, and Literaturwerkstatt Berlin, among other places. In the U.S. Kaufman's work has been published in many print anthologies and magazines, including ALOUD: VOICES FROM THE NUYORICAN POETS CAFE (Henry Holt) and COFFEEHOUSE POETRY ANTHOLOGY (Bottom Dog Press); _Witness_, _Tikkun_, and _Long Shot_. On-line his poems and essays can be found in _Salon_, _ZuZu's Petals_, _Poetry Cafe_, et cetera.

William Slaughter, Editor



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104. **michael corbin**

Re: Reference -- Augustine?

Sun 4 Oct 1998

Mark Weiss wrote:

Yup, but as used in this country--usually misused--it comes from Winthrop's sermon on the Arabella in 1630 before the first wave of Puritans hit the shore (they had sent out a couple of ships in '28 and '29, but the Arabella flotilla was the main group--a thousand settlers). Usually referred to as if Winthrop had been saying that the Puritan commonwealth and its capitol, Boston, would be the New Jerusalem, but in fact (as is perfectly and uncontestedly clear in the text) he was issuing a warning: we're gonna be like up on a hill where everybody can see us if we fuck up. The misinterpretation, which goes back at least 150 years, speaks volumes.

Therefore lett us choose life,
that wee, and our Seede,
may live; by obeyeing his
voyce, and cleaveing to him,

for hee is our life, and
our prosperity.

Winthrop's text was Matthew 5:14.

Bradford's _Of Plymouth Plantation_ a contemporaneous text sans pax american mythopoetics is necessary next to Winthrop's "Model of Christian Charity." Although ron reagan's son has produced a pre-death eulogy with 'city on the hill' titling.

mc

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105. **david bromige**
rimbaud & the vowels

Sun 4 Oct 1998

Now hold hard there, Gancieville! A J Sondheim writes "as if". I can't hear his "I'm Arthur Rimbaud" as a self-aggrandizement, but rather as the answer to the question "How do I know?" I take AJS's poetic point to be, that what's outrageous about Rimbaud's "Voyelles" IS just this, that the fr poet is asserting himself as the ground of his k-edge--of the vowels as of, potentially, everything.
David

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106. **Lawrence Upton.**
Re: Robert Lax's address

Mon 5 Oct 1998

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

From: Ward Tietz <[REDACTED]>

Date: 04 October 1998 14:50

Subject: Robert Lax's address

|As far as I know Robert Lax still lives on the Greek island of Patmos. We |performed his Black/White Oratorio last year in Geneva with the assistance |of John Beer who was helping Lax prepare his papers for an archive that's |been recently established at the Friedsam Library at St. Bonaventure |University in N.Y. You might try them for an exact address.

Patmos isn't a big place. I am pretty sure Robert Lax, Patmos, Greece would find him.

L

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107. **dbkk**

San Francisco Spicer celebrations

Mon 5 Oct 1998

Hi everyone, this is Kevin Killian. To launch our books "Poet Be Like God: Jack Spicer and the San Francisco Renaissance," and "The House that Jack Built" (Jack Spicer's collected lectures), Lew Ellingham, Peter Gizzi and I are having a double event in San Francisco. This Tuesday October 6 City Lights Books is having a book party for us (7:00 p.m.) . . . 261 Columbus Avenue at Jack Kerouac Alley.

On Friday November 6 there will be a more elaborate affair in which many who knew and worked with Jack Spicer, and who now find themselves "characters" in our biography, will meet and read one poem apiece by Spicer. This event will be held at Yerba Buena Center for the Arts, 701 Mission Street at Third Street in San Francisco; it's co-sponsored by Yerba Buena Center for the Arts' "In Conversation Series" in conjunction with their forthcoming exhibit "Ecotopia," and by Small Press Traffic, part of its year-long examination of the "New American Poetry" anthology. That's at 7:30, seating extremely limited, call (415) 978-ARTS (Yerba Buena Center Box Office) for more information--or watch this space.

So if you're in town on either of these nights, come on by and give me the secret poetics list handshake . . . Thanks, Kevin K.

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108. **Billy Little**

Re: my brief absence

Mon 5 Oct 1998

If i didn't live on an island without a liquor store, i'd have drunk myself to death after that bp conference in Vancouver last weekend. It's a shame that panel was the only one each of us attended but i think what Frank Davey was trying to say was that he was sorry that all of the recent focus(since bp died, 10 years) has been on the life long poem, the martyrology, which lent itself to study when the radical, the ephemeral, the enactment, were the even more important contributions to the discourse and to us individually holding the door open for us as he did so many doors at once, and tho i love the martyrology , i can't help but sympathize with frank and daphne marlatt tried to tie the martyrology into her own autobiographical work and family history, and fred wah wasn't he saying he was more interested in being bp than anal eyezing him. I was happy to see Ellie there she was looking fine fine as wine. George Bowering, I hope John Cretin has the sense to appoint him to the senate, or lieutenant governor, he should have his own television show, nobody'd listen to Gsowski zzzzzzzzz. I must

confess, the architecture there creeps me out, it was tomblike, and you got beer in a little room that looked like the basement of the police station where they took your picture. It was like all these brains were still playing in the garage forty years later. There were some excellent readings, lillian allen was excellent, she told a story about the jury at the canada council which bp happened to be part of voting not to accept dub poetry for the poetry grants program and bp threatened to go to the newspapers so they changed their wicked ways and opened the door for lillian allen and clifton joseph, dub poets, i almost went home before Genn Lam? the twenty year old 6 foot asian canadian poet, wow, glad i stayed. vagina both lillian allen and genn lam began their performances with the same word vagina. sharon thesen and marja hindmarch agreed it was in reference to bp's book of the body, organ music. Asok Mathur with his wacky poem of Ganesh born? in Calgary being interrogated by the gumshoe was another treat. AnneMarie Harte Baker cybergranny she should have a teevee show of her own i've seen her for years but i never saw the charisma she has in performance, claiming coyote back for the red? indians. the focus group, sort of like a well behaved happening, they were cool, hipsters, kerouac and bp would have dug them, i did. Clint Burnham was as good as ever, where was Lisa Robertson? where was Paul Dutton, or Rafael Barreta-rivera. Jeff Derksen tried on Frank O'Hara and it was good, McCaffery was very good, Judith Copithorne was right the geezers r us, she was the only spontaneous performer who got the audience to make a poem of themselves, Gerry Gilbert, Vancouver's Dante, was in fine form and appropriately the ultimate reader of the night. By and large i'll remember this conference as a shabby affair, you can't call for papers two months before the event, there should have been more of an attempt to get the audience together, some food event or availability, some beverages, some art show or dance, there was little promotion, they were saving the posters to sell for souvenirs, no touch of Karen and Brian de Beck in this affair, no attention or care for the details that Charles Watts might have provided, only Renee Rodin mentioned Charles, dedicating a poem to him, what Frank was saying is more true here, but the martyrology is pretty radical as far as american poetry goes, canadian poetry has had the advantage of the influence and efforts of bp for thirty years it doesn't seem as radical to us, in canada the streets are paved with poetry, there's a poet behind every chainsaw, every twelve guage, bp split the nucleus of lingo, gave those phonemes more independence, graphemes, where was lionel kearns, where was victor coleman, where was bill smith, this conference could have gone on for a week, why was there no video of the proceedings(at least the readings) they didn't expect much they got more than they expected but it still wasn't enough, it felt ghoulish more important in the resume than on the stage, like an academic mining claim, sadly. Margaret Atwood probably didn't even know about it, she might have come. Speaking of great

canadian poets, Joni Mitchell has a new album out, they're not playing it much here yet, anybody in cincinnati hearing it, anybody in atlanta?

billy little

4 song st.

nowhere, b.c. V0R1Z0

Go ahead and say something true

before the big turd eats You

You can say any last thing in Your poem.

-Alice Notley

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109. **Rachel Levitsky**

Re: my brief absence

Mon 5 Oct 1998

Billy,

Is Joni coming to Canada on the current tour? I'm going to Mad. Sq. Garden for the first time since 10th grade to watch her be a speck of light a mile downslope. Also, an article on her in this sunday's nytimes ragazine. Highlights her antifeminism, I think unfairly, and asserts some sort of unmanagable and insecure egotism on her behalf. Poopoo to the writer, she is the genius she says she is.

--R Democracy

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110. **miekal and**

Re: my brief absence

Mon 5 Oct 1998

thnks

billy

for the

unreveiling

of the bp affair

took me

there

inside of it

but seems

to me that

the longpoem

is a typewriter
in the world of computers,
the soundbyte winning
over the epic ear
singing the
chantspeech

& even if martyrology is on
the shelf next A & Cantos
& maximus we have forgotten
how to use them

unless maybe Ted Nelson's
notion of xanadu be the quick fix
longterm

miekal

[hypermedia works by Miekal And, Liaizon Wakest, Lyx Ish & Allegra Fi
Wakest]

-Qazingulaza-

<<http://net22.com/qazingulaza/index.html>>

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111. **Fred Muratori**

Laura (Riding) Jackson Event at Cornell

Mon 5 Oct 1998

*I'll be at the Laura (Riding) Jackson conference in Ithaca this week, staying
at the Hillside Inn (and still wondering where the events are!);
best, Susan Schultz*

U of Hawai'i

To Susan, Louis Stroffolino and other listees attending the Laura (Riding) Jackson symposium at Cornell later this week --

The first event is the exhibition opening and reception on Thursday at 4:45, 2B Kroch Library, an underground architectural wonder which you enter from my very own place of employment, Olin Library, "the one that looks like a giant IBM card." I'm reposting below the draft schedule Charles Bernstein provided to this list a while back; so far I have seen nothing more detailed. If you can find your way to the Library you'll be where you need to be. Hillside Inn is just off campus, but be prepared to walk uphill quite a bit.

Oh, and if you see a thin, fortysomething, harried-looking guy at the Olin Reference Desk behind a nameplate that reads "Fred Muratori," please say hello. If

nothing else, I can tell you where the bathrooms are, as well as suggest places to eat.

-- Fred M.

***** DRAFT PROGRAM***

Laura (Riding) Jackson and the Promise of Language:

A Symposium and Exhibition

(all program events take place in Conference Room, 2B Kroch Library, unless otherwise indicated)

Pre-Symposium Activities: An Introduction to L(R)J (Roger Gilbert and Jennifer Ashton, Department of English, Cornell University (dates and times to be determined, possibly in cooperation with Alan Clark on Thursday, October 8, 1998 at 9:00 a.m.)

Thursday, October 8, 1998

10:45 a.m. Welcoming Remarks: Alan Clark, H. Thomas Hickerson

11:00-12:30 Reading Laura (Riding) Jackson Chair: Jennifer Ashton
Carla Billitteri "Fables of Meaning: History and
Storytelling in Laura Riding's Short Fiction"

Chris Stroffolino "[Prose including the Word
Woman, The Telling, Four Unposted Letters to Catherine,
Contemporaries and Snobs, etc.]

Susan Schultz [L(R)J's fiction]

12:30- 2:00 Lunch break (on your own)

2:00 - 3:30 "Truth Begins where Poetry Ends" Chair: Jerome McGann Olin
106 Steven Meyer "An Ill-Matched Correspondence: Laura (Riding)
Jackson's Gertrude Stein -- Figure of SPEECH, Figure of WRITING, Figure
of POETRY Mark Jacobs "Knowing Everything: An Introduction to Laura (Rid-
ing) Jackson Alan Clark "LRJ: The Telling and Before"

3:30-4:00 Coffee Break Olin 106

Kroch Library Exhibition Gallery 4:00

Introduction to the Exhibition

and Tour: Margaret Nichols 4:30

Welcoming remarks: Sarah

Thomas, Theodore Wilentz 4:45

Opening Reception

6:30 or 7:00 Dinner for L(R)J panels and Board members

Friday, October 9, 1998

9:00 - 10:00 Elizabeth Friedmann "Laura Riding and Laura (Riding)
Jackson: The One Story" (introduced by Joan Wilentz)

10:00-10:30 Coffee break

10:30 - Noon Researching Laura (Riding) Jackson Chair: Lorna Knight
Patrizia Sione: "The Laura (Riding) Jackson and
Schuyler B.
Jackson Papers"
Nick Everett: "The G.S. Fraser - Laura (Riding)
Jackson correspondence"
Amber Vogel: "The Breath of Letters: Poetry and
Poetics in
Laura (Riding) Jackson's Correspondence"

Noon - 1:30 Lunch Break (on your own)

1:30 - 3:00 Panel: That Being Be Well Spoken Chair: William Harmon
Lisa Samuels "Imagining What you Don't Know:
Anarchism is Not Enough"
John Nolan "That Being Be Well Spoken: The Telling and
after" Barrett Watten "Laura Riding's Horizon Shifts"

3:00 - 3:30 Coffee break

3:30 - 4:30 Publishing Laura (Riding) Jackson Chair: Theodore Wilentz
Alfredo di Palchi "How By Chance I Discovered Laura
(Riding)
Jackson"
Dan Mandel [literary agency and the works of L(R)J]
Michael Braziller "Publishing Laura (Riding) Jackson"

4:30 - 5:00 Concluding Remarks: Laura (Riding) Jackson and the
Promise of Language: Speaker: Charles Bernstein

Dinner Break

8:15 p.m Laura (Riding) Jackson and Friends: An Evening of
Readings and Reminiscences"
Host: James Tyler

Including:
Peggy Friedmann [Laura (Riding) Jackson in her own voice - excerpts from
recordings)
Robert Nye [reading]
Richard Foerster, poet and editor, Chelsea
David Lehman [reading]
Jay Ansill [L(R)J to music]

James Tyler on printing L(R)J
Members of the Laura (Riding) Jackson Home Preservation Foundation [video presentation]

Fred Muratori

(██████)

Reference Services Division

Olin * Kroch * Uris Libraries

Cornell University

Ithaca, NY 14853

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

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112. **Fred Muratori**

Laura (Riding) Jackson Event at Cornell - Emendation

Mon 5 Oct 1998

Oops. If I'd read the schedule more closely I would have noticed that there are indeed many things happening before the 4:45 reception. My apologies. -- Fred

Fred Muratori

(██████)

Reference Services Division

Olin * Kroch * Uris Libraries

Cornell University

Ithaca, NY 14853

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

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113. **jesse glass**

Re: another course request

Mon 5 Oct 1998

Dear Charles Alexander:

Gosh, I hope you still remember me. I'm still in Fukuoka, am happily married--with a new addition--Delmore Yoichi--just tured one. I wanted to see if you might be interested in a manuscript of Cid Corman's--he has lots of his own work, of course (New Directions will be coming out with a selected in 2000. (2000! Incredible: I thought we'd all be flying in personal space ships by now)--

but he has one very interesting manuscript--his translations of the Japanese poet Santoka--that's needs the kind of home CHAX Press could provide.

I've also collaborated--with Cid, and other Japanese associates-- on a small collection of translations of the poet Yoichi Kawamura--a personal friend, and an important contemporary poet. Sam Hamil--a friend of Yoichi's--may be interesting in helping out on this one.

Finally--quite a while ago I'd mentioned a project based on the SATOR/AREPO/TENET/OPERA/ROTAS magic square; Song for Arepo. Part of it--but actually only an early--and unfortunately a damaged--part--is in the archives of Grist. This one I'd be interested in asking you to print anyway, even if you wouldn't be interested in it for CHAX. And of course, I have the definitive MAN's WOWS. I still thank you for that wonderful little book that you did so many--too many--years ago.

If none of this interests you, no problem. It's just good to be in touch. I hope all's well with your wife's health, and your own life. Take it easy, Jesse Glass.

Any way, I hope this finds

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

From: Charles Alexander <[REDACTED]>

To: [REDACTED] <[REDACTED]>

Date: Wednesday, September 30, 1998 10:08 AM

Subject: Re: another course request

At 09:58 AM 9/30/98 -0500, you wrote:

Prose is indefensible. But seriously, I think Sidney and Shelley were defending not poetry as a genre, or "verse," but poesie in a larger sense; their defenses (or apologies) apply beyond what we think of as "poetry" today.

as does Aristotle

*on a more recent note, in 1996 Burning Deck published Paul Auster's book, *Why Write?* which collects seven pieces which might be thought of as Auster's "defense."*

charles

*charles alexander :: poet and book artist :: [REDACTED]
chax press :: alexander writing/design/publishing
books by artists' hands :: web sites built with care and vision
<http://alexwritdespub.com/chax> :: <http://alexwritdespub.com>*

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114. **R.Gancie/C.Parcelli**

Re: rimbaud & the vowels

Mon 5 Oct 1998

First, David, this is the Carlo Parcelli equation of the listing. Second, of course you are right as far as interpretation dictates right and wrong but the point I wanted to make was larger. At one moment we're talking about the gains and inevitable losses of the poetry game vis a vis grants, prizes and other such bullshit and the next minute Allan has thrown on his little red riding hood cloak and offered a very well hammered, oft revised, not spontaneous or off the cuff poem as an escape hatch. I was left holding on to a scrap of A.'s lapel and I ran with that. I don't want to critique in detail A.'s offering. Frankly, I liked it. But Jenn/N. was in it and that had to become my hook to keep the argument in line. Otherwise the tangents will wear your ass out. I wrote all that shit on Saturday in my book store which was packed all day. I had worked alone twelve hours on Friday and did another 13 hours alone on Saturday. Close exegesis is not possible under those circumstances. But gross considerations like grants and prizes are. Personally, I don't like people who run and I really don't like it in poets. A. was clearly hiding in his poem and I, having committed my time, felt compelled to draw him out. 'Scuse me now I'm gonna go earn a buck.---Carlo Parcelli David bromige wrote:

>

> Now hold hard there, Gancieville! A J Sondheim writes "as if". I
> can't hear his "I'm Arthur Rimbaud" as a self-aggrandizement, but rather as
> the answer to the question "How do I know?" I take AJS's poetic point to
> be, that what's outrageous about Rimbaud's "Voyelles" IS just this, that
> the fr poet is asserting himself as the ground of his k-edge--of the vowels
> as of, potentially, everything. David

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115. **Jerry McGuire**

Re: judging

Mon 5 Oct 1998

Have been out of the loop(s) lately, trying to steer (forget "run," "manage," etc.) a yearly writing conference with a writer's contest attached. Not only the contest but the whole thing puts me in sick mind of the current discussion. Too many enfeebled folks writing shaky checks to enter their couplets and quatrains and diary notes; to sit in a workshop with a "renowned" writer they've never

heard of without even realizing they're entitled to bring a MS to be discussed; to meet agents who think such things and such people are useful only for supplying a good laugh with their pals; to catch some kind of magical spark that will turn them into Danielle Steele. Etc. By the end of the conference (judged to be a "success") I was ready to weep and moan, if in fact not publically weeping and moaning (but what is this?). And this is a "good" conference, that has a solid group of regular attendees who profess to benefit from the thing every year, who thank me, and profusely, for doing this for/to them. Meanwhile, I feel like judging again and again and again: you--don't waste your money; you--don't waste your time; you--look in your heart and write; you--grow up first; you--get a real job. Who'd be left? Not me.

As to the contest, this year (for the first time) we disallowed submissions from anyone presently employed by or a student at this university. And that helped, at least it helped me with what's left of my conscience. And though I wrung my hands and sweated and cursed to find out that two of the best poets I know hadn't even made the first cut in the poetry contest (yes, I peeked, because I'm the Director, and I could), fate and the weirdnesses of readerly taste and judgment produced an interesting mix of the "known" (V. Shipley) and "unknown" (but very fine, and not at all "conventional"--Stella Brice) in that particular contest. And none of the winners were known to any of the readers before the prizes were awarded.

And yet the whole thing still felt potluckish. (And what that was was a "contest" in which you submitted not your work but just your name, and they'd draw the winners out of a hat [or a pot?] and then select some of your work to publish out of a stipulated number of poems sent. And I thought it was a witty comment on contests generally, and it certainly doesn't hurt anyone or anything: if it winds up publishing someone undeserving, what doesn't? At least they'll be a different bunch of undeservers.) I didn't read all the poetry submissions (or drama or novel or fiction submissions), but I'm sure there were as many good ones chopped out as left in, and I have little confidence that repeating the process would result in any of the winners or runners-up being selected again. Well, maybe this is all just post-conference blues: omne animal triste est post conference.

I've had one book of poems published ("over the transom," as we like to say--I like to think of jumping the transoms in the subway instead of paying), and won a few awards, all "small," (though I was largely grateful for each one). None of them ever involved anyone I knew, either by way of "invitation" or judging. Yet crookedness seems epidemic. As (I think) Eliza McGrand said, there are an awful lot of us, so some good, or at least honest, stuff does happen. The problem is to fend off the nausea while you're doing it, if for some reason you feel a need

to do it. (To write it off as simple careerism misses the point of all those teenagers and old folks who, as they say, submit.)

Anyway, from my point of view, it's a way of supporting small presses--if they'll give me a year's subscription and don't publish their next-door neighbors on a yearly basis, I'll send them fifteen bucks to read my poems. If I enter thirty contests a year, I figure that's a nice piece of change for some people who (thinking as generously as possible) _are_ deserving. And if I hit that lottery once every three or four years, I come close to breaking even. I also occasionally hit the tables at Grand Coushatta casino, in case anyone's wondering.

I'm not sure, though, that any such personal narratives are going to (as I'd hoped when I started) add any kind of helpful context to this conversation. This list always strains along the fault lines in poetry, sometimes strains till it bursts, and to claim that one has had a few barely tolerable experiences with contests, grants, etc., may be so much a signal that one has simply whored himself out to the enemy that the experiences invalidate themselves. This is one problem with having enemies who are in important ways your friends.

Jerry

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116. **David W. Clippinger**
Re: New American Poetry reissue
Mon 5 Oct 1998

From a recent letter from Don Allen, he tells me that California is re-issuing the original Grove edition sometime this year.

All best,
David Clippinger

At 11:38 AM 10/5/98 -0400, you wrote:

>Is there a reissue of Donald Allen's _The New American Poetry_ planned? I
>don't mean the revised version called _The Postmoderns_; I mean the original
>1960 book? I thought I heard of such a thing (perhaps from California).
>Can anybody give me information (release date etc.)? Thanks.

>~~~~~
~~~~~

>David Kellogg Duke University  
>██████ Program in Writing and Rhetoric  
>██████ Durham, NC 27708  
>FAX ██████ <http://www.duke.edu/~kellogg/>  
>  
>

David Clippinger  
Assistant Professor of English  
Penn State University  
100 University Drive  
Monaca, PA 15061  
[REDACTED] (phone)  
[REDACTED] (fax)

+ + + + + + + + + + + + + + + + +

One must not come to feel that he has a thousand threads in his hands,  
He must somehow see the one thing;  
This is the level of art  
There are other levels  
But there is no other level of art  
George Oppen, from "Of Being Numerous"

+ + + + + + + + + + + + + + + + +

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117. **David Kellogg**  
***New American Poetry reissue***  
*Mon 5 Oct 1998*

---

Is there a reissue of Donald Allen's *The New American Poetry* planned? I don't mean the revised version called *The Postmoderns*; I mean the original 1960 book? I thought I heard of such a thing (perhaps from California). Can anybody give me information (release date etc.)? Thanks.

~~~~~

~~~~~ David Kellogg Duke University [REDACTED] Program  
in Writing and Rhetoric [REDACTED] Durham, NC 27708 FAX [REDACTED]  
<http://www.duke.edu/~kellogg/>

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118. **louis stroffolino**  
***WALLACE STEVENS HORROR MOVIE***  
*Mon 5 Oct 1998*

---

I was convelescing, abed and fishing up and down the radio dial  
when, LO, I heard an ad for a horror film (I forget the name, but  
it's NEW; on the market, etc.)---and the announcer's voice said  
IT MUST BE PHYSICAL  
IT MUST GIVE PAIN  
and IT MUST LEAVE A SCAR

---now, I wonder if they were reading newts to a supine fiction  
when they made this up.....  
chris

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119. **r.drake**

### **A. V. TEXT-FEST #2 Invitation**

Mon 5 Oct 1998

---

<http://www.angelfire.com/tx/AVTEXTFEST...>

*Date: Thu, 24 Sep 1998 14:48:48 -0700 (PDT)*  
*From: Carlos Adolfo "Guti rrez" Vidal <[REDACTED]>*  
*Subject: A. V. TEXT-FEST #2 Invitation*

\*\*\*\*\*

*PROXIMAMENTE...*

*A. V. TEXT-FEST #2*  
*tHE hYPERTEXT sTUFF!*  
*Enero de 1999*

+ *poesia visual*  
+ *instalacion*  
+ *hipertexto*  
+ *ensayo*  
+ *audiopoesia*  
+ *video*  
+ *rave*

*Formas en las que puedes participar:*

+ *Con poemas visuales o audiopoemas.*  
+ *Con uno o varios hipertextos, o enviandonos la informacion necesaria para hacer un vinculo desde nuestro website.*  
+ *Con algun ensayo sobre literatura experimental o teoria literaria.*  
+ *Con un videotexto.*  
+ *Distribuyendo esta invitacion.*

*Todos los materiales recibidos pasaran a formar parte del archivo A. V. TEXT-FEST, que sera utilizado en la organizacion de otros festivales y en futuros trabajos de investigacion.*

*Envia tus trabajos a:*

*Alejandro Espinoza Galindo / Bibiana Padilla Maltos  
233 Paulin Avenue  
P. O. Box 7263  
92231 Calexico, CA  
USA*



*Carlos Adolfo Gutierrez Vidal  
Mariano Arista 1443  
Colonia Nueva  
21100 Mexicali, B. C.  
Mexico*



*Fecha limite para la recepcion de trabajos:*

*Noviembre de 1998*



*<http://www.angelfire.com/tx/AVTEXTFEST>*

\*\*\*\*\*

*A. V. TEXT FEST es un ambicioso proyecto de promocion e investigacion de las formas mas vanguardistas de la literatura contemporanea. Fue creado en 1997 como una respuesta a la intensa campa~a de promocion de la ciudad de Mexicali como un polo de desarrollo industrial.*

*Creemos que lo que identifica a una sociedad con respecto a otra no es su modo de produccion, sino aquello que guarda para el futuro. Asi que mientras unos empresarios deciden restaurar edificios historicos y reciclar viejas naves industriales, y mientras las familias de pioneros atesoran fotografias y objetos de uso diario; nosotros hemos preferido recopilar algo que pocas ciudades se han atrevido a tomar en cuenta: teoria literaria reciente y ejemplos de las propuestas de escritura mas novedosas.*



*El proyecto A. V. TEXT-FEST consta de varias etapas:*

- 1.- Una convocatoria anual dirigida a aquellos escritores interesados en donar y exhibir su obra.*
- 2.- Realizacion de un festival en enero de cada a~o a partir de 1998.*
- 3.- Publicacion de una memoria anual.*
- 4.- Configuracion de un archivo que pueda servir para exposiciones itinerantes, eventos especiales y trabajos de investigacion.*
- 5.- Difusion de los materiales a traves de la internet.*
- 6.- Formacion de un publico especializado en la materia debido a la exposicion directa a las obras y a textos teoricos.*
- 7.- Promocion de las nuevas formas y tendencias literarias entre los creadores locales.*
- 8.- Consolidacion del archivo y proyeccion de Mexicali como capital cultural y una plaza de primer nivel para la literatura de vanguardia.*

*En pocas palabras, nuestra meta a largo plazo es cambiar el perfil cultural de la ciudad.*

*El proyecto A. V. TEXT-FEST ha venido operando desde 1997, cuando lanzamos nuestra primera convocatoria. El primer festival se llevo a cabo los dias 21, 22 y 23 de enero de 1998, y los fondos recabados durante la fiesta rave de clausura se donaron a Coesida en apoyo a su programa de compra de medicamentos. Una seleccion de los ensayos recibidos se encuentra disponible en la WWW desde marzo de este a~o.*

\*\*\*\*\*

*Relacion de los participantes en el primer festival:*

*Jake Berry  
Jose Luis Campos  
Juan Antonio Di Bella*

Sheila Dollente  
Alejandro Espinoza Galindo  
Carlos Adolfo Gutierrez Vidal  
Eduardo Kac  
Philadelpho Menezes  
Douglas Nufer  
Bibiana Padilla Maltos  
Harry Polkinhorn  
Producciones la Tierra de la Iguana  
Doug Rice  
Clemente Padin  
Nico Vassilakis  
Don Webb  
Dj Chance  
Dj Yahoo  
Dj GTEK-7  
Dj Itzae  
Dj Tolo

\*\*\*\*\*

*Material que puede consultarse en nuestro archivo en la WWW:*

Jake Berry  
CYGNUS WOUND

Eduardo Kac  
HOLOPOESIA Y MAS ALLA

Philadelpho Menezes  
POESIA INTERSIGNO

Douglas Nufer  
RESPALDA AL MUNDO

Harry Polkinhorn  
POESIA VISUAL EN LATINOAMERICA

Clemente Padin  
¿ LA IDENTIDAD DE LA POESIA EXPERIMENTAL  
¿ LA POESIA EXPERIMENTAL EN AMERICA LATINA

Don Webb  
ACERCA DE LA ESCRITURA



<http://www.angelfire.com/tx/AVTEXTFEST>

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120. **Billy Little**

**Re: Judging**

*Mon 5 Oct 1998*

---

and garry here i thought you were just trying to get a list of the good ones to suck up to.

billy little

4 song st.

nowhere, b.c. V0R1Z0

Go ahead and say something true

before the big turd eats You

You can say any last thing in Your poem.

-Alice Notley

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121. **R.Gancie/C.Parcelli**

**Re: Rimbaud's Voyelles**

*Mon 5 Oct 1998*

---

Billy Little wrote:

>

> takes one to no one

>

> billy little

> 4 song st.

> nowhere, b.c. V0R1Z0

>

> Go ahead and say something true

> before the big turd eats You

> You can say any last thing in Your poem.

>

> -Alice Notley

What, Herr Kindergartner?

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122. **james perez**

***DC area listers***

*Mon 5 Oct 1998*

---

someone brought up the Zorn collaboration, so this isn't too off the poetics subject I suppose...

two free concerts coming up at the library of congress:

Cecil Taylor

February 12th 1999

John Zorn's Masada String Trio

April 9th 1999

I don't know when the "free tickets" will be available for pick up, but I'm sure they'll all go like the A.Braxton tickets earlier this year (missed it and am still a little bitter).

jperez

---

Get Your Private, Free Email at <http://www.hotmail.com>

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123. **Gary Sullivan**

***A nation of nothing but poetry ...***

*Mon 5 Oct 1998*

---

EXTENDED PLAY

"warped by concern"

A nation of nothing but poetry academics.

A nation of nothing but poetry adjuncts.

A nation of nothing but poetry administrators.

A nation of nothing but poetry anthologies.

A nation of nothing but poetry applicants.

A nation of nothing but poetry awards.

A nation of nothing but poetry bibliographers.

A nation of nothing but poetry biographies.

A nation of nothing but poetry blurbs.

A nation of nothing but poetry careers.

A nation of nothing but poetry cartoons.

A nation of nothing but poetry celebrations.

A nation of nothing but poetry clips.

A nation of nothing but poetry conferences.

A nation of nothing but poetry contests.  
A nation of nothing but poetry critics.  
A nation of nothing but poetry deadlines.  
A nation of nothing but poetry discourse.  
A nation of nothing but poetry disbursements.  
A nation of nothing but poetry editors.  
A nation of nothing but poetry educators.  
A nation of nothing but poetry endorsements.  
A nation of nothing but poetry essays.  
A nation of nothing but poetry faculty.  
A nation of nothing but poetry fees.  
A nation of nothing but poetry fellowships.  
A nation of nothing but poetry gossip.  
A nation of nothing but poetry grants.  
A nation of nothing but poetry hatchet jobs.  
A nation of nothing but poetry hustling.  
A nation of nothing but poetry imbroglio.  
A nation of nothing but poetry in-the-schools.  
A nation of nothing but poetry jobs.  
A nation of nothing but poetry jockeying.  
A nation of nothing but poetry judges.  
A nation of nothing but poetry kudos.  
A nation of nothing but poetry lineage.  
A nation of nothing but poetry listserve.  
A nation of nothing but poetry magazines.  
A nation of nothing but poetry mentors.  
A nation of nothing but poetry nationalists.  
A nation of nothing but poetry networks.  
A nation of nothing but poetry non-profits.  
A nation of nothing but poetry pals.  
A nation of nothing but poetry panels.  
A nation of nothing but poetry papers.  
A nation of nothing but poetry pontificating.  
A nation of nothing but poetry professors.  
A nation of nothing but poetry publicity.  
A nation of nothing but poetry publishers.

A nation of nothing but poetry qualifications.  
A nation of nothing but poetry questionnaires.  
A nation of nothing but poetry reputations.  
A nation of nothing but poetry reviews.  
A nation of nothing but poetry slams.  
A nation of nothing but poetry stars.  
A nation of nothing but poetry students.  
A nation of nothing but poetry therapists.  
A nation of nothing but poetry translators.  
A nation of nothing but poetry use value.  
A nation of nothing but poetry vendettas.  
A nation of nothing but poetry wars.  
A nation of nothing but poetry workshops.  
A nation of nothing but poetry x-men.  
A nation of nothing but poetry yeomen.  
A nation of nothing but poetry zealots.

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124. **Pierre Joris**

**Re: San Francisco Spicer celebrations**

Mon 5 Oct 1998

wrote:

*Hi everyone, this is Kevin Killian. To launch our books "Poet Be Like God: Jack Spicer and the San Francisco Renaissance," and "The House that Jack Built" (Jack Spicer's collected lectures), Lew Ellingham, Peter Gizzi and I are having a double event in San Francisco. --*

Kevin -- sorry to have to miss the event! These two books brightened my summer considerably. You -- & others on the list -- may enjoy the addition -- as of this morning -- to the Eric Mottram website: I put up an audiofile (RealAudio) of Mottram reading his "Elegy for Jack Spicer." And slide your cursor over the pix on the EM home&away page. <http://www.albany.edu/mottram>

& my favorite lines from poems read this morning:

Chris Stroffolino (from "Over and Over" in Downtown Brooklyn #7):

"....If there were no sex / before marriage, we'd be married before we're born."

Pierre

=====

Pierre Joris



<http://www.albany.edu/~joris/>

6 Madison Place

Albany NY 12202

tel:

fax:

=====

All that is not gas is grammar

— Wittgenstein

=====

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125. **Elizabeth Treadwell**

**Laura (R) Jackson**

Mon 5 Oct 1998

Dear Susan, if you have time/inclination could you please post a report on the Laura (Riding) Jackson conference.....

thanks

Elizabeth

*Date: Sun, 4 Oct 1998 19:19:51 EDT*

*From: Susan Schultz <>*

*Subject: Re: east coast travels*

*I'll be at the Laura (Riding) Jackson conference in Ithaca this week, staying at the Hillside Inn (and still wondering where the events are!); then I'll be in NYC on October 10 to join the book party for *Close Listening: Poetry and the Performed Word*, edited by Charles Bernstein. The event, as I gather, will be at Double Happiness, 173 Mott Street, just south of Broome, from 4-6 pm. I trust someone will get me a map...*

*Hope to see some listees in these places, as well as touches of autumn.*

*I'll be the one with the mostest jetlag, I trust.*

*best, Susan Schultz*

*U of Hawai'i*

Outlet, a periodical

Double Lucy Books

P.O. Box 9013

Berkeley, California 94709

U.S.A.

<http://users.lanminds.com/~dbblelucy>

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126. **schuchat**

***Romania maybe***

*Mon 5 Oct 1998*

---

I think that Romania has its own rare beauty, and while you could know all of what the "100" "best" "Romanian" "poets" have to offer and thus have a poetically albeit Romanianly full life, not knowing Finnish would leave you bereft of everything that is Finnish and not Romanian.

what was Pound's remark about the tribe? language is one of the things that distinguishes tribes from each other.

I don't think there could have been a Borges in Spanish without Borges' love for late Victorian English. other examples are endless.

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127. **MAYHEW**

***The next ten writing experiments (please shoot me when you want me to stop)***

*Mon 5 Oct 1998*

- 
21. Practice thinking in complete sentences. Do not write these down.
  22. Be a Platonic "name-giver" of the type described in the *\_Cratylus\_*. Work at giving things their exact or "proper" names. Then practice with "misnomers."
  23. See if Wittgenstein was right: try to invent a "private language" for your sensations.
  24. Adopt a variety of social "identities" in your writing (race, ethnicity, class, sexual identity). However, avoid any explicit "identifying" reference in the poem itself (e.g. don't use the word "barrio" in your chicano poems).
  25. Invent a private slang (a la Lester Young); attempt to get as many people as you can to use the words you coin. Don't use these words in your writing; rather, conceive of the invention of this language as an independent poetic activity.
  26. Write "vocalese lyrics" to a recorded jazz solo.
  27. Practice speaking in blank verse as "naturally" as possible.
  28. Create your own avant-garde movement; make sure you officially dissolve the movement after 6 months or a year.
  29. Invent an imaginary city, complete with geography, history, architecture, prominent citizens, etc... Keep a sort of "bible" of all the information you compile. Then write poems set in this city.



30. Write nothing but sestinas and pantoums for a month. Then "cannibilize" them, using the best lines to write other poems.

Jonathan Mayhew

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128. **Poetry Project**

***Re: money for poets***

*Mon 5 Oct 1998*

---

I realize I'm coming to this late, & this isn't really geared to any particular message, but I find it hard to believe that so much passion & angst can be raised about grants, awards, contests, judges, etc. I mean, I don't exactly see a connection between accumulation of money & improved writing among poets who win anything.

Anselm Berrigan

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129. **louis stroffolino**

***Re: money for poets***

*Mon 5 Oct 1998*

---

Hey, Anselm, I may agree with you....  
but do you not see a connection between "improved writing"  
and having MORE TIME to write, and look back over one's writing, etc.?  
just curious.....

c

On Mon, 5 Oct 1998, Poetry Project wrote:

*I realize I'm coming to this late, & this isn't really geared to any particular message, but I find it hard to believe that so much passion & angst can be raised about grants, awards, contests, judges, etc. I mean, I don't exactly see a connection between accumulation of money & improved writing among poets who win anything.*

*Anselm Berrigan*

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130. **james perez**

**html and poetry**

Mon 5 Oct 1998

---

in august(?) the best way of getting poetry on the web was discussed and gifs/ jpegs were brought up...I promised to bring addresses for gif/jpg-crunching programs that would lead to better load times

here's what a friend suggested

www.boxtopsoft.com (mac and pc)

www.sitejazz.com (mac only I think)

haven't used them yet, but both sites offer demo downloads, and I personally have a clear conscience in using demos indefinitely for non-profit (or anti-profit) projects; but if you are going the profit route the products are fairly cheap

and to anyone out there scanning the stuff in, remember to downsample your scans, screens are only 72 dpi (what a fool I am/was)

jperez

---

Get Your Private, Free Email at <http://www.hotmail.com>

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131. **Tom Beard**

**Re: money for poets**

Mon 5 Oct 1998

---

*Hey, Anselm, I may agree with you....  
but do you not see a connection between "improved writing"  
and having MORE TIME to write, and look back over one's writing, etc.?  
just curious.....*

Yes, winning \$100 in a competition is not going to improve one's writing by much, but getting a few grand for a grant, major award or fellowship could let one devote a few months to writing, which should help a little bit.

And some people try to make a living from writing: a friend of mine does so, and even a few dollars here and there make valuable additions to the scraps of royalties, grants and review fees that she gets. I don't think we're talking about "accumulation of money" in this case.

Even for poets with well-paying day jobs, a small award might help them take their writing more seriously (as much due to the recognition as for the dough), perhaps taking a month off to polish up a manuscript.

Tom Beard.

> > I realize I'm coming to this late, & this isn't really geared to any  
> > particular message, but I find it hard to believe that so much passion  
&  
> > angst can be raised about grants, awards, contests, judges, etc. I  
mean,  
> > I don't exactly see a connection between accumulation of money &  
improved  
> > writing among poets who win anything.  
> >  
> > Anselm Berrigan  
> >

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132. **Aldon Nielsen**  
***L.A. reading Reminder***

*Mon 5 Oct 1998*

---

Susan Wheeler (she of \_Smokes\_ and \_Bag 'o' Diamonds\_ and the LIST) reads at  
Loyola Marymount University

7:30 Tuesday 10/6

McIntosh Center in Sullivan Hall

Los Angeles 7900 Loyola Blvd.

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133. **MAYHEW**  
***time bought borrowed or stolen***

*Mon 5 Oct 1998*

---

Is time bought to write better than time stolen or borrowed? I'm all for giving  
grants to poets, even though poets will write with or without them. I admire the  
effort to piece together a living from poetry.

My idea was to become an academic (not in an English dept.) in order to sup-  
port myself as a poet. But I woke up one day to discover that I had become an  
academic instead\* of a poet. So about 10 months ago, about the same time I  
joined the list, I redefined myself as a poet. I will still write literary criticism in  
my "field" (and not in a perfunctory way) but I have reverted back to my origi-  
nal plan. In fact this was a new year's resolution. I have still not "come out of  
the closet" about this to everyone I know; perhaps that is for 1999.

Some people believe that "Beauty is a rare thing / so few drink at its fountain."  
According to this line of thinking you might have whole centuries in certain  
countries where no good poetry is written. The alternative is the idea that

beauty is not at all rare. The best 100 Romanian poets contain all of poetry, so that someone knowing only Romanian (or Finnish) could have a perfectly full life (poetically speaking) without knowing any other languages or relying on translations. This was Borges' idea, and I believe it (or find it comforting) on some level. So who votes for "rare beauty" and who votes for Romania?

My best to all of you,

Jonathan

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134. **Matt Kirschenbaum**

***Re: html and poetry***

*Mon 5 Oct 1998*

It's true that most of the monitors out there today won't give you anything more than 72 dpi, but like everything else in the computer industry screen resolutions will improve in time. And, depending on the subject matter and your purposes, there may be archival value to scanning the poetry at a much higher resolution, say 300 dpi. (This is a common, indeed low-end, benchmark in the digital library community.) You can always throw away information once you have it, but it'd be a shame for the only record of someone's work to be a low-res. digital facsimile. It all depends on your needs.

Not to nit-pick James's advice, just to offer another set of considerations.

Also, it occurs to me that maybe a useful project/service for the EPC would be to draw up a set of guidelines/recommendations for this sort of thing? Matt

*in august(?) the best way of getting poetry on the web was discussed and  
gifs/jpegs were brought up...I promised to bring addresses for  
gif/jpg-crunching programs that would lead to better load times*

*here's what a friend suggested*

*www.boxtopsoft.com (mac and pc)  
www.sitejazz.com (mac only I think)*

*haven't used them yet, but both sites offer demo downloads, and I  
personally have a clear conscience in using demos indefinitely for  
non-profit (or anti-profit) projects; but if you are going the profit  
route the products are fairly cheap*

*and to anyone out there scanning the stuff in, remember to downsample  
your scans, screens are only 72 dpi (what a fool I am/was)*

*jperez*

---

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135. **Dorothy Trujillo**  
**Re: San Francisco Spicer celebrations**  
*Mon 5 Oct 1998*

---

Hey Kevin:

Hope you and Peter and everyone has a great time at the launch--I've been following the reviews of both books! Peter Culley and I were hoping for more information on Friday's 'more elaborate affair', such as---who in particular is reading what one poem of Spicer's each, or has it not yet been worked out? Not that either of us would be able to actually get DOWN there or anything --- just being snoopy.

XXXDorothy Trujillo Lusk

<[REDACTED]>

At 09:36 PM 10/4/98 -0700, you wrote:

>Hi everyone, this is Kevin Killian. To launch our books "Poet Be Like God:  
>Jack Spicer and the San Francisco Renaissance," and "The House that Jack  
>Built" (Jack Spicer's collected lectures), Lew Ellingham, Peter Gizzi and I  
>are having a double event in San Francisco. This Tuesday October 6 City  
>Lights Books is having a book party for us (7:00 p.m.) . . . 261 Columbus  
>Avenue at Jack Kerouac Alley.  
>

>On Friday November 6 there will be a more elaborate affair in which many  
>who knew and worked with Jack Spicer, and who now find themselves  
>"characters" in our biography, will meet and read one poem apiece by  
>Spicer. This event will be held at Yerba Buena Center for the Arts, 701  
>Mission Street at Third Street in San Francisco; it's co-sponsored by Yerba  
>Buena Center for the Arts' "In Conversation Series" in conjunction with  
>their forthcoming exhibit "Ecotopia," and by Small Press Traffic, part of  
>its year-long examination of the "New American Poetry" anthology. That's  
>at 7:30, seating extremely limited, call (415) 978-ARTS (Yerba Buena Center  
>Box Office) for more information--or watch this space.  
>

>So if you're in town on either of these nights, come on by and give me the  
>secret poetics list handshake . . . Thanks, Kevin K.

>  
>

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136. **Laura E. Wright**

***Re: judging time bought borrowed or stolen***

*Mon 5 Oct 1998*

---

MAYHEW wrote:

*Is time bought to write better than time stolen or borrowed? I'm all for giving grants to poets, even though poets will write with or without them. I admire the effort to piece together a living from poetry.*

*Some people believe that "Beauty is a rare thing / so few drink at its fountain." According to this line of thinking you might have whole centuries in certain countries where no good poetry is written. The alternative is the idea that beauty is not at all rare. The best 100 Romanian poets contain all of poetry, so that someone knowing only Romanian (or Finnish) could have a perfectly full life (poetically speaking) without knowing any other languages or relying on translations. This was Borges' idea, and I believe it (or find it comforting) on some level. So who votes for "rare beauty" and who votes for Romania?*

1) I vote for Romania. But that's not to discount the copious quantities of un-great work in all media in all times.

2) The whole contest issue (I'm catching up on e-mails) is difficult. One one hand, why condemn a judge who asks a friend or student whose work they like to enter? And certainly, I can't condemn a student whose teacher or former teacher likes his/her work. On the other hand, what a waste indeed to enter a pre-determined contest. I believe it is the entrant's right and responsibility to have some idea what kind of contest it is before sending in money and work. And it's the judges' responsibility to do his/her job and read everything, not just what they're predisposed to.

I came to the poetry world from the music world, which still seems much worse to me. Contests -- and auditions -- are much more expensive (added costs such as accompanist, clothes, transportation, the instrument itself, time to practice) and rarely anonymous. In addition, your neighbors hate you. What a joy to be able to write at 3 AM.

What we \_really\_ need is patrons. Wealthy, open-minded ones, and plenty to go around.

And some substitute for sleep.

Still humming,

Laura W.

--

Laura Wright

Library Assistant

Allen Ginsberg Library, The Naropa Institute

2130 Arapahoe Ave

Boulder, CO 80302



\* \* \* \* \*

"All music is music..." -- Ted Berrigan

\* \* \* \* \*

"It is very much like it" -- Gertrude Stein

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137. **Susan Schultz**

***Re: Laura (R) Jackson***

*Mon 5 Oct 1998*

---

Elizabeth--I'll do my best to send a Riding Jackson report, though there will be some delay (for travel!).

Susan S.

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138. **David Baratier**

***better than html & poetry***

*Mon 5 Oct 1998*

---

This is a real good deal perhaps someone here can use it. I know of one ISP that is offering free monthly internet access however they require a one time fee of their software(\$99) and a one time fee for set-up(\$20). After that it's 100% free unlimited access. They currently have 1,000 cities on-line with over 300 pop sites. Check to see if your city is listed on their web site <http://www.freewwwweb-access.com/freeweb.cgi?=1469-4>.

Be well

David Baratier

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139. **BETSY ANDREWS**

***Re: Kyle's didactics / Rachel's energy***

*Mon 5 Oct 1998*

---

I'm arriving late into this conversation, but having known Rachel's writing pre-Naropa, I have to second the fact that Rachel's poetics weren't purchased in Colorado. Look, Rachel has a mind. She can think for herself. She's really creative.

I'm sure the same can be said about anyone on this list, although perhaps not always quite as enthusiastically.

I'm very enthusiastic about Rachel's poetics. I'm also very enthusiastic about Rachel's performance which, yes, is full of energy, which--in my book--is a big compliment.

Did anyone ever consider that rolled eyeballs are a response to a lackluster performance?

Does ANYONE really want to be pigeonholed?

On that note, I don't agree with Rachel that her work is, in fact, totally didactic. It moves me. It's not totally anything, thank goodness. Isn't anything that is totalizing totally frightening?

Why would anyone apologize for their own didacticism, or their own anything, for that matter?

Wouldn't it be refreshing to just read the work as best we can and let the audience think and groove for themselves?

May all the world's rhetorical questions cut like icebreakers through so much poetic rhetoric,  
betsy

-----

> From: Laura E. Wright <[REDACTED]>

> To: [REDACTED]

> Subject: Re: Kyle's didactics / Rachel's energy

> Date: Wednesday, September 30, 1998 1:03 PM

>

> Jordan Davis wrote:

>

> > Also, with all this talk about didacticism and Kyle's enjoyable stance

> > Rachel's wild funny thoughtful reading seems to have been set aside --  
do

> > writers come out of schools? Rachel seems recognizably \_of\_ Naropa, in  
that



> > she's much more interested in accumulating energy than in dispelling it  
with  
> > asides and remarks, but there's critical thought along with the joy --  
is  
> > this all hooey I'm saying? maybe, anyway, looking forward to further  
> > readings and writings from Kyle and Rachel -- Jordan  
>  
> Still here at Naropa, I have to say that Rachel's work is very different  
from  
> most of what goes on here. Rachel arrived at Naropa with her  
> wild-funny-thoughtfulness and took it with her when she left. Would that  
there  
> were a little more of it still around. But I'll take advice from her any  
day.  
>  
> Re. this idea of schools, I think a good school would be one that didn't  
produce  
> writers identifiable with that particular school. Otherwise, it's more  
like a  
> machine.  
>  
> Cranking out Naropa poetry,  
> Laura W.  
>  
> --  
> Laura Wright  
> Library Assistant  
> Allen Ginsberg Library, The Naropa Institute  
> 2130 Arapahoe Ave  
> Boulder, CO 80302  
>   
> \* \* \* \* \*  
> "All music is music..." -- Ted Berrigan  
> \* \* \* \* \*  
> "It is very much like it" -- Gertrude Stein

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140. **Hugh Steinberg**

**Re: New American Poetry reissue**

Tue 6 Oct 1998

---

I believe California will be putting it out this summer (June?). Small Press Traffic is planning a slew of events to commemorate the re-issue.

Hugh Steinberg

David Kellogg writes:

*Is there a reissue of Donald Allen's \_The New American Poetry\_ planned? I don't mean the revised version called \_The Postmoderns\_; I mean the original 1960 book? I thought I heard of such a thing (perhaps from California). Can anybody give me information (release date etc.)? Thanks.*

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141. **Hugh Steinberg**

**Re: money for poets**

Tue 6 Oct 1998

---

Not to sound immodest, but being in the second year of a Stegner fellowship, I'd like to weigh in here.

The chief benefits have been: 1. Enabling me to move to the Bay area. 2. Allowing me the time to volunteer with Small Press Traffic and do some decent work for them. 3. Allowing me the opportunity to live on a part time job in one of the more expensive parts of the country. 4. Access to a nice fat university library and plenty of time to read. 5. A foothold back into the academic world (especially being allowed to teach college classes and middle school students, especially being able to sit in on some pretty interesting classes and not have to pay for them). 6. Time to write. Time to write. Time to write.

Considering I was working as an office temp and a proofreader for an accounting firm reading audit reports 40 hours a week prior to getting this fellowship, I'm more than grateful for all the opportunities it's given me.

Granted, I was able to do most of those things I listed as benefits while I lived in Chicago and had a day job. But believe me, things are a lot easier with a fellowship than without one. There should be more of them.

The reason people claw over grants and awards isn't because of a desire to accumulate money, they just want to accumulate time.

Hugh Steinberg

*Hey, Anselm, I may agree with you....  
but do you not see a connection between "improved writing"  
and having MORE TIME to write, and look back over one's writing, etc.?*

*just curious.....*

*Yes, winning \$100 in a competition is not going to improve one's writing by much, but getting a few grand for a grant, major award or fellowship could let one devote a few months to writing, which should help a little bit.*

*And some people try to make a living from writing: a friend of mine does so, and even a few dollars here and there make valuable additions to the scraps of royalties, grants and review fees that she gets. I don't think we're talking about "accumulation of money" in this case.*

*Even for poets with well-paying day jobs, a small award might help them take their writing more seriously (as much due to the recognition as for the dough), perhaps taking a month off to polish up a manuscript.*

*Tom Beard.*

*I realize I'm coming to this late, & this isn't really geared to any particular message, but I find it hard to believe that so much passion & angst can be raised about grants, awards, contests, judges, etc. I mean, I don't exactly see a connection between accumulation of money & improved writing among poets who win anything.*

*Anselm Berrigan*

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## 142. **Mark DuCharme**

### **Re: Judging**

*Tue 6 Oct 1998*

Carlo,

Sorry I didn't get the joke the first time, but you must admit you're pretty deadpan. This one's even better-- & I appreciate the political ire.

Take care,

Mark DuCharme

>It was a joke, man. I thought Joe was right on, but needs to cut down on

>his caveats.

>

>But let's play. Poetry has greater "stature" now that it has been  
>removed from the streets and resides in the academy which of course is  
>more respectable. This new respectability, largely a product of the  
>emphasis placed on civic values and the importance of one's own  
feelings  
>characteristic of the Neo-Georgian School, has encouraged people from  
>all walks of life to "make their little poems" as Rod Jellema is fond  
of  
>putting it. Ted Turner and Michael Milke(m) write poetry, as does  
>Secretary of Defense Cohen, Jeanne Kirkpatrick and Caspar Weinberger.  
>Former CIA Director William Colby published a collection of short  
lyrics  
>entitled Swimming Lessons published by Reader's Digest. The late, great  
>king of military psy-ops, Edward Landsdale is said to have attempted an  
>epic poem in the style of Vergil embracing the entire history of  
>Southeast Asia.  
>  
>When I purchased part of Paul Linebarger's library, the author of  
>Psychological Warfare and one of its major practitioners, I found  
>"little poems" dealing with the quaint domestic conundrums of life  
among  
>Washington's social set like whether he should sit Sukarno's widow next  
>to Richard Helms at a dinner party. These little literary bon mots, as  
>Michael Dirda of the Washington Post would undoubtedly describe them,  
>were wedged in the pages of books on techniques for psychological  
>torture, a technique in and of itself that would have intrigued Hannah  
>Arendt.  
>  
>Whittaker Chambers was a poet as was Harry Truman's handler, Jimmy  
>Byrnes. A document recently released as FOIA #10345, reveals that 38%  
of  
>the veterans of the Phoenix Program published books of poetry (albeit  
>mostly with obscure vanity presses) within 10 years of termination of  
>service so convincing a technique among the criminally sanctioned has  
>been the Confessional School, the precursor of the New-Georgians.  
Norman  
>Schwarzkopf writes love sonnets and villanelles, a fact that would have  
>really upset his daddy, a former bagman for the DIA.  
>  
>There are whole schools of poetry that I'm certain you know nothing  
>about. There is the Los Alamos School, the Richard Dailey Memorial  
>Democratic Machine School, the Pinkerton School, the Madison Avenue

>School, the Hollywood School, the Manifest Destiny School, the Veterans  
>of Foreign Wars School (a big school; very sentimental), the School of  
>the Americas, the Chicago School, the Navy Seals school; I could go on  
>and on, ad nauseam. But they all have one thing in common; they write  
>like Gerald Stern. Now that's serious influence. That's "STATURE".

>

>So how can you question poetry's current "stature". Bill Cohen can  
adopt

>the liberal, do gooder ethos in a poem he's writing from his vacation  
>home on Monday and fly in on Tuesday just in time to have his handlers  
>tell him how to handle a lethal airstrike or police action. Poetry has  
>such incredible "stature" now because it's so flexible. You can say  
>nothing and insist you're doing it in the name of left-wing radicalism,  
>even Marxism. You can establish a white middle class, college educated  
>income between \$27,500 and \$78,000 per annum,

>I'm-so-full-that-I'm-empty-I-have-to-tell-the-world-about-it profile  
for

>poetry then uncritically apply it as a universal standard like "free  
>market democracies", "technological revolutions", "20% return on your  
>investments" and other such fictions. Christ, that fucker Robert Hass  
>did that very thing in his little, kitty litterature box in the Book  
>World of today's sad and sorry Washington Post The brutal, colonial  
>history of the Philippines was reduced to that Neo-Georgian sentimental  
>drivel and then praised and supported with whitey's prizes, fellowships  
>and grants; the same blood money that some of my friends here on the  
>list lust after. Read that poor pathetic excuse for a prize-winning  
poem

>and you just smell the stench of oppression. "Returning a Borrowed  
>Language" or whatever the anthology is called, my ass. Can't wash all  
>those murders off with that Neo-Georgian technique. Doesn't wash of.  
>Can't even burn it off.

>

>So Mark. That is what I mean by "stature". The power to be part of  
>murderous institutions and at the same time claim to be confronting  
>them. When I defended some elements of the social science community  
>Soakl, Gross & Levitt on this list, all I got was ignorant rancor which  
>amounted to a blind defense of those same institutions. In that case as  
>it turned out, the stink went right back to Richard Mellon Scaife and  
>other defenders of the money.

>

>I'm reminded of the words of another poet here in Washington. The  
lapsed

>Jesuit, misogynist, T.V. pundit John McLaughlin. Big Loud John once  
>said, "Whores? Whores!? We're all whores! But I'm the whore with the  
>T.V. show!!" See, all we lack is the fucking ratings.  
>  
>Thanks, for the setup Mark. I got a migraine and can't read anyway.  
>As for Amato. I mentioned his name to The Family. I think he knows what  
>I mean. The Jimmy Hoffa School.  
>Mark DuCharme wrote:  
>>  
>> C. Parcelli wrote:  
>>  
>> >I resent Mr. Amato's harsh and impolitic remarks. How could poetry  
have  
>> >achieved its current stature within the culture at large without  
>> >compromise?  
>>  
>> While I appreciate the need to compromise for the sake of realism or  
>> politesse, I'm just wondering what kind of "current stature" you  
think  
>> poetry has achieved. Hmm, maybe we ought to try \_less\_ compromise;  
from  
>> the point of view of visibility or popularity (which, I'll be the  
first  
>> to acknowledge, are not the only or necessarily even the most valid  
>> yardsticks), poetry doesn't seem to have much stature within the  
culture  
>> AT LARGE at all.  
>>  
>> & Personally, I didn't feel Joe was being so harsh & impolitic... but  
>> then again, I can sympathize with his point of view, however much it  
is  
>> true in the end that capitulations have to be made...  
>>  
>> --Mark DuCharme  
>>  
>> \_\_\_\_\_  
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>

---

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143. **A. Jenn Sondheim**

**Reports**

*Tue 6 Oct 1998*

---

Report

Cisco Systems advertises the worldwide economy, stating that every fourth person on the Web is buying something right now; Cisco Systems has a stake in those numbers signing up every second. IBM has a stake in a shrinking world with technological solutions for everyone representing national characteristics easily recognizable as other. Wired talks about the world coming together presumably with good old boy American know-how and expertise. Pipelines are beginning to flow with promises of the Next Big Thing which turned out not to be push technology - so it wasn't quite time to throw away your browser. Anger builds even among those who are franchised, watching from the plateglass window. Net art engorges on itself; the politics of talk replaces the talk of politics. Caress the wires with bigger seductions than old-fashioned pyramid schemes or other blunders; spam has already caught on, delivering more and more personal messages tailored to our vulnerabilities. Hacking has become both commonplace and preposterous as political; while the altered symbol or webpage makes big news, nothing happens except some league scores points for itself on IRC. Starvation and homelessness are hardly virtual, and what really goes down those pipelines are encrypted orders for nuclear fuel wallowing around the marshes of the old USSR - don't doubt it for a second. The reordering of the world has already begun, and won't be stopped by hackers or cultural works carving out territories of speech, manifesto, and protest. Better pack your bags, and I have just the website for you - order your luggage now. - Jennifer

---

Report on Not Taking a Weatherman

It doesn't take much to see the biochemical and nuclear demise of the world as we know it; the crust will survive, some lifeforms. The human cultural process might be nearing its end, strangled by those very wires supposed to bring us all together. Virtual ghosts rise in the nodes; routers are concerned with passing emissions that don't quite fit the definition of packet. Sometimes the wires themselves end up coated with ectoplasm, remnants of beings not-quite-us traversing the skein. I'd say pull out, but the increasingly fine mesh or raster ensures that pullout's impossible; even our local outer space isn't immune from ranked orders skittering back and forth, taking ghostly emanations with them. Oddly-shaped noctiluminescent clouds fill the sky; lavender-orange lightnings dance with the usual strokes. The stars are certain to keep their counts with everyone watching with wide-field telescropy. You have to be a sensitive to hear the murmurs in the air, subterranean sounds emitted by a very dangerous

future far too close at hand. It's not only the viruses, the small bombs, the land-mines, the worthless currency - it's not even the principles of the \_thing\_ which begins to darken ontology itself. It's what's always surrounded us, what's always been invisible - it's the plague of avatars, seminal disturbances - you can't quite figure them into the equations, can you. It's not what the hacker did; it's what the hacker didn't mean to do, and it's what the gun thought and the bomb pondered. And it's not the hacker, nor the man with the trigger; it's the vapors in the air, it's what the animals do, what the plants are thinking of doing. When we are loose, we are very very loose, and when we are bad, we are bad in deed. - from Julu, buried beneath the ground

---

### Many Reports

Multiculturalism's a lie; you can't reconstruct yesterday even in your own country. Giving you a spectrum of cultures and histories is just that - more theories, words, commodities, tourisms, "appreciations." I DON'T WANT TO BE APPRECIATED - I want to be seen as other, to be incomprehensible, just like you are to yourself, like you should be. All translation is a lie, mistranslation; the only thing we understand together is the movement of missiles from one country to another, either by land, or by air - armed - on fire - coming on fast. There's no escape; nobody wants to admit to radical incomprehension; more than ever, the world's supposed to be one big book, admittedly of many languages, but the smile of Manunkind behind them all. I, Daishin Nikuko, refuse to be part of all of this; I'll go down with the rest of you - my physiology's the same, but not much else. You won't even understand my final words, even if you could speak the language. There's no language big enough for any of us. I look at you and see: strangers. I look at myself and see: strangers. I'm the last honest person - and you won't understand that either - I'm the only one who knows that the world's expanding, not contracting - making way for the Big Deal that will kill us all. - Daishin Nikuko

---

### Report from Appearance

It's clear that universal psychosis is setting in, in both the metaphoric and literal senses; I can no longer perceive the difference between myself and my avatars, let loose on my unsuspecting miniature world. Do not, for an instant, doubt that this is yours as well; that we are all losing Soul and Substance day by day, hour by hour, second by second. Fantasms begin to rule everywhere, to speak where others have spoken before - to speak as if others had no voice, no memory, no history. They're differentiated from the rest of us by ectoplasmic secretions, by states of continual arousal, by shadows blurred by penumbras of indefinite extent. They are fed by acid rain, noise splattered across satellite



dishes, stratospheric gouges permitting deadly rays to reach the surface of the planet. I am real and they are more real than I am. "I am" is a front for them. And they might ask me to say that if it were psychosis, I would not be allowed to speak, and if it were psychosis, there would not be these \_true-scientific\_ and \_exacting-logical\_ processes, observable by everyone: these atmospheric flows bringing contagion of cold money and soft flesh, suppurations and information wars, harsh words made from harsher constitutions. For acids shall not erase them, nor magnetic fields dissolve their innate beings, as we have known from certain experiment. We are spent-nuclear; "we are a poor troupe, hardly suitable for your entertainment, and we dance from, not to, our graves. La la la la la." Need I add that I'm forced to speak like this, because of our ingracious \_medium\_? - Alan

[↑ Contents](#)

144. **Peter Quartermain**  
*Re: New American Poetry reissue*

*Tue 6 Oct 1998*

California is definitely bringing this out, with the addition of a new essay by Don Allen. The date is still not fixed. 1998 is POSSIBLE; 1999 seems a shade more likely.

Peter

At 10:44 PM 10/5/98 -0600, you wrote:

>I believe California will be putting it out this summer (June?). Small

>Press Traffic is planning a slew of events to commemorate the re-issue.

 $\succ$ 

## >Hugh Steinberg

 $\geq$ 

>David Kellogg writes:

 $\succ$ 

>>Is there a reissue of Donald Allen's *The New American Poetry* planned? I

>>don't mean the revised version called The Postmoderns; I mean the original

>>1960 book? I thought I heard of such a thing (perhaps from California).

>>Can anybody give me information (release date etc.)? Thanks.

 $\geq$ [illegible]

Peter Quartermain

846 Keefer Street

Vancouver

B.C.  
Canada V6A 1Y7  
Voice : [REDACTED]  
Fax: [REDACTED]

+++++

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145. **Loss Pequen~o Glazier**

***Fwd: Re: html and poetry***

Tue 6 Oct 1998

---

*Also, it occurs to me that maybe a useful project/service for the EPC would be to draw up a set of guidelines/recommendations for this sort of thing? Matt*

Yes, a great idea. If anyone is interested in working on such a set of guidelines for the EPC we would very much be interested in putting this sort of information up.

-----  
Electronic Poetry Center  
<http://writing.upenn.edu/epc>  
-----

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146. **L. MacMahon and T.R. Healy**

***Re: time bought borrowed or stolen***

Tue 6 Oct 1998

---

from [REDACTED]

-----  
> From: MAYHEW <[REDACTED]>

. But I woke up one day to discover that I had  
> become an academic instead\* of a poet. So about 10 months ago, about the  
> same time I joined the list, I redefined myself as a poet. I will still  
> write literary criticism in my "field" (and not in a perfunctory way) but  
> I have reverted back to my original plan. In fact this was a new year's  
> resolution. I have still not "come out of the closet" about this to  
> everyone I know; perhaps that is for 1999.

While I do not consider someone's being an academic to be in any sense a tragic loss of human potential, I found myself doing a spot of cheering and arm-waving on reading this. WELL DONE!

And let the closet open as it lists, there's a balance between being upfront and inflicting snippets of biography on innocent bystanders. (Though this remark is I suppose a piece of stray autobio on my part. I kept zipped about writing poetry for years, then when my daughter went to school I realised that the very best publicity firms should be entirely staffed by five year olds.)

PS your exercises are really smoking!

Randolph Healy

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147. **Michael Magee**

***Re: money for poets***

*Tue 6 Oct 1998*

---

Jumping in ahead of Anselm b/c question is juicy: no, I don't see a connection. At least not one consistent enough to hang an argument on. I'll take one O'Hara lunch poem over fifty thousand poems produced at Yaddo (apologies to all list-members/yaddo-attenders). My own experience says that poems produced on the run, over a cup of coffee and a cheeseburger, or in the car during a conversation, or in the half-hour between classes, or on one's employer's computer when supposedly working on the Smuckers account, often come out better and more interesting than the one built on "emotion recollected in tranquility." Now, of course, you can be worked to death in detriment to your poetry, but that stereotypically European sense of "why doesn't the culture support its artists by giving them great amounts of "free" time to produce their great works - well, I don't know, it just doesn't seem to play out historically when I take account of the writers I really love - I think of Williams and his magic dashboard & prescription pads! Now that's writing! -m.

According to louis stroffolino:

- >
- > Hey, Anselm, I may agree with you....
- > but do you not see a connection between "improved writing"
- > and having MORE TIME to write, and look back over one's writing, etc.?
- > just curious.....
- > c
- >
- > On Mon, 5 Oct 1998, Poetry Project wrote:
- >
- > > I realize I'm coming to this late, & this isn't really geared to any
- > > particular message, but I find it hard to believe that so much passion &
- > > angst can be raised about grants, awards, contests, judges, etc. I mean,
- > > I don't exactly see a connection between accumulation of money &

improved

> > writing among poets who win anything.

> >

> > Anselm Berrigan

> >

>

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148. **Billy Little**

***Re: rimbaud & the hoho***

*Tue 6 Oct 1998*

---

i thought it was a crack in time  
and Rimbaud was hollering his head off hello  
to let us know he's here right here listening in  
and allen's is hoho one of the poetries has his interest  
maybe his slaves hoho recite jennifer as he reclines on the sette with his  
monkey ho ho and his sifter repolishing his firearms hoho recocking his  
pistolettas behind his turquoise eyelids hoho and if you want to hear more  
from him hoho you're going to have to write poems hoho in which he'd even  
be caught dead hoho hollaring between the lines jest l'autre chocolat,  
ettonnez-moi!

billy little

4 song st.

nowhere, b.c. V0R1Z0

Go ahead and say something true  
before the big turd eats You  
You can say any last thing in Your poem.

-Alice Notley

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149. **Sylvester Pollet**

***Re: money for poets***

*Tue 6 Oct 1998*

---

*I think of Williams and  
his magic dashboard & prescription pads! Now that's writing! -m.*

Michael--Yeah, but didn't he hit a pole & break Flossie's neck? Great writing-at-the-wheel vs. great driving?

drive, he sd, for  
christ's sake, look  
out where yr going

best, Sylvester

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150. **charles alexander**  
**help??**

*Tue 6 Oct 1998*

---

Sorry about the personal note here. But I have a very good friend, young artist (20-something), grad of Cal. College of Arts & Crafts, female, in San Francisco who needs a new place to live. Anybody looking for roommates out there, or know of others looking for roommates? please backchannel only to me at [REDACTED] and I'll forward information to my friend.

thanks,

charles

chax press : alexander writing/design/publishing

[REDACTED]

<http://alexwritdespub.com/chax>

[REDACTED] (phone) [REDACTED] (fax)

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151. **R.Gancie/C.Parcelli**  
**Re: rimbaud & the hoho**

*Tue 6 Oct 1998*

---

Billy Little wrote:

>

> i thought it was a crack in time

> and Rimbaud was hollering his head off hello

> to let us know he's here right here listening in

> and allen's is hoho one of the poetries has his interest

> maybe his slaves hoho recite jennifer as he reclines on the sette with his

> monkey ho ho and his sifter repolishing his firearms hoho recocking his

> pistolettas behind his turquoise eyelids hoho and if you want to hear more

> from him hoho you're going to have to write poems hoho in which he'd even

> be caught dead hoho hollaring between the lines jest l'autre cocolat,

> ettonnez-moi!

>

> billy little

> 4 song st.  
> nowhere, b.c. V0R1Z0  
>  
> Go ahead and say something true  
> before the big turd eats You  
> You can say any last thing in Your poem.  
>  
> -Alice Notley  
Who[]e, Who[]e.

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152. **R.Gancie/C.Parcelli**

***Re: Judging***

*Tue 6 Oct 1998*

---

You gotta laugh to keep from cryin'.

Die laughin'.---Carlo

Mark DuCharme wrote:

>  
> Carlo,  
>  
> Sorry I didn't get the joke the first time, but you must admit you're  
> pretty deadpan. This one's even better-- & I appreciate the political  
> ire.  
>  
> Take care,  
>  
> Mark DuCharme  
>  
> >It was a joke, man. I thought Joe was right on, but needs to cut down  
> on  
> >his caveats.  
> >  
> >But let's play. Poetry has greater "stature" now that it has been  
> >removed from the streets and resides in the academy which of course is  
> >more respectable. This new respectability, largely a product of the  
> >emphasis placed on civic values and the importance of one's own  
> feelings  
> >characteristic of the Neo-Georgian School, has encouraged people from  
> >all walks of life to "make their little poems" as Rod Jellema is fond  
> of  
> >putting it. Ted Turner and Michael Milke(m) write poetry, as does

> >Secretary of Defense Cohen, Jeanne Kirkpatrick and Caspar Weinberger.  
> >Former CIA Director William Colby published a collection of short  
> lyrics  
> >entitled Swimming Lessons published by Reader's Digest. The late, great  
> >king of military psy-ops, Edward Landsdale is said to have attempted an  
> >epic poem in the style of Vergil embracing the entire history of  
> >Southeast Asia.  
> >  
> >When I purchased part of Paul Linebarger's library, the author of  
> >Psychological Warfare and one of its major practitioners, I found  
> >"little poems" dealing with the quaint domestic conundrums of life  
> among  
> >Washington's social set like whether he should sit Sukarno's widow next  
> >to Richard Helms at a dinner party. These little literary bon mots, as  
> >Michael Dirda of the Washington Post would undoubtedly describe them,  
> >were wedged in the pages of books on techniques for psychological  
> >torture, a technique in and of itself that would have intrigued Hannah  
> >Arendt.  
> >  
> >Whittaker Chambers was a poet as was Harry Truman's handler, Jimmy  
> >Byrnes. A document recently released as FOIA #10345, reveals that 38%  
> of  
> >the veterans of the Phoenix Program published books of poetry (albeit  
> >mostly with obscure vanity presses) within 10 years of termination of  
> >service so convincing a technique among the criminally sanctioned has  
> >been the Confessional School, the precursor of the New-Georgians.  
> Norman  
> >Schwarzkopf writes love sonnets and villanelles, a fact that would have  
> >really upset his daddy, a former bagman for the DIA.  
> >  
> >There are whole schools of poetry that I'm certain you know nothing  
> >about. There is the Los Alamos School, the Richard Dailey Memorial  
> >Democratic Machine School, the Pinkerton School, the Madison Avenue  
> >School, the Hollywood School, the Manifest Destiny School, the Veterans  
> >of Foreign Wars School (a big school; very sentimental), the School of  
> >the Americas, the Chicago School, the Navy Seals school; I could go on  
> >and on, ad nauseam. But they all have one thing in common; they write  
> >like Gerald Stern. Now that's serious influence. That's "STATURE".  
> >  
> >So how can you question poetry's current "stature". Bill Cohen can  
> adopt  
> >the liberal, do gooder ethos in a poem he's writing from his vacation

> >home on Monday and fly in on Tuesday just in time to have his handlers  
> >tell him how to handle a lethal airstrike or police action. Poetry has  
> >such incredible "stature" now because it's so flexible. You can say  
> >nothing and insist you're doing it in the name of left-wing radicalism,  
> >even Marxism. You can establish a white middle class, college educated  
> >income between \$27,500 and \$78,000 per annum,  
> >I'm-so-full-that-I'm-empty-I-have-to-tell-the-world-about-it profile  
> for  
> >poetry then uncritically apply it as a universal standard like "free  
> >market democracies", "technological revolutions", "20% return on your  
> >investments" and other such fictions. Christ, that fucker Robert Hass  
> >did that very thing in his little, kitty litterature box in the Book  
> >World of today's sad and sorry Washington Post The brutal, colonial  
> >history of the Philippines was reduced to that Neo-Georgian sentimental  
> >drivel and then praised and supported with whitey's prizes, fellowships  
> >and grants; the same blood money that some of my friends here on the  
> >list lust after. Read that poor pathetic excuse for a prize-winning  
> poem  
> >and you just smell the stench of oppression. "Returning a Borrowed  
> >Language" or whatever the anthology is called, my ass. Can't wash all  
> >those murders off with that Neo-Georgian technique. Doesn't wash of.  
> >Can't even burn it off.  
> >  
> >So Mark. That is what I mean by "stature". The power to be part of  
> >murderous institutions and at the same time claim to be confronting  
> >them. When I defended some elements of the social science community  
> >Soakl, Gross & Levitt on this list, all I got was ignorant rancor which  
> >amounted to a blind defense of those same institutions. In that case as  
> >it turned out, the stink went right back to Richard Mellon Scaife and  
> >other defenders of the money.  
> >  
> >I'm reminded of the words of another poet here in Washington. The  
> lapsed  
> >Jesuit, misogynist, T.V. pundit John McLaughlin. Big Loud John once  
> >said, "Whores? Whores!? We're all whores! But I'm the whore with the  
> >T.V. show!!" See, all we lack is the fucking ratings.  
> >  
> >Thanks, for the setup Mark. I got a migraine and can't read anyway.  
> >As for Amato. I mentioned his name to The Family. I think he knows what  
> >I mean. The Jimmy Hoffa School.  
> >Mark DuCharme wrote:  
> >>



> >> C. Parcelli wrote:  
> >>  
> >> >I resent Mr. Amato's harsh and impolitic remarks. How could poetry  
> have  
> >> >achieved its current stature within the culture at large without  
> >> >compromise?  
> >>  
> >> While I appreciate the need to compromise for the sake of realism or  
> >> politesse, I'm just wondering what kind of "current stature" you  
> think  
> >> poetry has achieved. Hmm, maybe we ought to try less compromise;  
> from  
> >> the point of view of visibility or popularity (which, I'll be the  
> first  
> >> to acknowledge, are not the only or necessarily even the most valid  
> >> yardsticks), poetry doesn't seem to have much stature within the  
> culture  
> >> AT LARGE at all.  
> >>  
> >> & Personally, I didn't feel Joe was being so harsh & impolitic... but  
> >> then again, I can sympathize with his point of view, however much it  
> is  
> >> true in the end that capitulations have to be made...  
> >>  
> >> --Mark DuCharme  
> >>  
> >> \_\_\_\_\_  
> >> Get Your Private, Free Email at <http://www.hotmail.com>  
> >  
>  
> \_\_\_\_\_  
> Get Your Private, Free Email at <http://www.hotmail.com>

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153. **Eliza McGrand**

***money time equation ( $p=m/t^2$ )?***

*Tue 6 Oct 1998*

---

money vs. time... o.k., i'll bite. i've thought about it aLOT. some of thoughts:

1) there seem to be an awful lot of writers who write something extraordinary while working as busboy in hotel, dr., indian chief, etc. they get gobs of glam and recog. and... nothing else. ever. or, worse...

2) geschmutz. dreckda. ptheewww! or not even, just mediocre, dull, navel mesmerized wordlumps. was it the money? the recognition? the sudden rapt world attention (think of those pale, thin, knobby child-stars who freeze when they get in the Big Shoe...) -- a case of stage fright?

3) but there are people, nice people, with ordinary, struggling lives we all relate to (can i pay rent this month? oh dear god, please let it not be the transmission, please let it not be the transmission...) who write book, it sells, they get globs of money, and they... KEEP ON WRITING. as well, or better. sue miller springs to mind, quite probably because she is our local wunderkinder. she bought, i've heard, a house with the windfall from "the good mother" and after years of nomadic bostonian rentpoor existence, who can blame her? who among us does not envy?

4) there have been a few times in my life when i've had sudden globs of time on my hands. was i more productive? i have to say, no. turn it around: when was i MOST productive? when i was getting poleaxed with something i wanted to write, when i was on a writing streak which, we all know, has something to do with moon in jupiter or pluto in mars or five countries beginning with "A" all putting a highway in the NW part of capital city in same week, or... who knows.

5) would money/prizes/recognition have changed, helped, etc. say, DURING a writing streak? don't know.

6) would money etc. help now? SURE! i have DEBTS i would have much peace of mind if i could pay. i would like a house. i would like to, finally, travel. would it help my WRITING? don't know. it would give me more subject matter. fewer excuses not to write.

7) side effect of contest/prize/etc not mentioned yet is the automatic accept thing. you send your work in over the transom as howard unknown, and you stand good chance of shitpiling. you send your work in as howard i-won-X-famous-prize, they'll take, maybe without really reading, just because, well, howard i.w.x.f.p MUST be good, after all, he won that prize... wouldn't i like to have more authority, more publishability? SURE! would it help? well, i'd get more work out, but would i be disciplined enough not to take advantage of it, send out bad work without waiting to know if it really is good and then it gets published and then, months, years later, i cringe and regret? don't know. but bottom line is:

8) we write to get read. . whatever advances that, maybe it is a good thing taken as a whole. but do we have to get read while we are alive? what if we write like blazes, sans glam, and then get read like anything when we are dead?...

9) look, i don't know. don't think anyone knows. but i can look at what we HAVE, and i do think rigged contests are dishonest and dishonorable. one can, ultimately, protest the dishonest and dishonorable only by not agreeing to be part of them. but laura (who says we ought to KNOW about contests), how do we KNOW if they are dishonest? it isn't always as blazingly apparent as, say, the National Library of Poe-(sucker born every minute)-EH- try (try try again).  
ok, my too-long fifty cents...

e

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154. **MAYHEW**

***The 4th decade of experiments***

*Tue 6 Oct 1998*

---

31. Write a poem without irony.
32. These experiments involve (a) constraints, (b) bringing poetry into the world--breaking down barriers, (c) de-familiarization, or (d) obsessiveness or mania. Formulate an exercise that does something else.
33. Treat a pre-existing poem in "free verse" as though it were a fixed form. Reproduce the pattern of syllables and accents in your own poem.
34. Watch the sky for a predetermined period each day, keeping a journal of your observations.
35. Translate a poet's work into the foreign language that you know best; write poems directly in this language.
36. Write a hundred poems and rank them in approximate order of excellence. Whenever you write a new poem allow it to "challenge" the existing poems for a place on the list. Do this until all original 100 have been replaced. Start over again, this time choosing an alternate "standard" of value or rejecting value judgments altogether.
37. Write a poem of any length. Then replace every line with a variant that is functionally equivalent (in any way you decide). Keep going until you have at least 10 complete sets of variants. You will have either 1 perfect poem (the best variants for each line), 10 poems, or "100 billion poems" a la Queneau (all possible permutations: 10 to the nth power where *n* is the number of lines in your original poem.)
38. Compose the worst possible poem you can; read it at all poetry readings you give until someone points out to you how dreadful it is.

39. Write bitter invective (but as side-splittingly funny as possible!) against any target of your own choosing.

40. Start writing political poetry of the most explicit sort possible, but make it as "well-written" as possible--whatever this means for you in this context.

Jonathan

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155. **Henry Gould**

***Re: The 4th decade of experiments***

*Tue 6 Oct 1998*

---

44. Forget about experiment & try writing authentic poetry without gimmicks and pseudo-sophistication that might actually mean something to yourself & others. Toughest experiment of all.

The greater portion of the rhyming tribe  
(Give ear, my friend, for thou hast been a scribe)  
Are led astray by some peculiar lure.  
I labor to be brief - become obscure;  
One falls by following elegance too fast;  
Another soars, inflated with bombast;  
Too low a third crawls on, afraid to fly,  
He spins his subject to satiety;  
Absurdly varying, he at last engraves  
Fish in the woods, and boars beneath the waves!  
(Byron)

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156. **Henry Gould**

***Tatrunis reading***

*Tue 6 Oct 1998*

---

Poet Paula Tatarunis reads Tues, 13 October, 7 PM

Newton Free Library  
330 Homer St, Newton Center, MA

Paula Tatarunis, among greater honors, has been published often in Nedge.  
Sample (not from Nedge) of her work:

EROS OF PECS

Not sapiens but peccadillus, he  
has an appetite for peccary,  
hard-boiled eggs, pecans, and 38's.

He's a peculiar kisser. Ask his dates.  
He specializes in peccata mundi.  
Peculation his m. operandi.  
He packs, he pecks; picks pockets; puckers. Crimes.  
And even pilfers from the pyx, sometimes.

- Paula Tatarunis

- H. Gould

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157. **R.Gancie/C.Parcelli**

***Re: Judging Off***

*Tue 6 Oct 1998*

---

I was holding back from this discussion but I too have recieved grants in the past and I have always gotten them as special favors to me in other words as straight economic and political quid pro quos. The best deal was the one I struck with Exxon right after the Valdez spill. They had just initiated their POETS, VOX POPULI campaign and you can bet your sweet ass I wanted a taste of that \$440,000,000.00 pot. I had provided some forged end user certificates to a group of mercenaries in Angola to purchase weapons for Savimbi, so the boys at Exxon, who were trying to shove out Gulf, Chevron and Royal Dutch Shell in the region, owed me one. But to get my grant money, I had to fuck the entire board of directors and their chauffeurs. Actually, this wasn't so bad because those suits are really in touch with their bodies. Anyway, that's my confession. I hope you won't think any less of me.---Carlo Parcelli

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158. **tracy s. ruggles**

***L=I=M=E=R=I=C=K***

*Tue 6 Oct 1998*

---

Hi all,

Just came across a book of limericks written by Isaac Asimov and John Ciardi. I am dumbfounded by this collection and am left speechless, but it got me wondering if there have been any so-called language-centered limericks, or if any of you have attempted to write in this form or even break the form but still keeping the "essence of limerick" (a new cologne?).

I've attempted a few but am reluctant to post them. (I'll wait to see if anybody else has any...)

--trace--

P.S. alright, here's mine:

Lotus (after Zukofsky)

genuine dire snow unfold when  
mercury delve changeling-in-us sew wren  
    soap trunk cotton asthma tear  
    ink wrought life thistle lair  
asking-always daemon-lent home ever been

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159. **Maria Damon (Maria Damon)**

**Re: L=I=M=E=R=I=C=K**

*Tue 6 Oct 1998*

---

charles bernstein's 5 yr old son felix specialized in limericks last year. charles read some of them at a conference. they were cool.

At 9:00 AM 10/6/98, tracy s. ruggles wrote:

>Hi all,

>

>Just came across a book of limericks written by Isaac Asimov and John  
>Ciardi. I am dumbfounded by this collection and am left speechless, but  
>it got me wondering if there have been any so-called language-centered  
>limericks, or if any of you have attempted to write in this form or even  
>break the form but still keeping the "essence of limerick" (a new  
>cologne?).

>

>I've attempted a few but am reluctant to post them. (I'll wait to see  
>if anybody else has any...)

>

>--trace--

>

>

>P.S. alright, here's mine:

>

>Lotus (after Zukofsky)

>

> genuine dire snow unfold when  
> mercury delve changeling-in-us sew wren  
>     soap trunk cotton asthma tear  
>     ink wrought life thistle lair  
> asking-always daemon-lent home ever been

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160. **Michael Magee**

***Re: money for poets***

*Tue 6 Oct 1998*

---

Ah, you missed my mentioning of O'Hara: I have been having lunch on the fly! and my wife has been practicing obstetrics on the fly. Is that close enough? And need I go through the many working folks on this list whose poems I love, poems, indeed, written on the fly? -m.

According to Edward

Fristrom: >

> > stereotypically European sense of "why doesn't the culture support its

> >

> > artists by giving them great amounts of "free" time to produce their

> > great

> > works - well, I don't know, it just doesn't seem to play out

> > historically

> > when I take account of the writers I really love - I think of Williams

> > and

> > his magic dashboard & prescription pads! Now that's writing! -m.

>

> Might explain why you only have one favorite poet, too. Have you been

> experimenting with this historical model lately? Practicing a little

> obstetrics on the fly while delivering poems?

>

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161. **Gabriel Gudding**

***Re: judging time bought borrowed or stolen***

*Tue 6 Oct 1998*

---

@). Just want to thank everyone on the list who did cite, frontchannel and backchannel, particular instances in which a judge chose either a student or a friend.

#). I think it's important to understand not only why this occurs and what its implications are, but how often it happens.

\$). I don't think it's particularly helpful to criticize the phenomenon -- but that could just be me. On the other hand, knowing about it (rather than simply of it) and chatting openly about it might, somehow, help the situation.

Thanks again, be well. -- Gabriel Gudding

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162. **Edward Fristrom**

***Re: money for poets***

Tue 6 Oct 1998

---

*stereotypically European sense of "why doesn't the culture support its*

*artists by giving them great amounts of "free" time to produce their  
great*

*works - well, I don't know, it just doesn't seem to play out*

*historically*

*when I take account of the writers I really love - I think of Williams*

*and*

*his magic dashboard & prescription pads! Now that's writing! -m.*

Might explain why you only have one favorite poet, too. Have you been experimenting with this historical model lately? Practicing a little obstetrics on the fly while delivering poems?

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163. **Aldon Nielsen**

***poets & money***

Tue 6 Oct 1998

---

tried writing on the fly but the little bugger kept wriggling away from me -- then tried writing on the money itself, thus getting far greater circulation than by the book -- new, enlarged Andrew Jackson affords an improved surface for short forms --

the letters between Williams and Marcia Nardi provide a good counterpoint to this theme --

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164. **Mark Weiss**

***Re: money for poets***

Tue 6 Oct 1998

---

Depends, obviously, on the poet and the poem. Retirement gave us a different Williams, the one who wrote Desert Music and Journey to Love. My own experience, since I was able to chuck the 9 to 5, is that my work changed--perhaps not for the better (that's not my call), but different in interesting ways--although I was always pretty adept at writing on the run and still do, mostly. In a perfect world every poet would be able to have the environment that best nurtures his poetry of the moment. It won't happen, but it's nice that some can manage to get grants or colony fellowships when they need them.



At 08:09 AM 10/6/98 -0400, you wrote:

>Jumping in ahead of Anselm b/c question is juicy: no, I don't see a  
>connection. At least not one consistent enough to hang an argument on.  
>I'll take one O'Hara lunch poem over fifty thousand poems produced at  
>Yaddo (apologies to all list-members/yaddo-attenders). My own experience  
>says that poems produced on the run, over a cup of coffee and a  
>cheeseburger, or in the car during a conversation, or in the half-hour  
>between classes, or on one's employer's computer when supposedly working  
>on the Smuckers account, often come out better and more interesting than  
>the one built on "emotion recollected in tranquility." Now, of course,  
>you can be worked to death in detriment to your poetry, but that  
>stereotypically European sense of "why doesn't the culture support its  
>artists by giving them great amounts of "free" time to produce their great  
>works - well, I don't know, it just doesn't seem to play out historically  
>when I take account of the writers I really love - I think of Williams and  
>his magic dashboard & prescription pads! Now that's writing! -m.  
>

>According to louis stroffolino:

>>

>> Hey, Anselm, I may agree with you....

>> but do you not see a connection between "improved writing"

>> and having MORE TIME to write, and look back over one's writing, etc.?

>> just curious.....

>> c

>>

>> On Mon, 5 Oct 1998, Poetry Project wrote:

>>

>> > I realize I'm coming to this late, & this isn't really geared to any

>> > particular message, but I find it hard to believe that so much passion &

>> > angst can be raised about grants, awards, contests, judges, etc. I mean,

>> > I don't exactly see a connection between accumulation of money & im-  
proved

>> > writing among poets who win anything.

>> >

>> > Anselm Berrigan

>> >

>>

>

>

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165. **Mark Weiss**

**Re: L=I=M=E=R=I=C=K**

*Tue 6 Oct 1998*

---

I've been to both Limerick and Cologne. I know Cologne, and I can tell you that Limerick is no Cologne.

You might want to check out Gershon Legman, *The Limerick*. 5000 (yup, all them zeros) examples. He contends, by the way, that to do it right it's gotta be salacious.

At 09:00 AM 10/6/98 -0700, you wrote:

>Hi all,

>

>Just came across a book of limericks written by Isaac Asimov and John

>Ciardi. I am dumbfounded by this collection and am left speechless, but

>it got me wondering if there have been any so-called language-centered

>limericks, or if any of you have attempted to write in this form or even

>break the form but still keeping the "essence of limerick" (a new

>cologne?).

>

>I've attempted a few but am reluctant to post them. (I'll wait to see

>if anybody else has any...)

>

>--trace--

>

>

>P.S. alright, here's mine:

>

>Lotus (after Zukofsky)

>

> genuine dire snow unfold when

> mercury delve changeling-in-us sew wren

> soap trunk cotton asthma tear

> ink wrought life thistle lair

> asking-always daemon-lent home ever been

>

>

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166. **Eliza McGrand**

***Re: poets & money***

*Tue 6 Oct 1998*

---

hmmmm, when i tried writing on the fly, i got offered SUBSTANTIALLY larger amounts of money. on the other hand, when bowering tried it, he got arrested...

e

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167. **Gwyn McVay**

***Re: money for poets***

*Tue 6 Oct 1998*

---

>>>Ah, you missed my mentioning of O'Hara: I have been having lunch on the fly! and my wife has been practicing obstetrics on the fly.

I thought flies laid eggs.

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168. **David W. McFadden**

***Re: money for poets***

*Tue 6 Oct 1998*

---

██████ writes:

>Depends, obviously, on the poet and the poem.

Now take a guy like me. I always write better when money worries are few, as they are definitely not right now, and if they are not then I always write better when I'm in the country, as I have been for the past few weeks (did you miss me?) where there are fewer money worries even if you don't have any money because it's much less expensive to live out in the country. Also, who can worry about money when there's a sky full of galaxies and the Milky Way to gape at most nights, and a horizon in all directions to gaze at, and cows to admire for their serene devotion to duty.

Actually I work much better in the country. There are fewer distractions, even those nervous ones of a self-induced nature. It's astonishing, after being city-bound for so long, to find myself working on a poem for an unimaginable number of hours, and pleased as all get out to be doing so. To get that effect in the city one has to have on hand a ready supply of certain prescription drugs, Dexedrine for instance, which itself is a drain on cash supplies.

One night I was watching the sky and a cloud swam away to reveal Sirius

shining splendidly, and just then a dog started barking ten miles away.  
Honest!

So, my conclusion: the city is fine for dashing off a line here and there,  
whilst nervously pacing in your little cage and worrying about the rent,  
or rushing off to deliver another baby, but the country is the place to be  
when it's time to put those lines together into something destined for  
immortality.

But that's just me. No wish to cause a mass exodus from our wonderful  
urban centres.

Then again, the city is just the same as the country except for a greater  
number of buildings, and more streets, and more cars, and more people, and  
fewer cows and fewer trout streams.

As former poet and natural historian Christopher Dewdney once said, the  
country is just the city with a larger grid.

dwm

"Up to now, the net result of all this for Claudine has been an unexpected  
passion for Francis Jammes because that odd poet understands the country  
and animals and old-fashioned gardens and the importance of the stupid  
little things in life."

- Colette, Claudine in Paris.

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169. **Aldon Nielsen**

**yaddo yaddo yaddo**

*Tue 6 Oct 1998*

---

when will writers' colonies achieve independence?

does Breadloaf offer postcolonial studies?

yours from the semi-autonomous republic of my soul,  
aldon

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170. **David W. McFadden**

**Re: poets & money**

*Tue 6 Oct 1998*

---

█ writes:

>on the other hand, when bowering tried it,  
>he got arrested...

when you go to see bowering it's best to take a flyswatter.  
dwm

"There is more drama here, no doubt, than in all the pages that are to come."

- Sara Jeannette Duncan, The Imperialist.

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## 171. Poetry Project

### **Re: money for poets**

Tue 6 Oct 1998

I see the connection Chris, & I think it's valid tho' still dependent on who the person is & how they work, etc. & I think grants are nice if you can get them but I also think it's a waste of energy to give it much thought. I guess, actually, the real problem I see is a community(ies) of writers giving off the impression that some degree of outside funding is essential to getting their work done. The actual writing. Of course, a poet who, say, owns a car could actually sell the car instead of applying for a grant & thereby stop spitting exhaust into the air while having time to write, reflect, edit, etc.....

Anselm

*Hey, Anselm, I may agree with you....  
but do you not see a connection between "improved writing"  
and having MORE TIME to write, and look back over one's writing, etc.?  
just curious.....*

*c*

*On Mon, 5 Oct 1998, Poetry Project wrote:*

*I realize I'm coming to this late, & this isn't really geared to any particular message, but I find it hard to believe that so much passion & angst can be raised about grants, awards, contests, judges, etc. I mean, I don't exactly see a connection between accumulation of money & improved writing among poets who win anything.*

*Anselm Berrigan*

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## 172. Laura E. Wright

### **Re: money time equation ( $p=m/t^2$ )?**

Tue 6 Oct 1998

Eliza McGrand wrote:

*9) look, i don't know. don't think anyone knows. but i can look at what we HAVE, and i do think rigged contests are dishonest and dishonorable. one can, ultimately, protest the dishonest and dishonorable only by not agreeing to be part of them. but laura (who says we ought to KNOW about contests),*

*how do we KNOW if they are dishonest? it isn't always as blazingly  
apparent as, say, the National Library of Poe-(sucker born every minute)-EH-  
try (try try again).*

How about looking at the books that have won in the past? Getting info from each other on lists like this? Passing on info to friends if you find a good one (or one to avoid)? Not entering if you can't afford to lose? And never expecting to win anything. Contests are gambling, with pretty bad odds. I still think we need wealthy benefactors or at least affordable housing, not contests, to solve financial woes.

Here's to time stolen from work,  
Laura W.

--

Laura Wright  
Library Assistant  
Allen Ginsberg Library, The Naropa Institute  
2130 Arapahoe Ave  
Boulder, CO 80302

\*\*\*\*\*

"All music is music..." -- Ted Berrigan

\* \* \* \* \*

"It is very much like it" -- Gertrude Stein

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173. **daniel bouchard**

***A petition to censure and move on***

*Tue 6 Oct 1998*

Now that the Starr report is out, and the worst is known, I've been hoping that congress would take swift action and then move on with the business of the country. But it seems our representatives are settling down for a long process, and I'm not sure I can stand it. Worse, I'm not sure the country can stand it.

I'm helping launch an Internet campaign to tell our representatives that we've had enough. The President should receive censure from the Congress and we should all move on. And the independent counsel investigation should end. It's time for the public interest to come first, and for our representatives to show real leadership.

Will you help? Just go to <http://www.moveon.org> to sign the petition. It only takes a minute. And then if you send a message on to your friends and colleagues, the ball will really get rolling. It's up to us.

Please feel free to forward this message to anyone you think would be interested. Don't send this message indiscriminately. Spam hurts the campaign.

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174. **Hilton Manfred Obenzinger**

**Re: L=I=M=E=R=I=C=K**

Tue 6 Oct 1998

---

Mark --

This is the Legman who specializes in dirty jokes? He gets around.

Once there was a scholar named Legman . .

You go next.

Hilton Obenzinger

On Tue, 6 Oct 1998, Mark Weiss wrote:

*I've been to both Limerick and Cologne. I know Cologne, and I can tell you that Limerick is no Cologne.*

*You might want to check out Gershon Legman, \_The Limerick\_. 5000 (yup, all them zeros) examples. He contends, by the way, that to do it right it's gotta be salacious.*

*At 09:00 AM 10/6/98 -0700, you wrote:  
Hi all,*

*Just came across a book of limericks written by Isaac Asimov and John Ciardi. I am dumbfounded by this collection and am left speechless, but it got me wondering if there have been any so-called language-centered limericks, or if any of you have attempted to write in this form or even break the form but still keeping the "essence of limerick" (a new cologne?).*

*I've attempted a few but am reluctant to post them. (I'll wait to see if anybody else has any...)*

*--trace--*

*P.S. alright, here's mine:*

*Lotus (after Zukofsky)*

*genuine dire snow unfold when  
mercury delve changeling-in-us sew wren  
soap trunk cotton asthma tear*

*ink wrought life thistle lair  
asking-always daemon-lent home ever been*

[↑ Contents](#)

175. **David W. McFadden**

***Re: A petition to censure and move on***

*Tue 6 Oct 1998*

██████ writes:

>Will you help?

Someone yesterday forwarded an email list insinuating Clinton has had a hand in about 87 murders of various colleagues and associates. Sounded like something Goebbels and Goering might have compiled. It's pretty frightening from this vantage point.

dwm

"I got as far as Buffalo, halfway across the Peace Bridge, then lost my heart and turned back. Something in Canada had taken the breath of spirit out of me, and I promised never to go back...."

- Richard Ford, The Sportswriter.

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176. **Mark Weiss**

***Re: L=I=M=E=R=I=C=K***

*Tue 6 Oct 1998*

The very same. He's the great folklorist of smut. A lot of the limericks were collected from bathroom walls.

The only rhyme I could come up with is "smegman."

Whose vocation, he'd claim, was "a smegman."

At 11:57 AM 10/6/98 -0700, you wrote:

>Mark --

>

>This is the Legman who specializes in dirty jokes? He gets around.

>

>Once there was a scholar named Legman . .

>

>You go next.

>

>Hilton Obenzinger



>  
>  
>On Tue, 6 Oct 1998, Mark Weiss wrote:  
>  
>> I've been to both Limerick and Cologne. I know Cologne, and I can tell you  
>> that Limerick is no Cologne.  
>>  
>> You might want to check out Gershon Legman, \_The Limerick\_. 5000 (yup,  
all  
>> them zeros) examples. He contends, by the way, that to do it right it's  
>> gotta be salacious.  
>>  
>> At 09:00 AM 10/6/98 -0700, you wrote:  
>> >Hi all,  
>> >  
>> >Just came across a book of limericks written by Isaac Asimov and John  
>> >Ciardi. I am dumbfounded by this collection and am left speechless, but  
>> >it got me wondering if there have been any so-called language-centered  
>> >limericks, or if any of you have attempted to write in this form or even  
>> >break the form but still keeping the "essence of limerick" (a new  
>> >cologne?).  
>> >  
>> >I've attempted a few but am reluctant to post them. (I'll wait to see  
>> >if anybody else has any...)  
>> >  
>> >--trace--  
>> >  
>> >  
>> >P.S. alright, here's mine:  
>> >  
>> >Lotus (after Zukofsky)  
>> >  
>> > genuine dire snow unfold when  
>> > mercury delve changeling-in-us sew wren  
>> > soap trunk cotton asthma tear  
>> > ink wrought life thistle lair  
>> > asking-always daemon-lent home ever been  
>> >  
>> >  
>>  
>  
>

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177. **Mark Weiss**

**Re: A petition to censure and move on**

Tue 6 Oct 1998

---

And he slept with all of them.

At 03:04 PM 10/6/98 -0400, you wrote:

> [REDACTED] writes:

>> Will you help?

> Someone yesterday forwarded an email list insinuating Clinton has had a

> hand in about 87 murders of various colleagues and associates. Sounded

> like something Goebbels and Goering might have compiled. It's pretty

> frightening from this vantage point.

> dwm

> "I got as far as Buffalo, halfway across the Peace Bridge, then lost my

> heart and turned back. Something in Canada had taken the breath of spirit

> out of me, and I promised never to go back...."

> - Richard Ford, The Sportswriter.

>

>

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178. **Anastasios Kozaitis**

**Re: L=I=M=E=R=I=C=K**

Tue 6 Oct 1998

---

Hello folks,

I'm new to the list as of today.

But, I had to get in on the limerick....

Once there was a scholar named Legman

Whose vocation, he'd claim, was a "smegman"

His cheese he'd collect

bathroom wall's, he'd dissect...

Stash

=====

At 12:11 PM 10/6/98 -0700, you wrote:

> The very same. He's the great folklorist of smut. A lot of the limericks

> were collected from bathroom walls.

> The only rhyme I could come up with is "smegman."

>  
>Whose vocation, he'd claim, was "a smegman."  
>  
>At 11:57 AM 10/6/98 -0700, you wrote:  
>>Mark --  
>>  
>>This is the Legman who specializes in dirty jokes? He gets around.  
>>  
>>Once there was a scholar named Legman . .  
>>  
>>You go next.  
>>  
>>Hilton Obenzinger  
>>  
>>  
>>On Tue, 6 Oct 1998, Mark Weiss wrote:  
>>  
>>> I've been to both Limerick and Cologne. I know Cologne, and I can tell you  
>>> that Limerick is no Cologne.  
>>>  
>>> You might want to check out Gershon Legman, \_The Limerick\_. 5000 (yup,  
all  
>>> them zeros) examples. He contends, by the way, that to do it right it's  
>>> gotta be salacious.  
>>>  
>>> At 09:00 AM 10/6/98 -0700, you wrote:  
>>> >Hi all,  
>>> >  
>>> >Just came across a book of limericks written by Isaac Asimov and John  
>>> >Ciardi. I am dumbfounded by this collection and am left speechless, but  
>>> >it got me wondering if there have been any so-called language-centered  
>>> >limericks, or if any of you have attempted to write in this form or even  
>>> >break the form but still keeping the "essence of limerick" (a new  
>>> >cologne?).  
>>> >  
>>> >I've attempted a few but am reluctant to post them. (I'll wait to see  
>>> >if anybody else has any...)  
>>> >  
>>> >--trace--  
>>> >  
>>> >  
>>> >P.S. alright, here's mine:

>>> >  
>>> >Lotus (after Zukofsky)  
>>> >  
>>> > genuine dire snow unfold when  
>>> > mercury delve changeling-in-us sew wren  
>>> > soap trunk cotton asthma tear  
>>> > ink wrought life thistle lair  
>>> > asking-always daemon-lent home ever been  
>>> >  
>>> >  
>>>  
>>  
>>  
>  
>

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179. **Robert Corbett**

***Re: A petition to censure and move on***

*Tue 6 Oct 1998*

Hey listees, I'm back from the land of nomail, and was curious about what seems to me to be a gratuitous instance of Canada bashing (i.e. the Richard Ford quote). that said, when I see Richard Ford, I reach for my revolver (in his textual, not corporal, guise), so perhaps I have jumped to conclusions (off the Peace Bridge). surely, O Canada can rightfully look down on the governing antics of these United States of Amerrorica.

Robert

On Tue, 6 Oct 1998, Mark Weiss wrote:

*"I got as far as Buffalo, halfway across the Peace Bridge, then lost my heart and turned back. Something in Canada had taken the breath of spirit out of me, and I promised never to go back...."*  
- Richard Ford, *The Sportswriter*.

Robert Corbett "you are there beyond/ tracings flesh can [REDACTED]  
take,/ and farther away surrounding and University of Washington inform-  
ing the systems" - A.R. Ammons

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180. **David W. McFadden**

***Re: A petition to censure and move on***

*Tue 6 Oct 1998*

---

██████ writes:

>And he slept with all of them.

But there's the occasional voice of sanity, like E.L.Doctorow no less in this week's New Yorker (qv), pointing out that perjury, when being grilled about something that is not a crime, is not a crime. In fact the NYer has been good throughout, though I don't see it everyw eek.

dwm

"The suit was made of one of the newer bioplastic materials, and its living tissues were still growing, softly adapting themselves to the contours of her body."

- J. G. Ballard, The Venus Hunters.

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181. **David W. McFadden**

***Re: A petition to censure and move on***

*Tue 6 Oct 1998*

---

██████ writes:

>Hey listees, I'm back from the land of nomail, and was curious about what  
>seems to me to be a gratuitous instance of Canada bashing (i.e. the  
>Richard Ford quote). that said, when I see Richard Ford, I reach for my  
>revolver (in his textual, not corporal, guise), so perhaps I have jumped  
>to conclusions (off the Peace Bridge). surely, O Canada can rightfully  
>look down on the governing antics of these United States of Amererrorica.  
Right on, but it doesn't make it any less frightening for us. Maybe more so in fact.

By the way, there is a lot of Canada-bashing in that particular book. A journalist friend who interviewed him when he was up here asked him about it, at my request, and according to her he didn't have much of an answer, in fact seemed a bit uncomfortable about it. He even has nasty things to say about hockey!!!

dwm

"A peaceful Sunday ... every day new guns and new tanks came out of the German factories."

- Simone de Beauvoir, The Blood of Others (1945).

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182. **Ron Silliman**

**Re: L=I=M=E=R=I=C=K**

*Tue 6 Oct 1998*

---

Limerick is also the name of the nuclear power plant about 15 miles north of here -- right where Jena "Glows in the Dark" Osman lives.

Ron

---

Get Your Private, Free Email at <http://www.hotmail.com>

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183. **Aldon Nielsen**

**Re: L=I=M=E=R=I=C=K**

*Tue 6 Oct 1998*

---

our "Legman" limerick is, if you'll forgive me, starting off on the wrong foot -- unless you're actually going to pronounce "there" with an unusually pronounced emphasis -- need to switch to "There once . . ." though, as always, regional variations in emphasis may have their way with meter --

The one point of agreement between John Hollander and me, to quote Hollander:

But the best of a \_limerick\_ --  
Though in Dutch or in Cymric--  
Are the little short lines in the middle.

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184. **hassen**

**Re: L=I=M=E=R=I=C=K**

*Tue 6 Oct 1998*

---

the hook is in. hello i'm also new to the list. though a. nielson's point is respected re faulty stress, i cannot resist the continuation of the clunky...

There once was a scholar named Legman  
Whose vocation, he'd claim, was a "smegman"  
His cheese he'd collect  
Bathroom walls, he'd dissect  
He traded his books for a bedpan.

forgive me.

hassen

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185. **david bromige**

***petition to etc : Hnery Hyde Rider***

*Tue 6 Oct 1998*

---

Agreed, but I would like to attach a Rider requiring Henry Hyde to elaborate on his notion that there is a statute of limitations governing what he thinks is moral conduct.

I mean, doesn't God keep track of all one's sins in a big book? And isn't Henry Hyde currently playing God? Does God's ink fade with mere time? These and other questions I should like to hear H Hyde debate. Perhaps with Pat Buchanan.

+ + + + +

The tag disparaging of Canada was posted not by Mark Weiss, but by Canada's own David W. McFadden. To understand this, would be to understand the Canadian temperament. We suggest the would-be novitiate begin with Leacock, Stephen, *\_Sunshine Sketches of a Little Town\_*.

Dave.

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186. **Mark Weiss**

***Re: petition to etc : Hnery Hyde Rider***

*Tue 6 Oct 1998*

---

I also want the details about what his paramour and Hyde, that sly dog, did together. No telling what of use one could learn.

Actually, I rather like Canada, especially the weather, despite an early unfortunate marriage to a Torontonian, which I don't always blame on the country at large. I do think that that marriage gives me the same disparagement rights as a native, however. I will say just one word, the import of which anyone familiar with echt Quebecois culture will recognize immediately: "poutine."

At 03:52 PM 10/6/98 -0700, you wrote:

>Agreed, but I would like to attach a Rider requiring Henry Hyde to  
>elaborate on his notion that there is a statute of limitations governing  
>what he thinks is moral conduct.

>

>I mean, doesn't God keep track of all one's sins in a big book? And isn't  
>Henry Hyde currently playing God? Does God's ink fade with mere time?  
These

>and other questions I should like to hear H Hyde debate. Perhaps with Pat  
>Buchanan.

>  
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>  
>The tag disparaging of Canada was posted not by Mark Weiss, but by  
Canada's  
>own David W. McFadden. To understand this, would be to understand the  
>Canadian temperament. We suggest the would-be novitiate begin with Lea-  
cock,  
>Stephen, \_Sunshine Sketches of a Little Town\_ .  
>  
>Dave.  
>  
>

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### 187. **Edward Fristrom**

#### ***Re: money for poets***

Tue 6 Oct 1998

---

Michael Magee wrote:

*Ah, you missed my mentioning of O'Hara: I have been having lunch on  
the  
fly! and my wife has been practicing obstetrics on the fly. Is that  
close  
enough? And need I go through the many working folks on this list  
whose  
poems I love, poems, indeed, written on the fly? -m.*

Well. . .no. . . I think marrying into a profession is a fine thing for a  
writer. . .quite another thing from having a profession. If you aren't working  
after all. . .you can still write poems "on the fly" if you want. I don't have any-  
thing particularly against spontaneous poems. (I have however been writing  
more prose lately, so I am biased. It's hard to write a short story on the dash-  
board).

And I think there's probably a lot of professions involving flies that are a great  
source of inspiration. My parents are drosophila geneticists, so I grew up  
around fly-obstetrics, though usually the odd jobs relegated to me had more to  
do with fly-autoclaving. Believe me, plenty of grim, yeasty, teenagerish sorts of  
poems that year. Poems with legs. And antennae.

But I wouldn't say that Williams or O'Hara could be called a historical model. I  
also don't think it's "work-time" itself that's an issue so much as the type of  
work you can acquire. . . Delivering children (or a plague of insects) has a



certain dramatic appeal, but its hard to get jobs in separate competitive fields (writing, medicine, etc.) In the mean time, a lot of us take up work in "something related to writing," and this is what interests me: these jobs suck the life out of you. Academia is good if you can get it, but it isn't good if you get four classes in freshman composition for 22,000\$ a year. Last summer, I tried out tech writing which pays better, but at the end of the a day writing instruction manuals for vaporware, you don't come home and want to write. You don't want to read. You don't want text anywhere near you. You don't even want to watch TV because it has credits and those little logos in the bottom corner. You want to take up something like cooking. Maybe Indian cooking. Something you can eat. Something that reminds you that your brain is connected to your stomach. So what do people think are "good jobs for writing?" As opposed to the "good jobs for writers"?

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188. **Christopher Reiner**  
***L.A. Books Reading this Sunday***

*Tue 6 Oct 1998*

---

L.A. Books at Cafe Balcony

OCTOBER 11, 1998

Will Alexander

Christopher Reiner

Cafe Balcony 12431 Rochester Avenue (corner Santa Monica & Centenela) Los Angeles, California

Readings begin at 4 p.m. Admission \$5. All proceeds to go readers.

Check out some photographs from the first series (recommended for fast modem connections only--it's a big file) at  
<http://www.litpress.com/balcony.html>

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189. **George Bowering**  
***Re: poets & money***

*Tue 6 Oct 1998*

---

*hmmmm, when i tried writing on the fly, i got offered SUBSTANTIALLY  
larger amounts of money. on the other hand, when bowering tried it,  
he got arrested...*

*e*

That was only because they never told me you were supposed to do the writing on your OWN fly! How was I to know? Bromige never told me.

George Bowering.

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

fax: [REDACTED]

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190. **George Bowering**

**Re: L=I=M=E=R=I=C=K**

Tue 6 Oct 1998

---

*Once there was a scholar named Legman . .*

*You go next.*

[Can't. That line doesn't have the right metre for a limerick.]

George Bowering.

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

fax: [REDACTED]

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191. **George Bowering**

**Re: L=I=M=E=R=I=C=K**

Tue 6 Oct 1998

---

*Once there was a scholar named Legman  
Whose vocation, he'd claim, was a "smegman"  
His cheese he'd collect  
bathroom wall's, he'd dissect...*

[Now this I don't understand. Bathroom wall's what?]

George Bowering.

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

fax: [REDACTED]

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192. **Mark DuCharme**

***Re: The 4th decade of experiments***

*Tue 6 Oct 1998*

---

I've been trying to stay out of the debates of late, but this one gets my goat. This is not to say that Henry (or anyone) is not allowed their personal taste-- but to suggest that "experiments" NECESSARILY constitute gimmickry is at best shortsighted. (Let alone to suggest that the best poets who make use of them cannot tell the difference between weak, inauthentic or "authentic" poems, regardless of the trivial question of HOW they were written). I think the poetry of Bernadette Mayer or Jackson Mac Low is extremely AUTHENTIC; beside it, quick a lot of "nonexperimental" verse is shown up for the "personal voice" gimmick it is (or can be)...

Mark DuCharme

>44. Forget about experiment & try writing authentic poetry without  
gimmicks

>and pseudo-sophistication that might actually mean something to  
yourself &

>others. Toughest experiment of all.

>

>The greater portion of the rhyming tribe

>(Give ear, my friend, for thou hast been a scribe)

>Are led astray by some peculiar lure.

>I labor to be brief - become obscure;

>One falls by following elegance too fast;

>Another soars, inflated with bombast;

>Too low a third crawls on, afraid to fly,

>He spins his subject to satiety;

>Absurdly varying, he at last engraves

>Fish in the woods, and boars beneath the waves!

>(Byron)

>

---

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193. **Karen Kelley**  
***Re: money for poets***  
Tue 6 Oct 1998

---

Ee-yew...fly-\*autoclaving\*...

Well, to prove the everyone-has-different-tastes theory: I am now (for the past 3 years) happily ensconced in a tech-writing/desktop-publishing job at a computer software company & adore it.

I always found teaching utterly exhausting; I would be a pile of nerves while preparing lectures, then have this exuberant post-class adrenaline rush with eventual dramatic crash. It was *\*way\** too emotional for me.

Meanwhile, the world of high tech publishing lets me play with words and images all day, many of which I am curious about but not overly-attached to--and at the end of the day I am thrilled to see poetry & fiction. Provided nothing's misspelled: the proofreader habit doesn't quit after an 8 hour day.

And as an aside on the beg-borrow-or-steal time issue: no matter how much or how little one has, if there are kids in your life, you are continually "on the fly."

Edward Fristrom wrote:

*Last summer, I  
tried out tech writing which pays better, but at the end of the a day  
writing instruction manuals for vaporware, you don't come home and want  
to write. You don't want to read. You don't want text anywhere near  
you. You don't even want to watch TV because it has credits and those  
little logos in the bottom corner. You want to take up something like  
cooking. Maybe Indian cooking. Something you can eat. Something that  
reminds you that your brain is connected to your stomach.*

*So what do people think are "good jobs for writing?" As opposed to the  
"good jobs for writers"?*

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194. **Steven Marks**  
***jobs for poets***  
Tue 6 Oct 1998

---

On Tue, 6 Oct 1998, Edward Fristrom wrote:

*In the  
mean time, a lot of us take up work in "something related to writing,"  
and this is what interests me: these jobs suck the life out of you.*

Up until last September when I was made redundant, I was a ghostwriter of books for a publishing company spun off of a consulting company. I hated it, but

the pay was good and the hours ridiculously easy. And no, I did not write more, but no less either. Now, I work half-time for an arts agency as a grantswriter. It's finally work that I can mostly believe in. The agency is actually a theater troupe consisting primarily of people with mental illness (schizophrenia, depression, manic depression, DID, etc.) who put on short sketches about the experience of having a mental illness. Much of the work is quite satirical, attacking hospitals and the psychiatric profession, drugs and their side effects, etc. The job does not pay real well. My other half-time job is at a boating magazine. I compile an events calendar, the Local Notices to Mariners from the Coast Guard and a monthly collection of reports of drug arrests, BWIs (boating while intoxicated) and search and rescues (some pretty dramatic) which I also get from the Coast Guard. It's not the type of work that I can believe in or not, but I do like the people I work with. It doesn't pay so great either. And so, I have the experience of some here -- job satisfaction or relative satisfaction but no time for much else than worrying about money.

Steven

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195. **Hilton Manfred Obenzinger**

**Re: L=I=M=E=R=I=C=K**

Tue 6 Oct 1998

---

Aldon --

You are absolutely correct -- I apologize -- I'm not from Limmerick, just Brooklyn via Lublin.

There once was a foot that fell flat. . .

Hilton

On Tue, 6 Oct 1998, Aldon Nielsen wrote:

*our "Legman" limerick is, if you'll forgive me, starting off on the wrong foot -- unless you're actually going to pronounce "there" with an unusually pronounced emphasis -- need to switch to "There once . . ." though, as always, regional variations in emphasis may have their way with meter --*

*The one point of agreement between John Hollander and me, to quote Hollander:*

*But the best of a \_limerick\_ --  
Though in Dutch or in Cymric--  
Are the little short lines in the middle.*

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196. **Mark DuCharme**

**Re: L=I=M=E=R=I=C=K**

Wed 7 Oct 1998

---

Trace,

I'm coming late to this discussion (not spending 24-hours-a-day at the list, I guess), but I just wanted to say I really like yr limerick after Zuk. Let's all do this with all sorts of old forms!

Mark DuCharme

>Hi all,

>

>Just came across a book of limericks written by Isaac Asimov and John

>Ciardi. I am dumbfounded by this collection and am left speechless,  
but

>it got me wondering if there have been any so-called language-centered  
>limericks, or if any of you have attempted to write in this form or  
even

>break the form but still keeping the "essence of limerick" (a new  
>cologne?).

>

>I've attempted a few but am reluctant to post them. (I'll wait to see  
>if anybody else has any...)

>

>--trace--

>

>

>P.S. alright, here's mine:

>

>Lotus (after Zukofsky)

>

> genuine dire snow unfold when

> mercury delve changeling-in-us sew wren

> soap trunk cotton asthma tear

> ink wrought life thistle lair

> asking-always daemon-lent home ever been

>

---

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197. **Billy Little**  
***ford trashing?canada***  
Wed 7 Oct 1998

---

you try and turn back halfway across the peace bridge

billy little

4 song st.

nowhere, b.c. V0R1Z0

Go ahead and say something true

before the big turd eats You

You can say any last thing in Your poem.

-Alice Notley

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198. **Leonard Brink**  
***Re: A petition to censure and move on***  
Wed 7 Oct 1998

---

Whoever started this thread should be censured for Poetics List contamination.

I mean, this isn't the UB Political Spam List, is it?

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199. **Henry Gould**  
***the sense of being right***  
Wed 7 Oct 1998

---

As an alternative to the "poetry & money" jive, here's a very discussable paragraph - especially in the context of pervasive "language" based "avant-garde" postmodernisms in poetry today:

"The question whether something is 'right' or 'wrong' in a given historical framework displaces the epistemological question whether something is 'true' or 'false'. Thus it may very well be that a subject does not first 'mean' something that it subsequently expresses through language (which thus would be reduced to a tool available to us). It may also be "that, rather than being master of an 'objective' world above which it stands, consciousness is instead an effect of social and unconscious processes which it could never fully 'know' or control; that all models that provide general explanations of the world are to a certain extent theoretical fictions."(\*) But this does not contradict the necessity of discussing literary texts as representative texts, as models of human behavior, and as participants in the constant struggle for interpretive power within society. If

anything, an overemphasis on epistemological questions prevents us from seeing that the literary media and the public spheres of cultural production are to be highly prized socially because they make it possible for individuals to work through their material experiences and understand them as 'consciously' as they can."

(\*)Michael Ryan, *\_Marxism\_*

- from Jochen Schulte-Sasse, Introduction to: *\_Theory of the Avant-Garde\_*, by Peter Burger.

It seems to me that a thorough comprehension of what Schulte-Sasse is saying here would undercut the basic "theoretical" rift between "mainstream" poetics and "experimental" poetics, in the US at least. Poetries that maintain the autonomy and otherness of artistic language would be seen as more reactionary than progressive in a political sense, as upholding stable relations between art (as an autonomous sphere unable to impact on "reality") and society. This in itself is neither right nor wrong; but one would have to reconsider what we want to call "experimental" in a social sense - obscure speech, or "interpretive" speech, in the sense Schulte-Sasse outlines here.

I don't want to pretend I'm saying anything new here - it's just new to me. That is I've leaned in this direction but haven't found it put so clearly before. - Henry Gould

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200. **Robert Archambeau**

***Query: Robert Duncan on VOA***

*Wed 7 Oct 1998*

---

Okay, here's an obscure question for you.

In was quite surprised to find out that Robert Duncan's essay "Towards and Open Universe" was read by Duncan over the air, broadcast by the Voice of America. Does anyone know whether there is a recording of this broadcast? If so, where can I find it?

Best,

Bob

-----

Robert Archambeau  
Engelska Institutionen  
Lund University, Sweden

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201. **J. Kuszai**  
*a bucket of cold water*  
Wed 7 Oct 1998

---

I woke up this morning to discover that the list was locked the night before, I believe around 8pm Eastern Time. C'mon y'all. This wouldn't happen if you would simply consider your posts before sending them. Think of it as a giant daily scrapbook. It's limited. We can fill it up, but don't waste the pages. Please take chit chat and snickering/bickering backchannel. Remember, this is a form of publication--it's unedited contents are freely available to the general public in the archives. Remember, this is a form of publication. Please-- let's raise the quality of the conversation a bit, eh?

While I try to check email twice a day, sometimes I am not able to for whatever reason. I'm still landing in my new found igloo on the edge of the mountains south east of San Diego. From Mt Helix the smoke from the fires looks like an oil spill rivering its way down the sky. Finally getting settled here, I throw my hat into the air in a very Mary Richards sort of way, turning and twisting, finally on my own.

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202. **dee morris**  
*hejinian/coolidge/rova event coming up fast*  
Wed 7 Oct 1998

---

"Stop! What's that Sound?"

University of Iowa symposium on improvisation and composition in the arts  
Thursday, Oct. 15 through Saturday morning, Oct. 17

Readings, panels, a concert, and open multi-arts improvisation sessions with Lyn Hejinian, Clark Coolidge, the Rova Saxophone Quartet, and painter Tom Soule. Discussions of interrelationships among music, poetry and painting, panels on the role of improvisation and crossdisciplinary approaches to composition. All events free and open to the public.

For the Oct. 16 concert, Rova will play a combination of original works by members of the quartet and works commissioned by Rova with funds from Meet the Composer USA Commissioning Fund. The program includes pieces from "Freedom in Fragments," a long suite written for Rova by Fred Frith, which the quartet will record in 1999. Rova's influences include Ornette Coleman, Thelonious Monk and Anthony Braxton, Charles Ives, Olivier Messiaen, Iannis Xenakis, and John Cage. A leader in "collective improvisation," the merging of composed and improvisation music, "Rova is not only the hardest-working saxophone

quartet in blow-business," says the San Francisco Chronicle, "they are also the finest."

As listeners will know, Lyn Hejinian began publishing her poems in magazines in 1963 and 1964. By the mid-1970s, she had begun editing the Tuumba Press series, which included a wide range of contemporary writing by poets and critics. Among her major publications are "Gesualdo," "Writing Is an Aid to Memory," "My Life," "Oxota: A Short Russian Novel," "The Cell," and "The Cold of Poetry." She is co-editor of the Poetics Journal with Barrett Watten. Her critical essays are forthcoming from the University of California, Berkeley.

Clark Coolidge's poetic career spans 33 years and an almost equal number of books. A jazz drummer himself, his collections of poetry include "Solution Passage: Poems 1978-1981," "Sound as Thought: Poems 1982-1984," "Own Face," and "The ROVA Improvisations," which began as preparations to compose liner notes for Rova's album "The Crowd." David Antin calls Coolidge's improvisatory constructions "the work of an experimental master doing a set of brilliant takes on the convention."

THURSDAY, OCT. 15

10:30 a.m. "Sound as Thought as Poem": Poets Lyn Hejinian and Clark Coolidge

1:30 p.m. "The Interaction of Improvisation with Composition": Panelists Lyn Hejinian, Clark Coolidge, Tom Soule, John Rapson and members of Rova will discuss the ways they blend improvisation with composition with examples from each artist.

7:30 p.m. Reading by Lyn Hejinian and Clark Coolidge

9:30 p.m. Open improvisation with the jazz combo Oddbar Trio Plus Trombone, as well as Rova and other guests from the conference

FRIDAY OCT. 16

10:30 a.m. "Sound as Thought as Music: Extended Techniques for Saxophone": lecture/demonstration by the Rova Saxophone Quartet

1:30 p.m. "Sources": Panelists Hejinian, Coolidge, Soule John Rapson and Rova will discuss the inter-disciplinary approaches they use,

with particular emphasis on ideas that originate in  
other

artistic genres and that blend  
diverse styles in a single work. Included

will be a collaborative piece by  
clarinetist Robert Paredes and poet  
Clark Coolidge

8 p.m. Concert by Rova Saxophone Quartet

SATURDAY, OCT. 17

10 a.m. "Sound as Thought as Painting": painter Tom Soule  
on the interplay  
between music and art

11:30 conference wrap-up

For further information, posters, and/or directions, backchannel [REDACTED],  
[REDACTED], or [REDACTED]

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203. **Michael Magee**

***Re: the sense of being right***

*Wed 7 Oct 1998*

---

It seems to me, Henry, that you jump top the conclusion that Schulte-Sasse's ideas are not applicable to an experimental aesthetic. This jump can be separated into 2 mistaken leaps of faith: 1) that "experimental" is somehow equal to "autonomous"; and 2) (related) that experimental writing can't/doesn't engage/communicate with "the public spheres of cultural production." Which is to say that experimental language is not communicable language. I don't think this is true in the least. In fact, I would go so far as to state the opposite: that a \*purely\* traditional speech/language (if there was such a thing, which there isn't) wouldn't communicate at all, since communications is not a matter of reiterations but of adjustments, responses, antagonisms, ameliorations. Paul Goodman has said, in discussing the poetic avant-garde, "Poetic speech which drastically alters the code communicates better than ordinary speech - one has to give into it to get something out of it." What Goodman means (he explains it in great detail) is that a certain lack of familiarity w/ the code with which one is presented is the prerequisite to dialogue, & to the on-going assembly of new communities. Otherwise, why talk at all. I find this true of any poem which doesn't in one way or another (and there are many, many ways to do it, some which most of us wouldn't call "avant-grade") try to alter our sense of what a "poem" is by suggesting what it \*might\* be: it never really enters

the social sphere, the public sphere, b/c it simply lies down like an identical transparency on what's already there.

-m.

According to Henry Gould:

- >
- > As an alternative to the "poetry & money" jive, here's a very discussable
- > paragraph - especially in the context of pervasive "language" based
- > "avant-garde" postmodernisms in poetry today:
- >
- > the necessity of discussing literary texts as representative
- > texts, as models of human behavior, and as participants in the constant
- > struggle for interpretive power within society. If anything, an overemphasis
- > on epistemological questions prevents us from seeing that the literary media
- > and the public spheres of cultural production are to be highly prized socially
- > because they make it possible for individuals to work through their material
- > experiences and understand them as 'consciously' as they can."
- >
- > (\*)Michael Ryan, Marxism
- >
- > - from Jochen Schulte-Sasse, Introduction to: Theory of the Avant-Garde,
- > by Peter Burger.
- >
- > It seems to me that a thorough comprehension of what Schulte-Sasse is say-
- ing
- > here would undercut the basic "theoretical" rift between "mainstream" poet-
- ics
- > and "experimental" poetics, in the US at least. Poetries that maintain the
- > autonomy and otherness of artistic language would be seen as more reac-
- tionary
- > than progressive in a political sense, as upholding stable relations between
- > art (as an autonomous sphere unable to impact on "reality") and society.
- > This in itself is neither right nor wrong; but one would have to reconsider
- > what we want to call "experimental" in a social sense - obscure speech,
- > or "interpretive" speech, in the sense Schulte-Sasse outlines here.
- >
- > I don't want to pretend I'm saying anything new here - it's just new to me.
- > That is I've leaned in this direction but haven't found it put so clearly
- > before.
- > - Henry Gould
- >

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204. **Henry Gould**

***Re: the sense of being right***

*Wed 7 Oct 1998*

---

On Wed, 7 Oct 1998 11:03:51 -0400 Michael Magee said:

>It seems to me, Henry, that you jump top the conclusion that  
>Schulte-Sasse'sideas are not applicable to an experimental aesthetic.  
>This jump can be separated into 2 mistaken leaps of faith: 1) that  
>"experimental" is somehow equal to "autonomous"; and 2) (related) that  
>experimental writing can't/doesn't engage/communicate with "the public  
>spheres of cultural production." Which is to say that experimental  
>language is not communicable language. I don't think this is true in the  
>least. In fact, I would go so far as to state the opposite: that a  
>\*purely\* traditional speech/language (if there was such a thing, which  
>there isn't) wouldn't communicate at all, since communications is not a  
>matter of reiterations but of adjustments, responses, antagonisms,  
>ameliorations. Paul Goodman has said, in discussing the poetic  
>avant-garde, "Poetic speech which drastically alters the code communicates  
>better than ordinary speech - one has to give into it to get something out  
>of it." What Goodman means (he explains it in great detail) is that a  
>certain lack of familiarity w/ the code with which one is presented is the  
>prerequisite to dialogue, & to the on-going assembly of new communities.

Mike, your points are well taken. But I was not arguing against experiment per se. I was trying to redefine what IS really experimental. Or mumble in that direction. This quote from "Theory of the Avant-Garde" (intro) is like skimming the surface of a very longwinded & complex debate that Burger's book addresses (think of those names: Marcuse, Adorno, Jameson... enough to send shivers up your spine). I haven't read them either. (I know some of you HAVE!!) Nor is Schulte-Sasse rejecting "experiment" per se. But he's talking about 2 contrasted aspects of language use - a philosophical skepticism of the ability of literary language to convey truth, as opposed to a more historical sense of literary language as ONE kind of communication within existential realities in which justice - the sense of right & wrong - is a present actuality. & I was trying to contrast two tendencies - I know this is a grid & that things cross over the grid (Jordan?) - one that, say, deconstructs bourgeois reality "to infinity", and "representation" & "everyday speech" etc. along with it; the other, that values representation as a communicable interpretation of real situations. So I would agree with Goodman, I guess, but I wouldn't say flatly that "poetic speech which drastically alters the code communicates better..." etc. It's a continuum, a two-way street.

- just another version of stuff I've been saying (ad nauseam to many) on the list for years...
- Henry G.

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205. **Mark DuCharme**

***Re: the sense of being right***

*Wed 7 Oct 1998*

---

Hey Michael,

I'd be interested (& maybe others on this list would too) if you could cite the title of the book you refer to by Goodman. Thanks,

Mark DuCharme

>It seems to me, Henry, that you jump top the conclusion that  
>Schulte-Sasse'sideas are not applicable to an experimental aesthetic.  
>This jump can be separated into 2 mistaken leaps of faith: 1) that  
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>there isn't) wouldn't communicate at all, since communications is not a  
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>avant-garde, "Poetic speech which drastically alters the code  
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>prerequisite to dialogue, & to the on-going assembly of new  
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>Otherwise, why talk at all. I find this true of any poem which doesn't  
>in one way or another (and there are many, many ways to do it, some  
which  
>most of us wouldn't call "avant-grade") try to alter our sense of what  
a  
>"poem" is by sugesting what it \*might\* be: it never really enters the

>social sphere, the public sphere, b/c it simply lies down like an  
>identical transparency on what's already there.  
>  
>-m.  
>  
> According to Henry Gould:  
>>  
>> As an alternative to the "poetry & money" jive, here's a very  
discussable  
>> paragraph - especially in the context of pervasive "language" based  
>> "avant-garde" postmodernisms in poetry today:  
>>  
>> the necessity of discussing literary texts as representative  
>> texts, as models of human behavior, and as participants in the  
constant  
>> struggle for interpretive power within society. If anything, an  
overemphasis  
>> on epistemological questions prevents us from seeing that the  
literary media  
>> and the public spheres of cultural production are to be highly prized  
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>> because they make it possible for individuals to work through their  
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>> here would undercut the basic "theoretical" rift between "mainstream"  
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>> and "experimental" poetics, in the US at least. Poetries that  
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>> autonomy and otherness of artistic language would be seen as more  
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>> than progressive in a political sense, as upholding stable relations  
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society.

>> This in itself is neither right nor wrong; but one would have to reconsider

>> what we want to call "experimental" in a social sense - obscure speech,

>> or "interpretive" speech, in the sense Schulte-Sasse outlines here.

>>

>> I don't want to pretend I'm saying anything new here - it's just new to me.

>> That is I've leaned in this direction but haven't found it put so clearly

>> before.

>> - Henry Gould

>>

>

---

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206. **MAYHEW**

***Re: The 4th decade of experiments***

*Wed 7 Oct 1998*

---

I agree, not surprisingly, with Mark DuCharme...

My taste does run to the gimmicky--if you define Calvino, Perec, Mathews, Queneau, Mayer, Borges, Pessoa, Padgett, Koch, as gimmicky writers. Are these writers inauthentic? I think not. I also love other types of writers--Rilke, Lorca, Celan, Dickinson...

Here is the quote of Borges I was referring to the other day:

"Around 1930 I believed, under the influence of Macedonio Fernandez, that beauty is the privilege of a few authors; now I know that it is common and that it is lying in wait for us in the casual pages of mediocre authors or in a conversation on the street. Thus, my ignorance of Malayasian or Hungarian letter is total, but I am convinced that if I had time for studying them, I would find there all the nourishment necessary for my spirit."

Jxnxthxn

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207. **henry gould**

***Re: The 4th decade of experiments***

Wed 7 Oct 1998

---

Just for the record, I never said, ala Mark DuCharme, that experiment was NECESSARILY gimmicky. Nor did I say I disliked gimmickry in all writing. I merely proposed an experiment - an unusual one for this list, which I still say is the most difficult experiment of all. - Henry G.

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208. **Anastasios Kozaitis**

***Re: the sense of being right***

Wed 7 Oct 1998

---

"A poem is energy transferred from where the poet got it, by way of the poem itself to, all the way over to, the reader. Then the poem itself must, at all points, be a high energy construct, and at all points, an energy discharge. To do this the poet can go by no track other than the one the poem under hand declares for itself. Thus he has to behave, and be, instant by instant, aware of some several forces just now beginning to be examined."

"Let's start from the smallest particle of all, the syllable. It is the king and pin of versification, what rules and holds together the lines, the larger forms, of a poem. If the syllable, that fine creature, were more allowed to lead the harmony on...."

"Is it not the play of the mind we are after, is not that that shows whether a mind is there at all?"

--from Olson's Projective Verse

If one were to proceed from Olson's tack than any notions of experimental versus mainstream and/or traditional speech versus poetic speech (whatever those demarcations are????) are moot. It is what the poem demands. And, I believe, that in many ways Olson wrote this to refute WCW's The Revolution of the Word. WCW atomized the word; Olson universalizes the syllable, and draws its interrelations not only with the word(s) but also the harmony and music of it all.

--Anastasios Kozaitis

At 09:36 AM 10/7/98 PDT, you wrote:

>Hey Michael,

>

>I'd be interested (& maybe others on this list would too) if you could

>cite the title of the book you refer to by Goodman. Thanks,

>

>Mark DuCharme  
>  
>  
>>It seems to me, Henry, that you jump top the conclusion that  
>>Schulte-Sasse'sideas are not applicable to an experimental aesthetic.  
>>This jump can be separated into 2 mistaken leaps of faith: 1) that  
>>"experimental" is somehow equal to "autonomous"; and 2) (related) that  
>>experimental writing can't/doesn't engage/communicate with "the public  
>>spheres of cultural production." Which is to say that experimental  
>>language is not communicable langauge. I don't think this is true in  
>the  
>>least. In fact, I would go so far as to state the oppposite: that a  
>>\*purely\* traditional speech/language (if there was such a thing, which  
>>there isn't) wouldn't communicate at all, since communications is not a  
>>matter of reiterations but of adjustments, responses, antagonisms,  
>>ameliorations. Paul Goodman has said, in discussing the poetic  
>>avant-garde, "Poetic speech which drastically alters the code  
>communicates  
>>better than ordinary speech - one has to give into it to get something  
>out  
>>of it." What Goodman means (he explains it in great detail) is that a  
>>certain lack of familiarity w/ the code with which one is presented is  
>the  
>>prerequisite to dialogue, & to the on-going assembly of new  
>communities.  
>>Otherwise, why talk at all. I find this true of any poem which doesn't  
>>in one way or another (and there are many, many ways to do it, some  
>which  
>>most of us wouldn't call "avant-grade") try to alter our sense of what  
>a  
>>"poem" is by sugesting what it \*might\* be: it never really enters the  
>>social sphere, the public sphere, b/c it simply lies down like an  
>>identical transparency on what's already there.  
>>  
>>-m.  
>>  
>> According to Henry Gould:  
>>>  
>>> As an alternative to the "poetry & money" jive, here's a very  
>discussable  
>>> paragraph - especially in the context of pervasive "language" based  
>>> "avant-garde" postmodernisms in poetry today:

>>>  
>>> the necessity of discussing literary texts as representative  
>>> texts, as models of human behavior, and as participants in the  
>constant  
>>> struggle for interpretive power within society. If anything, an  
>overemphasis  
>>> on epistemological questions prevents us from seeing that the  
>literary media  
>>> and the public spheres of cultural production are to be highly prized  
>socially  
>>> because they make it possible for individuals to work through their  
>material  
>>> experiences and understand them as 'consciously' as they can."  
>>>  
>>> (\*)Michael Ryan, \_Marxism\_  
>>>  
>>> - from Jochen Schulte-Sasse, Introduction to: \_Theory of the  
>Avant-Garde\_,  
>>> by Peter Burger.  
>>>  
>>> It seems to me that a thorough comprehension of what Schulte-Sasse is  
>saying  
>>> here would undercut the basic "theoretical" rift between "mainstream"  
>poetics  
>>> and "experimental" poetics, in the US at least. Poetries that  
>maintain the  
>>> autonomy and otherness of artistic language would be seen as more  
>reactionary  
>>> than progressive in a political sense, as upholding stable relations  
>between  
>>> art (as an autonomous sphere unable to impact on "reality") and  
>society.  
>>> This in itself is neither right nor wrong; but one would have to  
>reconsider  
>>> what we want to call "experimental" in a social sense - obscure  
>speech,  
>>> or "interpretive" speech, in the sense Schulte-Sasse outlines here.  
>>>  
>>> I don't want to pretend I'm saying anything new here - it's just new  
>to me.  
>>> That is I've leaned in this direction but haven't found it put so  
>clearly

>>> before.  
>>> - Henry Gould  
>>>  
>>  
>  
>  
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>  
> \_\_\_\_\_  
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>  
>

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209. **Elizabeth Treadwell**

**Outlet (2) Fairyland**

*Wed 7 Oct 1998*

---

Outlet (2) Fairyland

is available now....featuring poetry, fiction, photography, & criticism  
engaged in fairytales, by:

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Todd Baron

Leslie Bary

John Byrum

MTC Cronin

Jenny Della Santa

Ann Guy

Amir Hamed

Joshilyn Jackson

Paul Jackson

Tan Lin

Debra Moses

Michelle Murphy

Linda Russo

Standard Schaefer

Elizabeth Treadwell

+ REVIEWS

(Grace Lovelace on "Henry Fool" &  
Johanna Isaacson on Dodie Bellamy's  
The Letters of Mina Harker)

"The birds woke up and sang. The cool, rational sun surprised him; morning  
had broken on his exhilaration and the mountain now lay behind him. He looked

over his shoulder and saw, how, with distance, the mountain began to acquire a flat, two-dimensional look. It was already turning into a picture of itself, into the postcard hastily bought as a souvenir of childhood at a railway station or a border post, the newspaper cutting, the snapshot he would show in strange towns, strange cities, other countries he could not, at this moment, imagine, whose names he did not yet know, places where he would say, in strange languages, "That was where I spent my childhood. Imagine!"

- Angela Carter, "Peter and the Wolf"

60 pp., color cover

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Outlet (3) Ornament will include work which addresses fashion: ornament, the (synthetic) fixtures of the body, & the languages/technicalities of attire, both contemporary & historical. Deadline December 15, 1998.

Outlet (4) Themeless, for a change, with a slight inclination toward maps & weather. Deadline June 15, 1999.

Thank you.

---

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\*

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---

NOTE TO OUR DEAR CONTRIBUTORS, SUBSCRIBERS, & TRADERS: your copies will be mailed out within the week. thx, ET

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210. **Michael Magee**  
***Re: the sense of being right***  
*Wed 7 Oct 1998*

---

Sure, it's a great book called \*Speaking and Language: Defense of Poetry\* (London: Wildwood House, 1971). Goodman was a poet & Gestalt psychologist but here he's doing a kind of Burkean thing w/ discussions of language as symbolic action. But he has his own smart insights to add. He's been somewhat forgotten among important predecessors to the New American Poetry crowd, but he was at Black Mountain & also influenced O'Hara. -m.

According to Mark DuCharme: > > Hey Michael, >  
> I'd be interested (& maybe others on this list would too) if you could  
> cite the title of the book you refer to by Goodman. Thanks,  
>  
> Mark DuCharme  
>  
>  
> >It seems to me, Henry, that you jump top the conclusion that  
> >Schulte-Sasse's ideas are not applicable to an experimental aesthetic.

> >This jump can be separated into 2 mistaken leaps of faith: 1) that  
> >"experimental" is somehow equal to "autonomous"; and 2) (related) that  
> >experimental writing can't/doesn't engage/communicate with "the public  
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> >there isn't) wouldn't communicate at all, since communications is not a  
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> >prerequisite to dialogue, & to the on-going assembly of new  
> communities.  
> >Otherwise, why talk at all. I find this true of any poem which doesn't  
> >in one way or another (and there are many, many ways to do it, some  
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> >most of us wouldn't call "avant-grade") try to alter our sense of what  
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> >"poem" is by suggesting what it \*might\* be: it never really enters the  
> >social sphere, the public sphere, b/c it simply lies down like an  
> >identical transparency on what's already there.  
> >  
> >-m.  
> >  
> > According to Henry Gould:  
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> >> As an alternative to the "poetry & money" jive, here's a very  
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> >> paragraph - especially in the context of pervasive "language" based  
> >> "avant-garde" postmodernisms in poetry today:  
> >>  
> >> the necessity of discussing literary texts as representative  
> >> texts, as models of human behavior, and as participants in the  
> constant  
> >> struggle for interpretive power within society. If anything, an

> overemphasis  
> >> on epistemological questions prevents us from seeing that the  
> literary media  
> >> and the public spheres of cultural production are to be highly prized  
> socially  
> >> because they make it possible for individuals to work through their  
> material  
> >> experiences and understand them as 'consciously' as they can."  
> >>  
> >> (\*)Michael Ryan, \_Marxism\_  
> >>  
> >> - from Jochen Schulte-Sasse, Introduction to:\_Theory of the  
> Avant-Garde\_,  
> >> by Peter Burger.  
> >>  
> >> It seems to me that a thorough comprehension of what Schulte-Sasse is  
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> >> here would undercut the basic "theoretical" rift between "mainstream"  
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> >> autonomy and otherness of artistic language would be seen as more  
> reactionary  
> >> than progressive in a political sense, as upholding stable relations  
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> >> art (as an autonomous sphere unable to impact on "reality") and  
> society.  
> >> This in itself is neither right nor wrong; but one would have to  
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> >> what we want to call "experimental" in a social sense - obscure  
> speech,  
> >> or "interpretive" speech, in the sense Schulte-Sasse outlines here.  
> >>  
> >> I don't want to pretend I'm saying anything new here - it's just new  
> to me.  
> >> That is I've leaned in this direction but haven't found it put so  
> clearly  
> >> before.  
> >> - Henry Gould  
> >>  
> >  
>



>  
>  
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>

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211. **P.Standard Schaefer**  
***Ribot Conference Reminder***

*Wed 7 Oct 1998*

---

Just so people know, there is a discount available on rooms at the Furama Hotel (\$65 a night-- two beds), but reservations need to be made by late next week.

Furama Hotel [REDACTED] ext. 66445

Panelists include Catherine Wagner, Jacques Debrot, Franklin Bruno, myself.

I'm personally excited because Sanguinetti will be there Friday and he's one of my favorite Italian poets. People who were there last year may be surprised how sharp this thing is going to look at Otis. Good music and booze.

Here is what it is: GENERATION

a literary & arts conference celebrating the publication of Ribot 6 -

Over 60 Under 30

(poets & visual artists from around the world, born before 1938 after 1968)

October 30-31, 1998 at Otis College of Art & Design  
(9045 Lincoln Blvd., Los Angeles 90045)

Opening reception and publication party,  
Friday, October 30, 7:00 p.m.

Symposia, Saturday, October 31,  
10:30 a.m.- 5:30 p.m.

"Innovation/Repetition" - "Generation/Presentation"  
- "Degeneration/Conservation"

Masked Ball, Saturday, 8:30 p.m.

Attendance free and open to all ages. For more information, [REDACTED] or e-mail: [REDACTED] / [REDACTED]

This event is co-sponsored by the Communications Design, Fine Arts and Liberal Studies Departments of Otis college of Art & Design, in cooperation with L.A. Books.

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212. **Jordan Davis**

**"grid shimmers"**

Wed 7 Oct 1998

Shimming is like swimming not one of my physical languages (I can \_read\_ it...). However, if there is a grid on land, it's amusing, a false situation that invites false behavior (e.g. the famous "elegance" of math). Henry mentions skepticism about literary language and truth value. Well, this is one from poetry elementary school so we should be right to wonder about it (at it?), but the thought is, poetry is nothing but lies, but they're lies that tell the truth ordinary truth-telling avoids. You tell these lies to transmit some (true??) emotion. This is probably a hokey abstract-expressionist-influenced (read: Kierkegaardian?) way of thinking about it. Poetry holds truth value in disregard, preferring what sounds right or looks right -- and poetry that sounds wrong or looks wrong is no better for its asceticism -- it only catches the people who notice that looking right can be a trick.

Bach is someone who exhibits grid behavior, "right"? As opposed to road rage.

end o' the day --

J

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213. **Aldon Nielsen**

***Re: the sense of being right***

Wed 7 Oct 1998

Henry -- I wonder if Adorno's way of thinking about "autonomous" art might be another way of mediating the "mainstream's" claim of autonomy for art that, using his definitions, might seem considerably less autonomous -- I'm thinking of some of his expressions in his debates with Benjamin and others -- in the end, I don't think Adorno's distinction holds up so well either (and given his remarks on jazz it's always difficult for me to read him at all) -- but his approach to "autonomy" seems to have been forgotten in most U.S. debates on these issues --

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214. **Aldon Nielsen**

***Re: L=I=M=E=R=I=C=K***

Wed 7 Oct 1998

At 08:22 PM 10/6/98 -0700, you wrote:

>Aldon --

>

>You are absolutely correct -- I apologize -- I'm not from Limmerick, just

>Brooklyn via Lublin.  
>  
>There once was a foot that fell flat. . .  
I once met a flatfoot in Brooklyn!

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---

215. **Dale Smith**  
***Younger Poets Issue 10***  
*Wed 7 Oct 1998*

---

Mike & Dale's Younger Poets Summer 98 is available, finally. This tenth issue offers what some are calling "the most exciting expressions in contemporary poetics." See what the buzz is about in this hot issue which includes:

Gerrit Lansing, Sarah Menefee, Jose Lezama Lima (translated by Roberto Tejada), Vincent Farnsworth, Patrick Doud, d.a. dubuc, Noel Andersen Black, Leslie Davis, Dan Featherston, Kenneth Irby, Tom Clark, Lacy L. Schutz, Jeffrey Cyphers Wright, David Lehman, J.J. Campbell, Katrina Dalton, Greg Fuchs, Dawn Michelle Baude, Kevin Opstedal, Douglas Oliver, Brett Evans, Kristin Prevallet, MTC Cronin, Adam Cornford, Michael Price, John Herndon, Geoffery Young, Chris Stroffolino, Hoa Nguyen, and, the Devil himself.

Also, presented is an interview with Joanne Kyger, conducted by the editors in May of last year.

Back issues of M&D are available for \$5 each. For a complete listing of our issues contact Dale Smith.

Send checks and contributions to Dale Smith at 2925 Higgins Street, Austin, TX 78722. For \$100 we'll enter your manuscript in our Younger Poets first book series. The ghost of Frank O'Hara will judge the manuscripts, awarding prizes for "most original composition," "most strategic use of 'space,'" and "cutest not-so-hidden references to one of seven famed French syllogisms." Anyway, you get the picture. Winner to be determined like Calvin's sheep: predestined.

---

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---

216. **Dale Smith**  
***Hoa Nguyen's DARK***  
*Wed 7 Oct 1998*

---

New from Mike & Dale's Press:

DARK, a book of poems by Hoa Nguyen with illustrations by Suloni Robertson.

Nguyen's poetry dissolves the complex projections of family, love, and work into points of compact revelation. The relationships of self and experience projected through the difficult contours of language focus these poems into visions of life lived, not constructed. Nguyen's attention to the minute details of sound in the poem create a music that reaches into the intensity of noise without giving in to the shapeless, late century chaos of methodology. DARK presents an experience of the US that discerns the values of color amidst apparent liberal erasures of race from 'polite society.' Buy this book while it lasts. Only 300 copies available. \$7

Also from M&D Press:

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by John Herndon

\$5

Sand in the Vaseline

by Kevin Opstedal

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Send checks and/or inquiries to Dale Smith, 2925 Higgins Street, Austin, TX 78722.

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---

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217. **david bromige**

***grid shimmer + meat on the table***

*Wed 7 Oct 1998*

---

I really only wanted to write in to say that I have been in complete agreement with Jordan Davis's definition of poetry as lies that point to a truth for 30 years so am gladdened to see him saying it but is such docile agreement on my part sufficient justification for 1/50th of the day's moneys?

Write some more, then. Let me see. . .

I thought that maybe if I added to Jordan's alternative to Bach's gridlike musical behavior, "road-rage..", "road-rage over a lost penny," my intervention might excuse itself. It would be educative, adducing a difference in art-epochs.

But I'm still not sure. I feel like I should rescue Bowering's bon-mot by saying that when he scribbled on my fly I came to attention and saluted as we ran his effort up the flagpole, and that that was how I came into the love of poetry, because in that nonsense would be some lies pointing to a truth, but geez I'm still not sure. Am I part of the problem, or part of a possible way out?

Write some more, then.

I must say I agree with Joel when other people are perpetrating the nonsense. His is a thankless task, and I'm sure we all realize this and want to make it easier for him. I know I do. But I have trouble coloring the sand in under the line. I hope he will b-c me when I go one token over it. I would prefer that to public remonstrance. Listafarians who have not met Joel in person have missed a great deal and don't know how lucky we are to have him riding herd on us, and not Ham Meatfist or Jock Strap or Peaches Dobell.

I'll write some more...

One last attempt at worthwhile relevance (though not at all relevant to the rest of this letter...I hope; it's just that I've started re-reading "Songs of I and E") : what do Listafarians make of that line of Blake's, "And so I stained the water clear"?

One might go on at some length in this format, and perhaps should keep a "List Diary" then post once every day or so, on various topics. But would this solve the problem, or only raise new difficulties--a list with fewer posts, but longer? I admit to avoiding the "judging" thread, not that the first few posts weren't interesting, but just that the world, I feel, is hopelessly irredeemable in these matters. People form likings for other people and allow these to color their judgment. I have always disapproved of this, while at the same time doing little else. To my observation, everyone does this, whatever they say they do. But of course, since I am persuaded of this from my own experience, I am the more likely to read it in the motives of others.

Doesn't this connect via intuition to the feeling of being right?

David

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218. **Roger Farr**  
***Langpo & Lingprag***  
*Thu 8 Oct 1998*

---

Last night it was my turn to bring some writing in for analysis in a "linguistic pragmatics" grad course, here at SFU. From the EPC "Authors" page, I downloaded part of Ron Silliman's "D E M O" (with citation!) and circulated it among

the class. Silence. More silence. Then the remark: "I think I'm being made fun of here." I tried to explain that the poem offered a more democratic model of writer/reader relations, and perhaps that explained the "funny feeling", but to no avail. We moved on . . . .

So, I am wondering if anyone on the list has tried to apply such procedures to "experimental writing", or if they know of any critical works in which a "pragmatic" approach has been used to talk about such writing. From this first attempt, it seems as though "linguistic pragmatics", or "discourse analysis", is unable to address the complexities of experimental writing.

Did someone say "duh"?

Roger

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219. **Mark Baker**  
***Staining the water***

Thu 8 Oct 1998

---

*what do Listafarians make of that line of Blake's, "And so I stained the water clear"?*

This is the innocent novice language poet who, once delusionally piping in the pre-verbal outside-the-text, then became a speech-obsessed Beat singing songs of happy cheer, and now, not knowing what he does, because the innocent has no he to do the knowing but instead follows the disappearing-child-in-a-cloud's theory, stupidly picks up a pen and threatens to poison the source of our bodily fluids, all for the sake of ink. Writing corrupts! Experience will teach him that not every child will joy to hear.

Mark Baker

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220. **Tom Orange**  
***hejinian/coolidge/rova event***

Thu 8 Oct 1998

---

anyone planning on attending this and willing to write us a report?

tom

(████████)

---

*"Stop! What's that Sound?"  
University of Iowa symposium on improvisation and composition in the arts*

Thursday, Oct. 15 through Saturday morning, Oct. 17

*Readings, panels, a concert, and open multi-arts improvisation sessions with Lyn Hejinian, Clark Coolidge, the Rova Saxophone Quartet, and painter Tom Soule. Discussions of interrelationships among music, poetry and painting, panels on the role of improvisation and crossdisciplinary approaches to composition. All events free and open to the public.*

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221. **Charles Alexander**

***Re: Langpo & Lingprag***

Thu 8 Oct 1998

I too understand Aviva's skepticism, and the difficulty of Roger Farr's students facing Silliman's work for the first time. But I think the problems are almost entirely about conditioning. I share Karen Kelley's sense of a similar blank loss in the face of much so-called mainstream poetry, but I admit that's got a lot to do with my own conditioning during a twenty-year commitment to experimentalist poetics.

but I don't think Ron Silliman's work is a blank slate about which anything can be said and all is equal. Neither do I think he is making fun of the reader -- in fact, I do think he is, in small and large ways, freeing the reader from being led by the nose, respecting the reader's ability to function in a context of shifting uncertainties (which is our context, isn't it?).

DEMO begins:

This is a test.

What is a test? Well, pretty much everything. And how to put it together. But there are lots of clues here, like on the first page of the work, a little after this opening:

Up against the woolite, desire for narrative condemns millions -- French bread hard as a rock.

DEMO ends:

The sun itself demands no explanation, but this cargo cult of nouns sings its own song, its own name, again and again.

It just seems to me that one could spend a whole class, in an advanced or beginning poetry workshop, getting students pretty excited about talking about just these three "lines" of the poem and what they might mean, what they might

invite of the reader, and on the issue of whether or not this is more DEMOcratic than a lot of poetry out there.

And if you read the rest of the poem, you may ended up getting carried away by its wit, humor, and hard-hitting impact as well.

(spoken as an unabashed supporter of the work, being its publisher in book form)

Charles Alexander

At 01:01 PM 10/8/98 -0400, you wrote:

>Aviva, I understand your skepticism about this claim to "democracy" and  
>certainly if I writer's opacity is simply a matter of adopting a private  
>code then I say to hell with him. But Silliman's work, just to be  
>specific, is determinedly public:

 $\geq$  $\succ$ 

A moment

> not a movement, and the moment's past.

> It makes you look on those Mickey Mouse

> beach towels used as curtains

> with a renewed sense of wonder. Like housepainters

> without a truck carrying stepladders

> up the block. The way blue ink fades

> when the pen runs dry (What, 111).

 $\succ$ 

>There's nothing here on the level of vocabulary or image that almost  
>anyone speaking any American vernacular wouldn't understand. The  
>difficulty of \*What\* is about sentence connections - but thematically that  
>seems entirely appropriate, something about which I've had fair success  
>convincing my students. Look at these sentences: there about ephemeral,  
>decontextualized experience, Making sense of them is alot like making  
>sense of the painters - what the hell are they doing there? where's their  
>truck? This is about the logical connection we rely on being removed, at  
>which point we become aware that we're always making narratives to fill in  
>logical gaps - this can be simply a matter of quick accomodation, or, and  
>this seems to me the more interesting possibility, a matter of stepping  
>into those gaps & looking around, doing some extra-textual creative work  
>of one kind or another. The point being, this isn't tabula rasa; Silliman  
>isn't saying, here's a space where you can do whatever you want. He's  
>encouraging dialogue - it's an antiphonal model, I think. Pedagogically,  
>I encourage students to look for common ground first & then work toward  
>the incoherent spaces. -m.

 $\geq$



> According to Aviva Vogel: >  
>> I often have the same experience, or something similar, when reading certain  
>> "experimental," or what I feel is heavily opaque, poetry. Actually, I would  
>> say instead of "I think I'm being made fun of here, that "I think I'm being  
>> completely ignored here," rather than attribute any malicious or sadistic  
>> intent to the writer. I can feel invisible, not usually mocked. But how  
>> democratic is that? To be left completely alone, isolated, with a  
"template"  
>> style of writing which can be interpreted any way I choose, with whatever  
>> perceptual tools/capacities I choose? Is that "democracy?" As I ask this  
>> question, I realize that the isolation I sometimes feel with extremely  
opaque,  
>> "private" writing IS, in fact, a prominent quality of the capitalist  
version  
>> of democratic culture, as I experience it. So....why not, in that case,  
just  
>> read a stone? or a tarot card? I haven't read Silliman's DEMO, so I don't  
>> refer to that particular work in my impulsive response. I refer instead to  
>> work that leaves me with a sense that I, as reader, have either been  
left out  
>> of the equation, or left to my own devices, or used as if I were an  
>> undiscerning and gullible audience who was willing to watch someone  
>> "experiment" on my time, with no effort to offer anything in return for the  
>> time I've invested. Anyway...this is a "feeling-level" response, rather  
than  
>> a thoughtful one. I simply find it quite ironic that writing which  
claims to  
>> be "democratic" and "egalitarian" can often leave a reader feeling  
"one-down,"  
>> "invisible," "isolated," and "unequal" (to the task).  
>>  
>> << I downloaded part of Ron Silliman's "D E M O" (with citation!) and  
>> circulated it among the class. Silence. More silence. Then the remark:  
>> "I think I'm being made fun of here." I tried to explain that the poem  
>> offered a more democratic model of writer/reader relations, and perhaps  
>> that explained the "funny feeling", but to no avail. We moved on . . .  
. >>  
>>  
>  
>



223. **miekal and**

***An afternoon with Peter Lamborn Wilson***

Thu 8 Oct 1998

---

The Beginning of civilization -- the long long Babylonian CON -- "History" starts at Sumer with the invention of sacred kingship -- and Temple-based debt system. Separation and alienation are not universal human conditions -- they have historic origins. Does it do us any good to know these things? The date and place of our disenfranchisement? I need to know -- please come and discuss. --PLW

a talk by

PETER LAMBORN WILSON

@ DREAMTIME VILLAGE

October 24, 1998 1PM

\$5-\$10 donation for the event.

author of: Angels, Little Book of Angel Wisdom; Temporary Autonomous Zone; Sacred Drift; Pirate Utopias; Gone to Croaton; Ploughing the Clouds : The Soma Ceremony in Ancient Ireland; Scandal : Studies in Islamic Heresy; The Drunken Universe : An Anthology of Persian Sufi Poetry; Immediatism; Millenium

A potluck will follow, bring a dish to share. & a dance party following that. Call ahead for overnight accommodations. You are also invited to help out in our first prairie burn on Oct 23 @ noon. We will be burning 10 acres. Wear appropriate clothing.

for more info or directions to Dreamtime Village (in southwestern WI)  
call [REDACTED]

--

-Dreamtime Village-

<<http://net22.com/dreamtime/index.shtml>>

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224. **henry**

***Re: the sense of being right***

Thu 8 Oct 1998

---

Aldon, I would have to be better read on Adorno to say anything about his take on art autonomy. Peter Burger in this classic text I'm reading (Theory of the Avant-Garde) - no actually the guy writing the intro, Schulte-Sasse - tries to distinguish between Burger's theory & Adorno's - says Adorno was finally a pessimist about art's ability to influence society, because he failed to recognize that art as we know it is mediated to "bourgeois-capitalist society" by the

INSTITUTION called "art". & that early 20th-cent. avant-garde is essentially an attack on the INSTITUTION of art for the sake of redefining art's relation to society (& thereby redefining what art is).

I dunno Adorno.

But the general idea of artists as resentful alienated guys upset at being displaced by capitalist commercial pulp culture & thus being the vanguard of a new society is only true if you equate artists with intellectuals. I'm not willing to grant intellectuals that honor. See Montale on these questions. Intellectuals can talk our way to socialism, fine. But that doesn't make them poets. - Henry G.

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225. **Michael Magee**  
***Re: Langpo & Lingprag***

*Thu 8 Oct 1998*

---

Roger, I don't know who's teaching your "linuistic pragmatics" course but he/she seems not to have read any pragmatists (am I right to assume that that befuddled reaction to Silliman was the \*professor's\* reaction?). In any event, as I've argued probably too much on this list, American experimental writing is deeply pragmatic. There is no Stein as we know her w/out William James, for instance. Take this:

"We ought to say a feeling of \*and\*, a feeling of \*if\*, a feeling of \*but\*, and a feeling of \*by\*, quite as readily as we say a feeling of \*blue\* or a feeling of \*cold\*. Yet we do not: so inveterate has our habit become of recognizing the existence of the substantive parts alone, that language almost refuses to lend itself to any other use" (Principles of Psychology, 1: 245-6).

James calls for "a re-instatement of the vague to it's proper place in our mental life" (254), and his sense of such propriety is based on a very pragmatic sense of the usefulness of that re-instatement. I've quoted this before but it may be worth quoting again, if for nothing else than to give you, perhaps, some ammunition for your next attempt to bring lang po to class. This is Dewey talking about philosophy but it applies equally to poetry:

"A Philosophy animated, be it consciously or unconsciously, by the strivings of men to achieve democracy will construe liberty as meaning a universe in which there is real uncertainty and contingency, a world which is not all in, and never will be, a world which in some respect is incomplete and in the making, and in these respects may be made this way or that according as men judge, prize, love and labor...a genuine field of novelty, of real and unpredictable increments

of existence, a field for experimentation and invention." See \*Characters and Events\* (New York: Henry Holt, 1929), Vol. 2, p. 851.

Silliman's experimentalism comes out of real egalitarian desires pragmatically considered (stop me, Ron, if your a closet facist or transcendentalist), and his more socialist hopes are, I would say, just as manifest in his formal decisions. It's just that to argue this case takes work and attention to the details of grammar that most people in a seminar aren't willing or able to do.

-m.

According to Roger Farr:

> > Last night it was my turn to bring some writing in for analysis in a  
> "linguistic pragmatics" grad course, here at SFU. From the EPC "Authors"  
> page, I downloaded part of Ron Silliman's "D E M O" (with citation!) and  
> circulated it among the class. Silence. More silence. Then the remark:  
> "I think I'm being made fun of here." I tried to explain that the poem  
> offered a more democratic model of writer/reader relations, and perhaps  
> that explained the "funny feeling", but to no avail. We moved on . . . .  
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> So, I am wondering if anyone on the list has tried to apply such  
> procedures to "experimental writing", or if they know of any  
> critical works in which a "pragmatic" approach has been used to  
> talk about such writing. From this first attempt, it  
> seems as though "linguistic pragmatics", or "discourse analysis", is  
> unable to address the complexities of experimental writing.  
>  
> Did someone say "duh"?  
>  
> Roger  
>

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226. **Dale Smith**  
*the sense of being white*

Thu 8 Oct 1998

---

Henry, one quick question re: Adorno--Do you think what he calls the "culture industry" is the same as "the INSTITUTION called art?" My sense of Adorno's aesthetic criticism is that he held very contradictory views on art's ability to function/exist under current "bourgeois-capitalist" systems. You know, the neg dialectic, the snake eating its own tail, etc. Not to deny the pessimism, but to acknowledge the complexity of his views... Dale

Dale

>Aldon, I would have to be better read on Adorno to say anything about his  
>take on art autonomy. Peter Burger in this classic text I'm reading  
>(Theory of the Avant-Garde) - no actually the guy writing the intro,  
>Schulte-Sasse - tries to distinguish between Burger's theory & Adorno's  
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>society, because he failed to recognize that art as we know it is  
>mediated to "bourgeois-capitalist society" by the INSTITUTION called  
>"art". & that early 20th-cent. avant-garde is essentially an attack  
>on the INSTITUTION of art for the sake of redefining art's relation to  
>society (& thereby redefining what art is).  
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>I dunno Adorno.  
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>But the general idea of artists as resentful alienated guys upset at  
>being displaced by capitalist commercial pulp culture & thus being the  
>vanguard of a new society is only true if you equate artists with  
>intellectuals. I'm not willing to grant intellectuals that honor.  
>See Montale on these questions. Intellectuals can talk our way to  
>socialism, fine. But that doesn't make them poets. - Henry G.  
>

---

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227. **Elizabeth Treadwell**

***Re: A petition to censure and move on***

*Thu 8 Oct 1998*

---

Date: Tue, 6 Oct 1998 21:12:29 -0800  
>From: Leonard Brink <[REDACTED]>  
>Subject: Re: A petition to censure and move on  
>  
>Whoever started this thread should be censured for Poetics List  
>contamination.  
>I mean, this isn't the UB Political Spam List, is it?

I agree.

Elizabeth

Outlet, a periodical  
Double Lucy Books

P.O. Box 9013  
Berkeley, California 94709  
U.S.A.  
<http://users.lanminds.com/~dbelucy>

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228. **Karen Kelley**  
**Re: Langpo & Lingprag**  
*Thu 8 Oct 1998*

---

And linguistic pragmatics is supposed to be what?....

Roger Farr wrote:

*Last night it was my turn to bring some writing in for analysis in a "linguistic pragmatics" grad course, here at SFU. From the EPC "Authors" page, I downloaded part of Ron Silliman's "D E M O" (with citation!) and circulated it among the class. Silence. More silence. Then the remark: "I think I'm being made fun of here." I tried to explain that the poem offered a more democratic model of writer/reader relations, and perhaps that explained the "funny feeling", but to no avail. We moved on . . . .*

*So, I am wondering if anyone on the list has tried to apply such procedures to "experimental writing", or if they know of any critical works in which a "pragmatic" approach has been used to talk about such writing. From this first attempt, it seems as though "linguistic pragmatics", or "discourse analysis", is unable to address the complexities of experimental writing.*

*Did someone say "duh"?*

*Roger*

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229. **Dale Smith**  
**Re: Langpo & Lingprag**  
*Thu 8 Oct 1998*

---

Michael, it seems that what Farr is suggesting is a difficulty for a certain group of students who read Silliman's D E M O. The "pragmatics" you discuss is appropriate to Stein, to Silliman--to a whole tradition of poetics that values the influence of philosophical systems over, or in addition to, other "poetic" systems. But I also think to bring a text of Silliman's to a poetry seminar would be problematic for an instructor, because critical expectations and the critical tools of articulation are varied and complex. Silliman's texts demand a knowledge of philosophical systems in the West. His texts also function within a poetic

tradition more familiar to students of that art. It seems to me that the 'pragmatics' of articulation--poetic, linguistic, philosophical, psychological--are limited by enforced divisions in our thought. In the poem--in Silliman's 'texts'--these elements are complicated, driven into one another, made indistinguishable. I can see how, being submitted to D E M O for the first time might be a bit confusing, and that it calls for more than mere pragmatics from an instructor to engage it, regardless of a pragmatic tradition in the avant garde. The problem here, as always, is how to address the complexities of the whole by way of the contradictory elements of each part, driven by the divisions of our own knowledge. Dale.

>

>Roger, I don't know who's teaching your "linuistic pragmatics" course  
but

>he/she seems not to have read any pragmatists (am I right to assume  
that

>that befuddled reaction to Silliman was the \*professor's\* reaction?).

In

>any event, as I've argued probably too much on this list, American

>experimental writing is deeply pragmatic. There is no Stein as we know

>her w/out William James, for instance. Take this:

>

>"We ought to say a feeling of \*and\*, a feeling of \*if\*, a feeling of  
>\*but\*, and a feeling of \*by\*, quite as readily as we say a feeling of  
>\*blue\* or a feeling of \*cold\*. Yet we do not: so inveterate has our  
habit

>become of recognizing the existence of the substantive parts alone,  
that

>language almost refuses to lend itself to any other use" (Principles of  
>Psychology, 1: 245-6).

>

>James calls for "a re-instatement of the vague to it's proper place in  
our

>mental life" (254), and his sense of such propriety is based on a very

>pragmatic sense of the usefulness of that re-instatement. I've quoted

>this before but it may be worth quoting again, if for nothing else than  
to

>give you, perhaps, some ammunition for your next attempt to bring lang  
po

>to class. This is Dewey talking about philosophy but it applies  
equally

>to poetry:

>



>"A Philosophy animated, be it consciously or unconsciously, by the  
>strivings of men to achieve democracy will construe liberty as meaning  
a  
>universe in which there is real uncertainty and contingency, a world  
which  
>is not all in, and never will be, a world which in some respect is  
>incomplete and in the making, and in these respects may be made this  
way  
>or that according as men judge, prize, love and labor...a genuine field  
of  
>novelty, of real and unpredictable increments of existence, a field for  
>experimentation and invention." See \*Characters and Events\* (New York:  
>Henry Holt, 1929), Vol. 2, p. 851.  
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>Silliman's experimentalism comes out of real egalitarian desires  
>pragmatically considered (stop me, Ron, if your a closet facist or  
>transcendentalist), and his more socialist hopes are, I would say, just  
as  
>manifest in his formal decisions. It's just that to argue this case  
takes  
>work and attention to the details of grammar that most people in a  
seminar  
>aren't willing or able to do.  
>  
>-m.  
>  
>  
>  
>  
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>> > Last night it was my turn to bring some writing in for analysis in  
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>> "linguistic pragmatics" grad course, here at SFU. From the EPC  
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>> procedures to "experimental writing", or if they know of any  
>> critical works in which a "pragmatic" approach has been used to  
>> talk about such writing. From this first attempt, it  
>> seems as though "linguistic pragmatics", or "discourse analysis", is  
>> unable to address the complexities of experimental writing.

>>

>> Did someone say "duh"?

>>

>> Roger

>>

>

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230. **Hank Lazer**

***Re: new issue of Contemporary Literature***

*Thu 8 Oct 1998*

---

Listafarians:

A couple of essay-reviews that may be of interest in the just published Fall issue of Contemporary Literature:

Maria Damon, "Poetic Canons: Generative Oxymoron or Stalled-Out Dialectic?", pp. 468-474, on Alan Golding's *From Outlaw to Classic: Canons in American Poetry*.

Hank Lazer, "American Poetry: Accounts of the Present and the Recent Past," pp. 475-504, on Michael Davidson's *Ghostlier Demarcations: Modern Poetry and the Material World*; Aldon Nielsen's *Black Chant: Languages of African-American Postmodernism*; and Jed Rasula's *The American Poetry Wax Museum: Reality Effects, 1940-1990*.

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231. **henry**

***Re: the sense of being white***

*Thu 8 Oct 1998*

---

Dale, "culture industry" sounds like good slang for the institution of art, but as far as connecting Adorno with this somebody else will have to chime in. For

someone who's never read Adorno, I've already written "Adorno" way too many times. - Henry

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232. **MAYHEW**

***Re: the sense of being white***

Thu 8 Oct 1998

Culture industry means what we would call "entertainment industry"--popular music, hollywood, etc... I'm not sure Adorno was against "the institution of art" if we mean traditional "high" culture, eg "classical music," literature, paintings. In fact this rather elitist conception of art is exactly what Adorno privileges.

God forbid we should ask students of poetry to know about "philosophical traditions in the West" or linguists interested in "pragmatics" to have read William James. This isn't even about being interdisciplinary, it's about knowing what we are talking about on the most basic level.

Jose Saramago, Portugese novelist, has won the Nobel prize. He is quite well known in Spain; I have seen interviews with him and the like in my frequent trips there, but I've not read him.

On Thu, 8 Oct 1998, henry wrote:

*Dale, "culture industry" sounds like good slang for the institution of art, but as far as connecting Adorno with this somebody else will have to chime in. For someone who's never read Adorno, I've already written "Adorno" way too many times. - Henry*

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233. **Poetry Project**  
***down the bottle***

Thu 8 Oct 1998

*Poetry holds truth value in disregard, preferring what sounds right or looks right -- and poetry that sounds wrong or looks wrong is no better for its asceticism -- it only catches the people who notice that looking right can be a trick.*

I would see a lot of your words as falling, yar, between correct & intriguing Jordan. Speaking of noticing looking right can be a trick, I'd say there's a lot of poets who like to see others see them noticing that looking right can be a trick & thereby trying to look wrong & by extension right. That's some of the current NYC post-innovative avant-gardener biz at the moment. I think in San Francisco there's more ice than in New York, & less anxiety about the rightness of looking

as cleverly wrong as possible. But no one assumes you're right I don't think when you don't climb mountains with anti-trust lawyers 'cause of the hole in your boot which is a known SF occurrence. However, it can be further noted that SF & NYC are two of the most provincial poetry crystal balls in the galaxy. Once, anyway, you start saying "poetry" in that general sense doesn't every statement that follows become instantly wrong? & then right? Isn't Jack Spicer just completely lying in all of his poems (especially that cop out line about nobody listening to poetry)? Do the statements on this list qualify as truth because they're prose, or because they're made by folks who know they're wrong when they're right? Isn't it mostly guys here worrying about how to be right all the time but sounding pretty convinced they are even tho' that means they're wrong in expopoetryland?

Anselm Berrigan

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234. **MAXINE CHERNOFF**  
***Barbara Guest Reading in Chicago***

*Thu 8 Oct 1998*

---

Please mark your calendars for an Oct 22, 8pm, reading by Barbara Guest at Columbia College in Chicago. More later on the event, but please note that the ad placed in the Chicago Tribune turns out to have the wrong time on it.

Maxine Chernoff

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235. **MAXINE CHERNOFF**  
***Susan Wheeler and Paul Hoover***

*Thu 8 Oct 1998*

---

Tomorrow night at Small Press Traffic, SF: Susan Wheeler and Paul Hoover  
New College Theater  
777 Valencia Street  
7:30 pm

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236. **Gary Paul Sullivan**  
***Re: down the bottle***

*Thu 8 Oct 1998*

---

the oft-quoted Spicer poem in question ends

... no

One listens to poetry.

I take the line break to be a hesitation (reconsideration), ending with the positive "One listens to poetry" so that you get

No, one listens to poetry.

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237. **David Zauhar**

***Re: Langpo & Lingprag***

*Thu 8 Oct 1998*

---

I'm not sure that "pragmatics" as linguists use the term has much to do with the James->Dewey->Rorty lineage of American philosophy, though I could be wrong and am awaiting enlightenment.

I had a better experience presenting a Bob Perelman poem (the title escapes me, but it contained my favorite line, "Slay a piece of Shit / Syntax as usual") to a seminar of graduate students in a course on discourse analysis. They were a bit baffled by the poem, but got into by trying to identify the various discursive practices that constitute that poem (medical, advertising/promotion, etc). There were still a few people who had trouble with the fact that the poem didn't make sense in the way that a "real poem" (or a Hallmark greeting card for that matter) makes sense. What to do? I wondered. Still, it sounds like my colleagues did better than the lingprag crowd.

David Zauhar

University of Illinois at Chicago

... not being born is  
the only tragedy  
that we can imagine  
but need never fear

--Alden Nowlan

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238. **Michael Scharf**

***Publishers Weekly***

*Thu 8 Oct 1998*

---

Publishers Weekly publishes poetry reviews not weekly but monthly, on the last Monday of every month, with ten or so full reviews (capsules of about 250 words) and ten or so "notes" (shorter) appearing each time. Forthcoming reviews include Bob Perelman's *\_The Future of Memory\_*, Mei-mei

Berssenbrugge's Four Year Old Girl and many others of interest. It would be wonderful if more poets and publishers on the list would submit books for review. Here's how it works:

PW Forecasts, the reviewing side of the magazine, is a "pub date" driven affair. The aim is for the reviews to reach bookstore buyers and others before the book is published. That means that titles need to be submitted for review a \*minimum\* of three months before they "pub."

For most publishers, that means sending some sort of mock-up of the book (a set of typeset pages, or a typescript), rather than a finished book for review. Said mock-up must be held together in some way, be it comb binding, three hole punch, heavy duty staple, or whatever (the actual book is also OK) and accompanied by a letter with the following information:

- publisher's name, address, phone, fax, etc.
- book's title, author, price, binding, ISBN number
- eventual number of pages in the finished book
- distributor, if any
- month of publication

All the above info. is essential, and the pub month particularly so. (If you submit a title for review that you then find will be later than expected, please send an alert.) A short bio of the author and list of previous titles published by the press help. Send material to

Poetry Forecasts  
Publishers Weekly  
245 West 17th Street  
New York, NY 10011

Submissions are not generally returned, and publishers are usually not notified that a book will be reviewed. To check in, fax Forecasts at [REDACTED] or send a letter to the above.

PW is skewed toward big corp. publishers, no question. Small press titles published in the months of September, October, November & March, April, May, June are more likely to be squeezed out by the larger presses, who tend toward fall & spring lists. Chapbooks are almost never reviewed. Publishers with a distributor (like SPD) are much more likely to be reviewed than those without.

Roof, Atelos, O, Tender Buttons, Kelsey Street, Talisman, What and others have had or will have had titles reviewed or mentioned in the last year or so. It would be great to add to that list. Often, books that aren't selected are sent along to reviewers anyway, in the hope that they will pitch a review elsewhere.

PW has a circulation of, I think, nearly 40,000 (all of whom avidly read the poetry reviews) and tells prospective advertisers it reaches more than twice that. Subscriptions are absurdly expensive, but most local and university libraries get it. Even if it's not displayed as part of the library's current periodicals, the librarian in charge of acquisitions might be persuaded to allow a perusal of internal copies.

Thanks --Mike

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239. **Aviva Vogel**

***Re: Langpo & Lingprag***

*Thu 8 Oct 1998*

---

I often have the same experience, or something similar, when reading certain "experimental," or what I feel is heavily opaque, poetry. Actually, I would say instead of "I think I'm being made fun of here, that "I think I'm being completely ignored here," rather than attribute any malicious or sadistic intent to the writer. I can feel invisible, not usually mocked. But how democratic is that? To be left completely alone, isolated, with a "template" style of writing which can be interpreted any way I choose, with whatever perceptual tools/capacities I choose? Is that "democracy?" As I ask this question, I realize that the isolation I sometimes feel with extremely opaque, "private" writing IS, in fact, a prominent quality of the capitalist version of democratic culture, as I experience it. So....why not, in that case, just read a stone? or a tarot card? I haven't read Silliman's DEMO, so I don't refer to that particular work in my impulsive response. I refer instead to work that leaves me with a sense that I, as reader, have either been left out of the equation, or left to my own devices, or used as if I were an undiscerning and gullible audience who was willing to watch someone "experiment" on my time, with no effort to offer anything in return for the time I've invested. Anyway...this is a "feeling-level" response, rather than a thoughtful one. I simply find it quite ironic that writing which claims to be "democratic" and "egalitarian" can often leave a reader feeling "one-down," "invisible," "isolated," and "unequal" (to the task).

<< I downloaded part of Ron Silliman's "D E M O" (with citation!) and circulated it among the class. Silence. More silence. Then the remark: "I think I'm being made fun of here." I tried to explain that the poem offered a more democratic model of writer/reader relations, and perhaps that explained the "funny feeling", but to no avail. We moved on . . . . >>

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240. **Chicago Review**

**Frank Bidart Reading**

Thu 8 Oct 1998

---

To all Chicago-area list members:

Frank Bidart will give a poetry reading Tuesday, October 20, 7 pm, at Northwestern University's Mary & Leigh Block Gallery, 1967 S. Campus Dr.

For more information, call the NU English Dept. at 847/[REDACTED].

Andrew Rathmann

-----

Chicago Review

5801 S. Kenwood Ave.

Chicago IL 60637-1794

ph/fax [REDACTED]

e-mail [REDACTED]

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241. **Karen Kelley**

**Re: Langpo & Lingprag**

Thu 8 Oct 1998

---

I often have the same experience, or something similar, when reading certain "mainstream," or what I feel is heavily transparent, poetry.

To be left completely alone, isolated, with a style of writing which can, supposedly, be interpreted in one way by its readership, with some set of shared perceptual tools/capacities I refuse/apparently don't have?

As I ask this question, I realize that the isolation I sometimes feel with extremely transparent, "public" writing IS, in fact, a prominent quality of the capitalist version of democratic culture, as I experience it. So....why not, in that case, just read a copy of People magazine? or watch TV?

I haven't read much mainstream work recently, so I don't refer to any particular work in my response. I refer instead to work that leaves me with a sense that I, as reader, have either been left out of the equation, or left to my own devices, or used as if I were an undiscerning and gullible audience who was willing to watch someone tell me what "we all" think, with no effort to let me participate, despite the time I've invested. This, too, is a "feeling-level" response, rather than a thoughtful one. I simply find it quite ironic that writing which claims to be "mainstream" and "transparent" can often leave this reader feeling "one-down," "invisible," and "uninvited."



Aviva Vogel wrote:

*I often have the same experience, or something similar, when reading certain "experimental," or what I feel is heavily opaque, poetry. Actually, I would say instead of "I think I'm being made fun of here, that "I think I'm being completely ignored here," rather than attribute any malicious or sadistic intent to the writer. I can feel invisible, not usually mocked. But how democratic is that? To be left completely alone, isolated, with a "template" style of writing which can be interpreted any way I choose, with whatever perceptual tools/capacities I choose? Is that "democracy?" As I ask this question, I realize that the isolation I sometimes feel with extremely opaque, "private" writing IS, in fact, a prominent quality of the capitalist version of democratic culture, as I experience it. So....why not, in that case, just read a stone? or a tarot card? I haven't read Silliman's DEMO, so I don't refer to that particular work in my impulsive response. I refer instead to work that leaves me with a sense that I, as reader, have either been left out of the equation, or left to my own devices, or used as if I were an undiscerning and gullible audience who was willing to watch someone "experiment" on my time, with no effort to offer anything in return for the time I've invested. Anyway...this is a "feeling-level" response, rather than a thoughtful one. I simply find it quite ironic that writing which claims to be "democratic" and "egalitarian" can often leave a reader feeling "one-down," "invisible," "isolated," and "unequal" (to the task).*

*<< I downloaded part of Ron Silliman's "D E M O" (with citation!) and circulated it among the class. Silence. More silence. Then the remark: "I think I'm being made fun of here." I tried to explain that the poem offered a more democratic model of writer/reader relations, and perhaps that explained the "funny feeling", but to no avail. We moved on . . . . >>*

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242. **Michael Magee**  
**Re: Langpo & Lingprag**

Thu 8 Oct 1998

Aviva, I understand your skepticism about this claim to "democracy" and certainly if I writer's opacity is simply a matter of adopting a private code then I say to hell with him. But Silliman's work, just to be specific, is determinedly public:

A moment  
not a movement, and the moment's past.  
It makes you look on those Mickey Mouse  
beach towels used as curtains  
with a renewed sense of wonder. Like housepainters  
without a truck carrying stepladders

up the block. The way blue ink fades  
when the pen runs dry (What, 111).

There's nothing here on the level of vocabulary or image that almost anyone speaking any American vernacular wouldn't understand. The difficulty of \*What\* is about sentence connections - but thematically that seems entirely appropriate, something about which I've had fair success convincing my students. Look at these sentences: there about ephemeral, decontextualized experience, Making sense of them is alot like making sense of the painters - what the hell are they doing there? where's their truck? This is about the logical connection we rely on being removed, at which point we become aware that we're always making narratives to fill in logical gaps - this can be simply a matter of quick accomodation, or, and this seems to me the more interesting possibility, a matter of stepping into those gaps & looking around, doing some extra-textual creative work of one kind or another. The point being, this isn't tabula rasa; Silliman isn't saying, here's a space where you can do whatever you want. He's encouraging dialogue - it's an antiphonal model, I think. Pedagogically, I encourage students to look for common ground first & then work toward the incoherent spaces. -m.

According to Aviva Vogel: >

> I often have the same experience, or something similar, when reading certain  
> "experimental," or what I feel is heavily opaque, poetry. Actually, I would  
> say instead of "I think I'm being made fun of here, that "I think I'm being  
> completely ignored here," rather than attribute any malicious or sadistic  
> intent to the writer. I can feel invisible, not usually mocked. But how  
> democratic is that? To be left completely alone, isolated, with a "template"  
> style of writing which can be interpreted any way I choose, with whatever  
> perceptual tools/capacities I choose? Is that "democracy?" As I ask this  
> question, I realize that the isolation I sometimes feel with extremely opaque,  
> "private" writing IS, in fact, a prominent quality of the capitalist version  
> of democratic culture, as I experience it. So....why not, in that case, just  
> read a stone? or a tarot card? I haven't read Silliman's DEMO, so I don't  
> refer to that particular work in my impulsive response. I refer instead to  
> work that leaves me with a sense that I, as reader, have either been left out  
> of the equation, or left to my own devices, or used as if I were an  
> undiscerning and gullible audience who was willing to watch someone  
> "experiment" on my time, with no effort to offer anything in return for the  
> time I've invested. Anyway...this is a "feeling-level" response, rather than  
> a thoughtful one. I simply find it quite ironic that writing which claims to  
> be "democratic" and "egalitarian" can often leave a reader feeling "one-  
down,"  
> "invisible," "isolated," and "unequal" (to the task).

>  
> << I downloaded part of Ron Silliman's "D E M O" (with citation!) and  
> circulated it among the class. Silence. More silence. Then the remark:  
> "I think I'm being made fun of here." I tried to explain that the poem  
> offered a more democratic model of writer/reader relations, and perhaps  
> that explained the "funny feeling", but to no avail. We moved on . . . >>  
>

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243. **Aldon Nielsen**

**Re: Younger Poets Issue 10**

Thu 8 Oct 1998

---

Is that the Devil we know or the Devil we don't know? Looks like a great issue -- can you tell us which piece by Jose Lezama Lima has been translated? And, just so I'll know as I read it, did the interview in this issue involve actually speaking with the interview subject?

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244. **Roger Day**

**Re: Langpo & Lingprag**

Thu 8 Oct 1998

---

At 08/10/98 17:27:06, Aviva Vogel <[REDACTED]> wrote:

# I often have the same experience, or something similar, when reading certain  
# "experimental," or what I feel is heavily opaque, poetry. Actually, I would  
# say instead of "I think I'm being made fun of here, that "I think I'm being  
# completely ignored here," rather than attribute any malicious or sadistic  
# intent to the writer. I can feel invisible, not usually mocked. But how  
# democratic is that? To be left completely alone, isolated, with a "template"  
# style of writing which can be interpreted any way I choose, with whatever  
# perceptual tools/capacities I choose? Is that "democracy?" As I ask this  
# question, I realize that the isolation I sometimes feel with extremely opaque,

# "private" writing IS, in fact, a prominent quality of the capitalist version  
# of democratic culture, as I experience it. So....why not, in that case, just  
# read a stone? or a tarot card? I haven't read Silliman's DEMO, so I don't  
# refer to that particular work in my impulsive response. I refer instead to  
# work that leaves me with a sense that I, as reader, have either been left out  
# of the equation, or left to my own devices, or used as if I were an  
# undiscerning and gullible audience who was willing to watch someone  
# "experiment" on my time, with no effort to offer anything in return for the  
# time I've invested. Anyway...this is a "feeling-level" response, rather than  
# a thoughtful one. I simply find it quite ironic that writing which claims to  
# be "democratic" and "egalitarian" can often leave a reader feeling "one-down,"  
# "invisible," "isolated," and "unequal" (to the task).

The first time I came across this response was in a reading group. I'd brought, as a favourite piece, the Wallace Stevens poem "Stars Over Talapoosa". Prior to this, none of this had occurred me. I accepted the poetry for what it was. No baggage about poetics...just savouring the poem for what it is, rather than actively seeking some pre-interred template of meaning. The response "is it a joke" came up there. I guess - and I'm not proselytising here - that re-learning responses can be difficult. Being presented with a new paradigm of reading poetry can be quite daunting. I have sympathy, but only in so far that this is a first-time response - "this is a joke" should, IMO, give way to "why is this joke" and a further deeper engagement with the poetry.

Roger

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245. **Herb Levy**  
***Re: the sense of being white***  
*Thu 8 Oct 1998*

---

*For someone who's never read Adorno, I've already written "Adorno" way too many times. - Henry*

Henry,

What address are you using? Ted hasn't answered e-mail from me in a while.

Bests,

Herb

Herb Levy



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246. **henry**

***Re: the sense of being white***

*Thu 8 Oct 1998*

---

On Thu, 8 Oct 1998 10:29:45 -0500 MAYHEW said:

>Culture industry means what we would call "entertainment  
>industry"--popular music, hollywood, etc... I'm not sure Adorno was  
>against "the institution of art" if we mean traditional "high" culture, eg  
>"classical music," literature, paintings. In fact this rather elitist  
>conception of art is exactly what Adorno privileges.  
>

>God forbid we should ask students of poetry to know about "philosophical  
>traditions in the West" or linguists interested in "pragmatics" to have  
>read William James. This isn't even about being interdisciplinary, it's  
>about knowing what we are talking about on the most basic level.

The thing was, nobody was saying Mr. Adorno was against the art institution. Or the culture industry, however you define the borders. Burger's thesis is that the AVANT-GARDE - the specific avant-garde - Dada, Surrealist, others - of the 20s & 30s - was out to overturn the art/culture industry, because they saw for the 1st time how art itself is structured/mediated by the institution of art. That I think is the thesis.

Now this is all very well & good & who looks right or wrong in SF NY and PDNK (Podunk) is a matter of vocabulary more than anything else unless gesture is taken under account, BUT

the question of what kind of world we inhabit, what or who we are, & who decides how we live & where, & who owns what, & who does what, & what civilization is, and what freedom is, & what oppression & peace & deprivation are, & what is art & poetry, & what is life, & what is death, & what are words & poems & music, & what is culture & what is a loon, are just as important perhaps as what's on TV, and

I have often thought that poetry has built-in para- or anti-art capabilities, but this may have been a mistaken assumption, especially if

Brecht was nicer  
and then poetry magnets, and  
- Henry Gould

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247. **p.c. jaeger**  
**TORONTO READING**  
*Thu 8 Oct 1998*

---

Deanna Ferguson & Andrew J. Patterson  
will read at the Red Head Gallery  
on Thursday, Oct. 15, 8 P.M.  
The gallery is at 96 Spadina, 8th floor, Toronto  
hope to see you there  
Peter Jaeger  
please note my new email address: [REDACTED]

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248. **Aldon Nielsen**  
***Re: the sense of being right***  
*Thu 8 Oct 1998*

---

as briefly as possible --

a good place to pick up Adorno on these issues is in the essay on "Commitment" (1962), where his direct target is Sartre but Adorno's old debate with Benjamin is still very much in evidence. Adorno rejects both the "art for art's sake" argument commonly attached to early 20th century formalisms, recognizing how often it masks a politics that refuses to name itself as such. But he also rejects Benjamin's claims for the "committed" art of Brecht. Adorno argues that "It is not the office of art to spotlight alternatives, but to resist by its form alone the course of the world, which permanently puts a pistol to men's heads."

Again, while I don't believe for a minute that Adorno's attempts to distinguish "autonomous" from "non-" (?) will hold up, it strikes me that this sounds a great deal like some arguments advanced among poets in recent decades in the U.S. -- and it further strikes me that many critical responses to those poets seem unaware of these earlier debates --

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249. **David Baratier**  
***Guilty of being white***

Thu 8 Oct 1998

---

I remember when we used to handwrite words on white t-shirts. I remember  
when we used to handwrite I'm with stupid on white t-shirts I remember when  
we used to handwrite the anarchy symbol on white t-shirts

before manufacturing

I "know" nothing of an unquantifiable "thing"

I 'know' nothing of an unquantifiable 'thing'

I know nothing of an unquantifiable thing

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250. **David W. McFadden**  
***Re: money for poets***

Thu 8 Oct 1998

---

██████ writes:

>the proofreader habit doesn't quit after an

>8 hour day.

You didn't have to say that: your spelling speaks volumes. You also have a  
nice way with a hyphenated compound adjectival phrase.

dwm

"Sometimes a twangle of a thousand instruments seemed to hum around his  
ears, and he longed for a simple lay."

- George Bowering. Burning Water.

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251. **Aldon Nielsen**  
***Re: Langpo & Lingprag***

Thu 8 Oct 1998

---

and I'll make this my last today so that I don't use too much of this resource (in  
my own defense, my average over a longer period is lower than others!)

I seem to recall that "pragmatics" in linguistics has a particular meaning that is  
not quite the same as philosophical pragmatics -- as our correspondent is cur-  
rently in a class on the subject, perhaps we might get a clear definition --

at any rate, it would not at all surprise me that people studying linguistic prag-  
matics would be confounded by a Silliman passage -- students, professors, or  
casual hangers on -- for much the same reason that Searle and others argue  
that we shouldn't START with poetry if we want to understand how language

actually operates (the argument he tried to have with Derrida and others in the 70s-80s) --

The pragmatism of James is only tangentially relevant to pragmatics in this sense IF I REMEMBER correctly from my own undergrad. courses in linguistics some twenty very odd years ago -- and my own sense, contra Searle and others, is that Silliman might indeed be a fine starting point, even in pragmatics

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## 252. **David W. McFadden**

### ***Re: The 4th decade of experiments***

Thu 8 Oct 1998

██████████ writes:

> I think the poetry of Bernadette

> Mayer or Jackson Mac Low is extremely AUTHENTIC; beside it, quick a lot

> of "nonexperimental" verse is shown up for the "personal voice" gimmick

> it is (or can be)...

Agreed, but with nothing against BM or JM, it's not unusual to notice in the broader field of artistic endeavour (I'm thinking of torch singers right now) that the less innovative an artist may be the more authentic and moving she often can be. Down and dirty is a term that springs to mind.  
dwm

"Disappointments have no effect on him - if only one could learn that from him!"

- Kafka, The Castle.

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## 253. **Dale Smith**

### ***Re: the sense of being white***

Thu 8 Oct 1998

*On Thu, 8 Oct 1998 10:29:45 -0500 MAYHEW said:*

*Culture industry means what we would call "entertainment*

*industry"--popular music, hollywood, etc... I'm not sure Adorno was*

>>against "the institution of art" if we mean traditional "high" culture, eg

*"classical music," literature, paintings. In fact this rather elitist*

*conception of art is exactly what Adorno privileges.*

I'm certain Adorno considered "high culutre" as a part of the culture industry, along with "popular music, hollywood, etc." I mean, it's all in how this stuff gets



used. Not that ART cannot exist in its own right, but that it is implicated in, and by, the society in which, and by which, it is created. What's important, I think, is not to think of, say, the Black Mountain poem, the language poem, as something superior, or in any way separate from, the culture industry. I mean, in an era of regurgitation and transmutation, anything is possible. What's counterrevolutionary today is on a tee shirt tomorrow. That's just the way our society deals with transgressive ideas: it makes them safe for 'consumption,' intellectual or otherwise. But don't despair! Philosophy, linguistics, geography, politics, anthropology &etc &etc are all tools of the poet today. These diverse fields provide a richer view by which to weigh ideas of poetic impulse. But poetry that is overly conscious of a single element is often flat, void of the deeper substance (sorry this is so alchemical) that open worlds through poetry. I mean, that's what this is about to me, the opening and closing of worlds through language. It's not about the 'rightness' or 'wrongness' of our 'thoughts' or 'feelings' toward the 'poem,' but about our willingness to engage our own values with as much of our 'selves' open as can be allowed. Isn't that why we all think we 'know' something of the 'poem,' of our 'selves?' Regardless, my point is, we think in pieces, the unity and completion of the whole being somewhat removed from the varied impulses and regions of our senses.

---

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254. **Fredrik Hertzberg**

**Re: Langpo & Lingprag**

Thu 8 Oct 1998

---

At 12:27 PM 10/8/98 EDT, Aviva wrote:

*of democratic culture, as I experience it. So....why not, in that case, just read a stone? or a tarot card? I haven't read Silliman's DEMO, so I don't*

Isn't that one important point though, in much lang po, that reading is/ becomes central, to counteract the specialization or undistracted absorption much more mainstream poetry invites? Isn't the lang po use of disjunction related to the idea in Barthes' (& others) that whatever can be read as text. Then maybe some lang po has the effect of showing how and in what way(s).

Fred Hertzberg

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255. **david bromige**  
***textuality on a t-shirt***  
*Thu 8 Oct 1998*

---

Life is brief

---

It says here

\_\_as the author of the above (which I do have on a t-shirt), I want to register my agreement with Dale Smith's point re complex ideas ending up on t-shirts. Just that (obviously) I don't see anything wrong with this. Those who would do missionary work ((¿ the feeling of being white ?)) need to adjust their language to their audience. The same bow can shoot arrows of different penetrative powers. My version of Rilke's fall-like poem posted days since was no joke or not only. In California, where nearly everyone comes from someplace else, of necessity an LCD argot is spoken. Any other kind of english laid upon poets of other places and other eras can quickly strike our ears as suspiciously manipulative. But Shakespeare's Sonnets still sound great. Go figure. David

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256. **schuchat**  
***Re: Younger Poets Issue 10***  
*Thu 8 Oct 1998*

---

Dale --

I'd like to order the latest issue of Younger Poets and also the new Hoa Hyugen book.

Current mailing address is:

Simon Schuchat  
Apartment 803  
1001 North Vermont Street  
Arlington, VA 22201

The check will soon be in the mail -- \$12, right?

Cheerios,

Simon

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257. **schuchat**

**Re: grid shimmer + meat on the table**

Thu 8 Oct 1998

---

I don't blame Blake for staining the clear water.  
I generally approve of inversions.  
I sit by a window dark.  
I look through a window dark.  
Eta moi okno, bely ili cherny.  
Did Blake also stain his furniture?

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258. **Karen Kelley**

**Re: textuality on a t-shirt**

Thu 8 Oct 1998

---

My favorite LCD motto is from Jenny Holzer:  
"Protect me from what I want."

Sold a few year ago on a baseball cap at the Mary Boone gallery. I didn't buy one then & still regret it to this day.

david bromige wrote:

*Life is brief*

---

*It says here*

*\_\_as the author of the above (which I do have on a t-shirt), I want to register my agreement with Dale Smith's point re complex ideas ending up on t-shirts. Just that (obviously) I don't see anything wrong with this. Those who would do missionary work ((¿ the feeling of being white ?)) need to adjust their language to their audience. The same bow can shoot arrows of different penetrative powers. My version of Rilke's fall-like poem posted days since was no joke or not only. In California, where nearly everyone comes from someplace else, of necessity an LCD argot is spoken. Any other kind of english laid upon poets of other places and other eras can quickly strike our ears as suspiciously manipulative. But Shakespeare's Sonnets still sound great. Go figure. David*

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259. **Dale Smith**  
*missionary positions*  
Thu 8 Oct 1998

---

*Life is brief*

---

*It says here*

"FUCKED"

on my back. on a tee shirt, that is

---

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260. **Dale Smith**  
*Re: Younger Poets Issue 10*  
Thu 8 Oct 1998

---

I included 5 pieces of Lezam Lima's from "The Fragments Drawn By Charm." (Roberto Tejada was kind enough to let me use his translations. I'm sure you've seen Mandorla, Tejada's journal. If not, let me know.) And, yeah, the Kyger interview involves live, living persons. I interviewed her in May of 97. I mean, Joanne's the real thing. I couldn't have written anything this generous, subtle and insightful. I've been working with her nearly a year on the edits, trying to narrow and focus. As for the Devil, well, I dragged him off some 16th century make-shift barge last seen floating in the gulf of mexico. The Karankawas called him "Badthing." I don't know how that got into this issue.

All the best,  
Dale

>Is that the Devil we know or the Devil we don't know? Looks like a great  
>issue -- can you tell us which piece by Jose Lezama Lima has been  
>translated? And, just so I'll know as I read it, did the interview in  
this  
>issue involve actually speaking with the interview subject?  
>

---

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261. **Peter Quartermain**

**Re: Query: Robert Duncan on VOA**

Thu 8 Oct 1998

---

"Towards an Open Universe" was broadcast in the VOA Forum Series "Contemporary American Poetry" on 23 October 1964, and then published in the VOA paperback (for overseas distribution only) in 1964 \_Contemporary American Poetry\_, edited by Howard Nemerov, under the imprint of "Voice of America Forum Lectures." There were 19 lectures by such as Marianne Moore, Jack Gilbert, and John Berryman as well as Nemerov himself. For Bibliographic freaks, the essay occupies pp. 169-183; there is a photo of Duncan and a brief blurb on 168. This book is not listed in Bertholf's Bibliography of RD.

Poets were invited to "speak to" four questions: 1. Do you see your work as having essentially changed in style or character since you began? 2. Is there, or has there been, was there ever, a "revolution" in poetry, or is all that a matter of a few sleazy technical tricks? 3. Does the question whether the world has changed during this century preoccupy you in poetry? Does your work appear to you to envision the appearance of a new human nature, for better or worse, or does it view the many and obvious changes as essentially technological? 4. What is the proper function of criticism? Is there a species of it you admire (are able to get along with)?

Although according to Bertholf's Bibliography of Duncan the 30-minute tape is available "only at the offices of the United States Information Agency" (presumably on request, in any country where such an office is maintained), a note at the beginning of the VOA book says "Permission is herewith granted to rebroadcast and reprint it outside the continental limits of the United States."

[Any takers, among all you folk outside the US of A?]

The US trade edition of this book, \_Poets on Poetry\_ (NY Basic Books, 1966) necessarily lacks that note.

At the back of the book is an address to send enquiries to: Forum Editor, Voice of America, USIS, Washington 25, D.C., United States of America. I have no idea how good THAT is anymore.

PAQ

-----  
At 11:50 AM 10/7/98 +0200, Robert Archambeau wrote:

>Okay, here's an obscure question for you.

>

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``Star Trek World Tour" -- also created in conjunction with SEE -- in December in Dusseldorf, Germany. Details on that show, however, remain sketchy.

Though no budgets were given, both events are clearly massive investments. In the case of the ``Titanic" show, it will spend one month in London, with admission at about \$20, before moving on to Amsterdam, Paris, Dusseldorf and Milan. In total, 20 cities are scheduled.

``Titanic" producer Jon Landau, on hand for the press launch of the show in London, told Daily Variety that he expected more and more films would be re-marketed this way in the future. ``It will make people feel like they're part of making the movie," Landau said. ``People can complete their emotional journey."

Landau added that ``Titanic," with a global box office of more than \$1.8 billion, was ``still on sturdy legs" and that, besides the video release, its potential could be pushed in even more ways, such as alternative edits, perhaps even a version that emphasizes historical accuracy over romance.

When Landau and Goldsmith were queried as to the wisdom of launching such an enterprise given present global economic conditions, both expressed the view that entertainment traditionally fares reasonably well during a recession.

Reuters/Variety

^REUTERS@

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## 263. **Edward Fristrom** ***Re: the sense of being white***

Thu 8 Oct 1998

---

Dale Smith wrote:

| *What's counterrevolutionary today is on a tee shirt tomorrow.*

Absolutely. Derrida can be picked up by advertising campaigns, and William Burrough's can sell shoes. But the thing which I took from Adorno. . . (and its the only thing which has glommed to my memory) is the image of Odysseus in "The Dialectic of Enlightenment" co-written with Horkheimer. I come across this passage quoted a lot, for a variety of different purposes, or more to the point: I quote it a lot, for a variety of different purposes, some or all of which may not have anything to do with the authors original intents.

"[Odysseus] knows only two possible ways to escape. One of them he prescribes for his men. He plugs their ears with wax, and they must row with all their strength. Whoever would survive must not hear the temptation of that which is unrepeatable, and he is able to survive only by being unable to hear it. Society has always made provision for that. The laborers must be fresh and concentrate as they look ahead, and must ignore whatever lies to one side. . . . The other possibility Odysseus, the seigneur who allows the others to labor for themselves, reserves to himself. He listens, but while bound impotently to the mast; the greater the temptation the more he has his bonds tightened." -- H & A

Reading this into poetry, it would seem to suggest: Hey, do whatever the f\*\*\* you want. Be experimental. Be crude. Reader's digest may get uptight, but a university will hire you; the NEA will give you grants; well dressed men and women will ask why you have to say the word "f\*\*\*" so often, but they'll still attend your readings. You just have to make sure that "aesthetic" is separated from "political;" interesting "ideas" are separated from "actions," and that "theory" is separated from "practice." Be philosophical, strange, even--God help us--intelligent, but tether yourself to the mast.

Of course. . . the trajectories of the great pinball game can't really be contained or described adequately by this or any other theory (or poem). Some renegade reactionaries may lynch you, even if you style yourself as the most mild-mannered academic. Even so. . . T&H gives another way of looking at why it is that "establishment" ("They," by which of course I mean "Them") still cuddles up to poets and other heretics from time to time.

My 2 cents.

--Ted

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264. **Mark Weiss**

***Re: f.y.i. (news from the free world)***

*Thu 8 Oct 1998*

---

Two ways these guys missed the boat, so to speak. 1. The show should include a full-size submersible replica of the original ship, so that customers could vicariously experience the thrill of drowning. 2. There should be franchised therapists on hand, to help those who have difficulty "complet[ing] their emotional journey."

At 05:31 PM 10/8/98 -0400, you wrote:

>Next for Titanic: a touring theme park

>



>  
> By Erich Boehm  
> LONDON (Variety) - The biggest film of all time is about to  
>get bigger with the launch of ``Titanic: The Official Movie  
>Tour," a theme-park style movable event based on James  
>Cameron's blockbuster.  
> Twentieth Century Fox has set up the extravaganza, to debut  
>at London's Wembley Exhibition Hall on Dec. 15 and proceed city  
>by city around the world for five years, to allow people to  
>``participate" in ``Titanic."  
> The public will be able to visit parts of the movie's set,  
>interact with the picture through multimedia exhibits, learn how  
>the f/x were done or even enjoy a meal in the ship's dining  
>hall. Merchandise will be peddled in an area resembling an  
>Edwardian high street.  
> The show is billed as the first of its kind. Fox is  
>partnered in the project with the L.A.-based company Special  
>Entertainment Events (SEE). Also on board are Cameron's  
>Lightstorm Entertainment, British promoter Harvey Goldsmith and  
>the German convention organizer Messe Duesseldorf.  
> Meanwhile, not to be outdone, Paramount is debuting its  
>``Star Trek World Tour" -- also created in conjunction with SEE  
>-- in December in Dusseldorf, Germany. Details on that show,  
>however, remain sketchy.  
> Though no budgets were given, both events are clearly  
>massive investments. In the case of the ``Titanic" show, it  
>will spend one month in London, with admission at about \$20,  
>before moving on to Amsterdam, Paris, Dusseldorf and Milan. In  
>total, 20 cities are scheduled.  
> ``Titanic" producer Jon Landau, on hand for the press  
>launch of the show in London, told Daily Variety that he  
>expected more and more films would be re-marketed this way in  
>the future. ``It will make people feel like they're part of  
>making the movie," Landau said. ``People can complete their  
>emotional journey."  
> Landau added that ``Titanic," with a global box office of  
>more than \$1.8 billion, was ``still on sturdy legs" and that,  
>besides the video release, its potential could be pushed in even  
>more ways, such as alternative edits, perhaps even a version  
>that emphasizes historical accuracy over romance.  
> When Landau and Goldsmith were queried as to the wisdom of  
>launching such an enterprise given present global economic

```
>conditions, both expressed the view that entertainment
>traditionally fares reasonably well during a recession.
>      Reuters/Variety
>      ^REUTERS@>
>
```

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## 265. Thomas Bell

## *Re: the sense of being white*

Thu 8 Oct 1998

Dale Smith wrote:

 $\succ$ 

That's just the

> way our society deals with transgressive ideas: it makes them safe for  
> 'consumption,' intellectual or otherwise. But don't despair! Philosophy,  
> linguistics, geography, politics, anthropology &etc &etc are all tools  
> of the poet today. These diverse fields provide a richer view by which  
> to weigh ideas of poetic impulse. But poetry that is overly conscious of  
> a single element is often flat, void of the deeper substance (sorry this  
> is so alchemical) that open worlds through poetry. I mean, that's what  
> this is about to me, the opening and closing of worlds through language.  
> It's not about the 'rightness' or 'wrongness' of our 'thoughts' or  
> 'feelings' toward the 'poem,' but about our willingness to engage our  
> own values with as much of our 'selves' open as can be allowed. Isn't  
> that why we all think we 'know' something of the 'poem,' of our  
> 'selves?' Regardless, my point is, we think in pieces, the unity and  
> completion of the whole being somewhat removed from the varied impulses  
> and regions of our senses.

This seems to be a worthwhile direction to pursue. It moves us beyond the simple experimental/non-experimental discussions that go on and on and on top of the stove when I last saw it. Do you have an example of a poem or form that "hooks" the reader in and then engages in opening or closing worlds? I am aware that I tend to be somewhat (or very!) opaque without really intending to be.

tom bell

--

[illegible]

<http://members.tripod.com/~trbell/Waysout.htm>  
<http://members.tripod.com/~trbell/petals/petals.htm>  
<http://members.home.net/trbell/motheran.htm>  
<http://members.home.net/trbell/start.htm>  
<http://home.talkcity.com/EaselSt/trbell/Blackwho.htm>

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266. **Duane Davis**

***Re: the sense of being white***

*Thu 8 Oct 1998*

---

Adorno was capable of great arrogance in his pronouncements on art... tho the sense of provocation is often so great that the reader can not help but feel that he is over hearing an argument between Adorno and his demons:

"In actuality, much more effort is required to listen adequately to a piece by Beethoven, whose themes the average man in the street (!) might whistle to himself , than to a piece of the most advanced music..."

"There is a temptation to regard the most educated listeners as the worst: those who promptly react to Schoenberg with 'I do not understand'--an utterance whose modesty masks anger as expertise."

"The all-powerful culture industry appropriates the enlightening principle and, in its relationship with human beings, defaces it for the benefit of prevailing obscurity. Art vehemently opposes this tendency; it offers an ever-sharper contrast to such false clarity. The configurations of that deposed obscurity are held up in opposition to the prevailing neon-light style of the times. Art is able to aid enlightenment only by relating the clarity of the world consciously to its own darkness."

He is, sometimes, close to the hysteria he describes so well: "What radical music perceives is the untransfigured suffering of man... The seismographic registration of traumatic shock becomes, at the same time, the technical structural law of music. It forbids continuity and development. Musical language is polarized according to its extremes: towards gestures of shock resembling bodily convulsions on the one hand, and on the other towards a crystalline standstill of a human being whom anxiety causes to freeze in her tracks."

"Through hostility towards art, the work of art approaches knowledge... Its cognitive character becomes radical in that moment in which art is no longer content with the role of perception. This is the threshold of modern art, which grasps its own contradictions with such depth that they can no longer be arbitrated. Modern art infuses the concept of form with such tension that the aesthetic product is forced to confess its insolvency before it. Modern art permits

the contradiction to remain, revealing the original foundation of its categories of judgment--that is, of form. It discards the dignity of the judge and descends to the level of the plaintiff, the only position for which reality provides a conciliation."

The relentlessly dialectical nature of his thought seldom allows the reader to draw a "conclusion" -- we draw and draw and draw and seem no closer to understanding. This is a great deal of the fun of reading Adorno: that he wanted us to understand so clearly that any time we believe we understand, we have failed to be rigorous enough in our thinking...

Duane Davis

All quotes from Adorno's Philosophy of Modern Music

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

From: Thomas Bell <[REDACTED]>

To: [REDACTED] <[REDACTED]>

Date: Thursday, October 08, 1998 7:00 PM

Subject: Re: the sense of being white

*Dale Smith wrote:*

*That's just the*

*way our society deals with transgressive ideas: it makes them safe for 'consumption,' intellectual or otherwise. But don't despair! Philosophy, linguistics, geography, politics, anthropology &etc &etc are all tools of the poet today. These diverse fields provide a richer view by which to weigh ideas of poetic impulse. But poetry that is overly conscious of a single element is often flat, void of the deeper substance (sorry this is so alchemical) that open worlds through poetry. I mean, that's what this is about to me, the opening and closing of worlds through language. It's not about the 'rightness' or 'wrongness' of our 'thoughts' or 'feelings' toward the 'poem,' but about our willingness to engage our own values with as much of our 'selves' open as can be allowed. Isn't that why we all think we 'know' something of the 'poem,' of our 'selves?' Regardless, my point is, we think in pieces, the unity and completion of the whole being somewhat removed from the varied impulses and regions of our senses.*

*This seems to be a worthwhile direction to pursue. It moves us beyond the simple experimental/non-experimental discussions that go on and on and on top of the stove when I last saw it. Do you have an example of a poem or form that "hooks" the reader in and then engages in opening or closing worlds? I am aware that I tend to be somewhat (or very!) opaque without really intending to be.*

==

[illegible]

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Hello! Yow! Yes, there's the note. When I stop in at my friendly neighborhood USIA office up in Stockholm to ask about the recording, I'll make inquiries about how valid that claim is in 1998. There's no expiration date mentioned, but it seems a bit too good to be true. Will let you know.

Bob

-----

Robert Archambeau  
Engelska Institutionen  
Lund University, Sweden

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## 268. **R. Gancie/C.Parcelli**

### ***Adorno & Jazz***

*Fri 9 Oct 1998*

---

Many of the discussions on the list that involve Adorno mention as asides his 'revolting' position vis a vis jazz. As an enthusiast of the Adorno of Negative Dialectics, Against Epistemology and Dialectic of Enlightenment which he wrote with Horkheimer, I too have found Adorno's position vis a vis jazz, critically suspect but not incomprehensible.

Certainly, there is some truth to Adorno's critique of Stravinsky's "Le Sacre du printemps" in that the composer wants the music to sound like music from the "beginning of time", an obvious conceit. This kind of hegemony occurs again in Stravinsky's works that incorporate what Stravinsky interprets as jazz elements and as with Le Sacre one feels a kind of bourgeois appropriation on the part of the composer. The result is watered down primitivism even as the effect was at one time shocking and novel and now, for the non-primitive like myself, intensely pleasurable.

On the other hand Schoenberg's twelve-tone technique is a revolt against a programmatic romanticism accreting in harmonic excess. Whatever the result (and I listen with enjoyment and often passion to all of the above music) Schoenberg, Berg and Webern, in Adorno's mind, revolted against the same sensibility that Stravinsky was exploiting albeit in a new way.

But what jazz was Adorno attacking? I haven't done much of the legwork but it appears that Adorno's position toward jazz was cemented well before the advent of bebop when jazz was perhaps the preeminent form of popular music and was represented by many adulterated and highly commercialized forms bowdlerized by the recording industry which Adorno despised. This alone would have set a purist like Adorno off. Adorno was seeking a 'high art' musical form that

would be embraced by the masses. Of course, Benjamin was right when he told Adorno that would never happen.

But jazz itself with the advent of bebop began an aesthetically and politically self-induced process of marginalization and isolation that I as a young man saw as dove-tailing with twelve tone, serial and aleatoric music. I even wrote a long poem comparing the artistic and political revolutionary aspects of these forms of jazz and classical music called 'House Party Startin' named after a tune by the jazz pianist-composer, Herbie Nichols.

One then wonders if Adorno in his intellectual pique was able to discern jazz from the consumer culture that used it when there was a dollar to be made and abused it when it could no longer fill the big ballrooms? Even his main bugaboo, a steady beat based on syncopation doesn't nearly always apply. Even if he didn't wait for Monk or Bud Powell, Bill Evans or Cecil Taylor he could have found copious exceptions in the music of Art Tatum and even the Count Basie.

But even Lazarsfeld generous criticisms could not convince Adorno to bring a more 'empirical' and less polemical element to his constructs especially when they predicted seriality in every home. This ironically gives Adorno's work its great value for in that learned obstinance comes the clear exposition of extremes in a culture of consumption designed to advertise some fictional norm. Schoenberg's appeal to Adorno was as a revolutionary. Too bad he couldn't see it in Charlie Parker, Archie Shepp, Ornette Coleman and Miles Davis. (By the time of the latter fellows Adorno had returned to Europe but over there jazz was getting more respect than here and that should have told Teddy something.)

So to answer my own question, Adorno would have probably produced a tortured intellectual construct that would allow a stubborn consistency to prevail in his critique even while he considered the social and aesthetic dovetailing that has occurred between jazz and classical music exemplified in say Anthony Braxton and Iannis Xenakis. I can remember reading Cage's Silence in Rudd Fleming's modern poetry class at the University of Maryland 30 years ago and then going home and popping on Coltrane's Ascension and thinking these cats are onto something that somehow expresses a marvelous continuity.---Carlo Parcelli

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269. **Lawrence Upton.**

***Re: down the bottle***

*Fri 9 Oct 1998*

---

From: Gary Paul Sullivan <[REDACTED]>

Date: 08 October 1998 17:16

Subject: Re: down the bottle

|the oft-quoted Spicer poem in question ends

|

|... no

|One listens to poetry.

|

|I take the line break to be a hesitation (reconsideration), ending with

|the positive "One listens to poetry" so that you get

|

|No, one listens to poetry.

Yes \*and surely "more than one" - in listening to poetry as in writing it we do it with more than one version of ourselves, we become more whole, whereas when, as I am about to, we go to the bakers, we show our going-to-the-baker persona and so on

This line was taken by Gilbert Adair as the title for the SVP colloquium he organised in London in 91 - so the line got quite a lot of thought and those two different but complementary readings, along with the noted hesitation, are what I retain

L \_\_\_\_\_ Lawrence Upton's  
website: <http://members.spree.com/sip/lizard/> |

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270. **Roger Day**

**Re: down the bottle**

*Fri 9 Oct 1998*

---

At 09/10/98 11:24:04, "Lawrence Upton." <[REDACTED]> wrote:

# From: Gary Paul Sullivan <[REDACTED]>

# Date: 08 October 1998 17:16

# Subject: Re: down the bottle

#

#

# |the oft-quoted Spicer poem in question ends

# |

# |... no

# |One listens to poetry.

# |

# |I take the line break to be a hesitation (reconsideration), ending with

# |the positive "One listens to poetry" so that you get

# |

# |No, one listens to poetry.



If you emphasize the "no" and the "poetry", you get a completely different sense, as in a derogatory one. Just a thought.

I notice that Majorie Perloff prescribes hesitations to denote line-endings in her essay about vers libre; why not a mixture of emphasis and hesitation?

What's the difference between a hesitation on the line-break, and a emphasis on the last word before the line-break?

How does a pause to denote line-endings differentiate from a pause denoted by a comma in the middle of a line?

#

#

# Yes \*and surely "more than one" - in listening to poetry as in writing it we

# do it with more than one version of ourselves, we become more whole, whereas

# when, as I am about to, we go to the bakers, we show our going-to-the-baker

# persona and so on

#

# This line was taken by Gilbert Adair as the title for the SVP colloquium he

# organised in London in 91 - so the line got quite a lot of thought and those

# two different but complementary readings, along with the noted hesitation,

# are what I retain

Roger

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271. **Ron Silliman**

***Pragmatics***

*Fri 9 Oct 1998*

---

Roger Farr's students have my sympathy.

Isn't pragmatics in linguistics as different from pragmatics in philosophy as objectivism in poetry is from objectivism in political philosophy (or whatever it is you would consider Ms. Rand's theoretical genre to have been)?

Ron

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272. **Michael Magee**

**Re: Pragmatics**

*Fri 9 Oct 1998*

---

I was under the impression that linguistic pragmatics and philosophical pragmatism were related along the "how to do things with words" axis - i.e. by their belief in a rhetorical theory of form. -m.

According to Ron

Silliman: >

> Roger Farr's students have my sympathy.

>

> Isn't pragmatics in linguistics as different from pragmatics in philosophy

> as objectivism in poetry is from objectivism in political philosophy (or

> whatever it is you would consider Ms. Rand's theoretical genre to have

> been)?

>

> Ron

>

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273. **Gary Paul Sullivan**

**listening**

*Fri 9 Oct 1998*

---

The poem, in full, reads:

This ocean, humiliating in its disguises

Tougher than anything.

No one listens to poetry. The ocean

Does not mean to be listened to. A drop

Or crash of water. It means

Nothing.

It

Is bread and butter

Pepper and salt. The death

That young men hope for. Aimlessly

It pounds the shore. White and aimless signals. No

One listens to poetry.

The central image here being "This ocean," liquid, thing

later claimed "not mean[t] to be listened to." Which

is not to say not listened to. I'm curious why

"This ocean" is the first image we get in a book called

"Language" & in a section/poem called "Thing Language."  
Is "this ocean" language, or is language seen as somehow like  
an ocean? & therefore fluid? &, if fluid, not rigid  
in its limits (what we might read as "meanings")?

I think this poem itself "Aimlessly/ ... pounds the shore."  
Meaning, pounds itself against something less liquid  
than itself. Fizzling out against it. If we emphasize the  
last word in the penultimate line, NO  
it may be a repeat of the line previously given w/out  
punctuation or linebreak. But, why? I think there's an  
intentional ambiguity here. We emphasize first words in  
a line, too: No

ONE listens to poetry. He's broken the line here I think  
to suggest a reading alternative to the anthemic quip  
most readers come away with. I think he's after more than  
anthem, especially in a poem that claims "not mean[t] to be  
listened to." An anthem means to be listened to. And in  
a very unambiguous way.

I don't think this poem is a cop out. I think the reduction  
of this poem to an anthem might be. But at least is a  
shallow or cursory reading of it.

I feel like addressing Anselm's "I'd say there's a lot of  
poets who like to see others see them noticing that  
looking right can be a trick & thereby trying to look wrong  
& by extension right." Or at least asking him what he  
means. Who are these poets for whom being looked at is  
primary? And how was the conclusion that this is "the case"  
reached? Are those questioning cultural (including  
aesthetic) "givens" preening? Merely?

These aren't rhetorical questions. Thanks.

Gary

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274. **MAYHEW**  
**Re: Pragmatics**  
*Fri 9 Oct 1998*

---

Yes, and doesn't poetics potentially bring philosophy and linguistics together,  
concerned as it is both with the immediate pragmatic use of words and the  
larger issues involved? Just as semantics in the narrow way defined in

linguistics and semantics as concern in philosophy of language are separate--belonging to separate academic disciplines--but we should be intellectuals, which means not isolating problems in a narrow way. The linguistics professor should know enough at least to explain the differences + potential areas of convergent interest.

On Fri, 9 Oct 1998, Michael Magee wrote:

*I was under the impression that linguistic pragmatics and philosophical pragmatism were related along the "how to do things with words" axis - i.e. by their belief in a rhetorical theory of form. -m.*

*According to Ron  
Silliman: >  
Roger Farr's students have my sympathy.*

*Isn't pragmatics in linguistics as different from pragmatics in philosophy as objectivism in poetry is from objectivism in political philosophy (or whatever it is you would consider Ms. Rand's theoretical genre to have been)?*

*Ron*

Jonathan Mayhew  
Department of Spanish and Portuguese  
University of Kansas



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275. **David Zauhar**

***Re: Pragmatics***

*Fri 9 Oct 1998*

Thanks to Jonathan Mayhew for making a start toward the definition of pragmatics as understood by linguists. But could someone please clarify this for us? Maybe the original poster, or someone else w/ a linguistics background? Or could someone call down the ghost of Jack Spicer to impart his professional knowledge on this topic. I'm wondering, because I suspect that if it is like most subfields in linguistics, its practitioners are probably more comfortable working with conventional, conversational sentences, in which the context is determined w/ relative ease. Consequently, while poetic discourse would seem to open up new research areas, it would also probably create difficulties beyond

the capacities of the current paradigms. Though I could be way wrong about this.

David Zauhar  
University of Illinois at Chicago

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276. **David Zauhar**

**Re: Pragmatics**

Fri 9 Oct 1998

---

On Fri, 9 Oct 1998 [REDACTED] wrote:

David,

*I am most familiar with the area of linguistic pragmatics called deixis, which could be crudely defined as that class of words and phrases that orients discourse in terms of a speaker and/or audience. I tend to think of it as also indicating some kind of spatial or temporal relationship among them. Deixis is often described as a "pointing" mechanism, as when we use deictic adjectives such as "this" or "that," or "here" or "there" or "now" when used as adverbs or adjectives. Also phrases like "beside" or "next to" or "in front of" are deictic in that their user assumes a place in terms of which the utterance they occur makes relative sense.*

*But there's more to linguistic pragmatics than deixis.*

Gary R.

Thanks. That's helpful. I remember several years back reading a guy's MA thesis on deixis. I knew that "deictic" words were words w/ shifting referents like "this" or "that," but man, I was completely unprepared for the complexity that the pros have to get into. I wonder if anyone's ever written on deixis and ashbery -- seems to be central to his work... Just rambling. Seriously, thanks for the clarification: this helps.

David Zauhar  
University of Illinois at Chicago

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277. **John Latta**

**Re: Pragmatics**

Fri 9 Oct 1998

---

Thought I'd throw the following into the brew. This is included in a short sketch of the work of Charles Morris, author of *\_Foundations of the Theory of Signs\_* (1938), put together by Eugene Halton. The URL is found below.

"Pragmatics, a basic field of linguistics today, originally had its roots in Morris's idea of a division of signs concerned with "the relations of signs to their interpreters" or users. Practically, this distinction seemed to legitimate the place of social context for language study, which was a crucial feature of both John Dewey and Ludwig Wittgenstein's philosophies at that time, as well as of the work of Sapir, Malinowski, and others. Yet Morris's behaviorism unsemeiotically assumed that "users" of signs are not also themselves signs. Similarly, he assumed the logical empiricist "myth of the given" in viewing objects of signs--designata or denotata--as not themselves signs, but as "things" to be denoted by semantic reference. Hence what is called "pragmatics" is not only theoretically antipragmatic, but also illogical for the same reasons that Peirce showed in his critiques of immediate, dyadic knowledge. The lack of theoretical soundness in Morris's concept of "pragmatics," however, has not to date had an impact on its normalization in linguistics and related fields which employ the term."

<http://www.nd.edu/~ehalton/Morrisbio.htm>

John Latta

On Fri, 9 Oct 1998 Gary Roberts wrote:

David,

*I am most familiar with the area of linguistic pragmatics called deixis, which could be crudely defined as that class of words and phrases that orients discourse in terms of a speaker and/or audience. I tend to think of it as also indicating some kind of spatial or temporal relationship among them. Deixis is often described as a "pointing" mechanism, as when we use deictic adjectives such as "this" or "that," or "here" or "there" or "now" when used as adverbs or adjectives. Also phrases like "beside" or "next to" or "in front of" are deictic in that their user assumes a place in terms of which the utterance they occur makes relative sense.*

*But there's more to linguistic pragmatics than deixis.*

Gary R.

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278. **groberts**  
**Re: Pragmatics**

Fri 9 Oct 1998

David,

I am most familiar with the area of linguistic pragmatics called deixis, which could be crudely defined as that class of words and phrases that orients discourse in terms of a speaker and/or audience. I tend to think of it as also indicating some kind of spatial or temporal relationship among them. Deixis is often described as a "pointing" mechanism, as when we use deictic adjectives such as "this" or "that," or "here" or "there" or "now" when used as adverbs or adjectives. Also phrases like "beside" or "next to" or "in front of" are deictic in that their user assumes a place in terms of which the utterance they occur makes relative sense.

But there's more to linguistic pragmatics than deixis.

Gary R.

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279. **Aviva Vogel**  
**Re: down the bottle**

Fri 9 Oct 1998

In a message dated 10/9/98 6:57:44 AM Eastern Daylight Time, [REDACTED] writes:

<<

What's the difference between a hesitation on the line-break, and a emphasis on the last word before the line-break?

>>

"Hesitation on the linebreak" is simply a subcategory of "emphasis on the last word before the linebreak." There all all kinds of emphases (with all kinds of agendas) that are possible. Hesitation is one of them.

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280. **Mark Baker**

**Re: listening**

Fri 9 Oct 1998

---

Gary Sullivan, tell me, if you know,  
what you make of how Spicer's lines revise  
Stevens':

The water never formed to mind or voice,  
Like a body wholly body, fluttering  
Its empty sleeves; and yet its mimic motion  
Made constant cry, caused constantly a cry,  
That was not ours, although we understood,  
Inhuman, of the veritable ocean.

If Spicer's linebreak at "No/One listens to poetry" allows you, ambiguously, to understand the last line as a direction, or perhaps radio signal, to listen, then the "No" also becomes "Know": No (linebreak)-- Know (this). But even then, the next line doesn't emphasize "One" (unless you mean entirely as a matter of print, in which case someone's not listening); break the line wherever you like, the stresses always fall on "no" and "listens."

Mark Baker

---

*The poem, in full, reads:*

*This ocean, humiliating in its disguises  
Tougher than anything.  
No one listens to poetry. The ocean  
Does not mean to be listened to. A drop  
Or crash of water. It means  
Nothing.  
It  
Is bread and butter  
Pepper and salt. The death  
That young men hope for. Aimlessly  
It pounds the shore. White and aimless signals. No  
One listens to poetry.*

*The central image here being "This ocean," liquid, thing  
later claimed "not mean[t] to be listened to." Which  
is not to say not listened to. I'm curious why  
"This ocean" is the first image we get in a book called  
"Language" & in a section/poem called "Thing Language."  
Is "this ocean" language, or is language seen as somehow like*



*an ocean? & therefore fluid? &, if fluid, not rigid  
in its limits (what we might read as "meanings")?*

*I think this poem itself "Aimlessly/ ... pounds the shore."  
Meaning, pounds itself against something less liquid  
than itself. Fizzling out against it. If we emphasize the  
last word in the penultimate line, NO  
it may be a repeat of the line previously given w/out  
punctuation or linebreak. But, why? I think there's an  
intentional ambiguity here. We emphasize first words in  
a line, too: No*

*ONE listens to poetry. He's broken the line here I think  
to suggest a reading alternative to the anthemic quip  
most readers come away with. I think he's after more than  
anthem, especially in a poem that claims "not mean[t] to be  
listened to." An anthem means to be listened to. And in  
a very unambiguous way.*

*I don't think this poem is a cop out. I think the reduction  
of this poem to an anthem might be. But at least is a  
shallow or cursory reading of it.*

*I feel like addressing Anselm's "I'd say there's a lot of  
poets who like to see others see them noticing that  
looking right can be a trick & thereby trying to look wrong  
& by extension right." Or at least asking him what he  
means. Who are these poets for whom being looked at is  
primary? And how was the conclusion that this is "the case"  
reached? Are those questioning cultural (including  
aesthetic) "givens" preening? Merely?*

*These aren't rhetorical questions. Thanks.*

*Gary*

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## 281. **Michael Magee**

### **Re: Pragmatics**

*Fri 9 Oct 1998*

Well, now we know why that class was acting so "theoretically antipragmatic" - thanks John. If the class was assuming with Morris that "users of signs are not also themselves signs" then that would go along way to explaining their discomfort w/ Ron's DEMO. -m.

According to John Latta: >

> Practically, this distinction seemed

> to legitimate the place of social context for language study,  
> which was a crucial feature of both John Dewey and  
> Ludwig Wittgenstein's philosophies at that time, as well as  
> of the work of Sapir, Malinowski, and others. Yet Morris's  
> behaviorism unsemiotically assumed that "users" of signs  
> are not also themselves signs. Similarly, he assumed the  
> logical empiricist "myth of the given" in viewing objects of  
> signs--designata or denotata--as not themselves signs, but  
> as "things" to be denoted by semantic reference. Hence  
> what is called "pragmatics" is not only theoretically  
> antipragmatic, but also illogical for the same reasons that  
> Peirce showed in his critiques of immediate, dyadic  
> knowledge. The lack of theoretical soundness in Morris's  
> concept of "pragmatics," however, has not to date had an  
> impact on its normalization in linguistics and related fields  
> which employ the term."

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## 282. **Michael Magee**

### ***Re: Adorno & Jazz***

*Fri 9 Oct 1998*

---

Adorno wrote his first article on jazz in 1936 and another came out in 1967, both inexcusably shitty. Yes, he's reacting to what he saw as the commercialized "pseudo-individualism" of the swing era - but, for chrissake, the guy is a cultural critic, a historicist, and you would think he'd be more careful. Part of the problem, as far as I'm concerned, is that Adorno's paradigms don't fit particularly well on top of cultural space like, say, the Tulsa, Oklahoma of the late twenties and thirties - one of the important sites where Kansas City-style swing is born. This is a radically improvisational culture: check out Count Basie's autobiography *\*Good Morning Blues\** or Ralph Ellison's essay "Going to the Territory" to get a sense of just how off-base Adorno's thinking is in this case.

-m.

According to R. Gancie/C.Parcelli:

> > Many of the discussions on the list that involve Adorno mention as  
> asides his 'revolting' position vis a vis jazz. As an enthusiast of the  
> Adorno of Negative Dialectics, Against Epistemology and Dialectic of  
> Enlightenment which he wrote with Horkheimer, I too have found Adorno's  
> position vis a vis jazz, critically suspect but not incomprehensible.  
>  
> Certainly, there is some truth to Adorno's critique of Stravinsky's "Le

- > Sacre du printemps" in that the composer wants the music to sound like
- > music from the "beginning of time", an obvious conceit. This kind of
- > hegemony occurs again in Stravinsky's works that incorporate what
- > Stravinsky interprets as jazz elements and as with Le Sacre one feels a
- > kind of bourgeois appropriation on the part of the composer. The result
- > is watered down primitivism even as the effect was at one time shocking
- > and novel and now, for the non-primitive like myself, intensely
- > pleasurable.
- >
- > On the other hand Schoenberg's twelve-tone technique is a revolt against
- > a programmatic romanticism accreting in harmonic excess. Whatever the
- > result (and I listen with enjoyment and often passion to all of the
- > above music) Schoenberg, Berg and Webern, in Adorno's mind, revolted
- > against the same sensibility that Stravinsky was exploiting albeit in
- > anew way.
- >
- > But what jazz was Adorno attacking? I haven't done much of the legwork
- > but it appears that Adorno's position toward jazz was cemented well
- > before the advent of bebop when jazz was perhaps the preeminent form of
- > popular music and was represented by many adulterated and highly
- > commercialized forms bowdlerized by the recording industry which Adorno
- > despised. This alone would have set a purist like Adorno off. Adorno was
- > seeking a 'high art' musical form that would be embraced by the masses.
- > Of course, Benjamin was right when he told Adorno that would never
- > happen.
- >
- > But jazz itself with the advent of bebop began an aesthetically and
- > politically self-induced process of marginalization and isolation that I
- > as a young man saw as dove-tailing with twelve tone, serial and
- > aleatoric music. I even wrote a long poem comparing the artistic and
- > political revolutionary aspects of these forms of jazz and classical
- > music called 'House Party Startin' named after a tune by the jazz
- > pianist-composer, Herbie Nichols.
- >
- > One then wonders if Adorno in his intellectual pique was able to discern
- > jazz from the consumer culture that used it when there was a dollar to
- > be made and abused it when it could no longer fill the big ballrooms?
- > Even his main bugaboo, a steady beat based on syncopation doesn't nearly
- > always apply. Even if he didn't wait for Monk or Bud Powell, Bill Evans
- > or Cecil Taylor he could have found copious exceptions in the music of
- > Art Tatum and even the Count Basie.
- >

> But even Lazarsfeld generous criticisms could not convince Adorno to  
> bring a more 'empirical' and less polemical element to his constructs  
> especially when they predicted seriality in every home. This ironically  
> gives Adorno's work its great value for in that learned obstinance comes  
> the clear exposition of extremes in a culture of consumption designed to  
> advertise some fictional norm. Schoenberg's appeal to Adorno was as a  
> revolutionary. Too bad he couldn't see it in Charlie Parker, Archie  
> Shepp, Ornette Coleman and Miles Davis. (By the time of the latter  
> fellows Adorno had returned to Europe but over there jazz was getting  
> more respect than here and that should have told Teddy something.)  
>  
> So to answer my own question, Adorno would have probably produced a  
> tortured intellectual construct that would allow a stubborn consistency  
> to prevail in his critique even while he considered the social and  
> aesthetic dovetailing that has occurred between jazz and classical music  
> exemplified in say Anthony Braxton and Iannis Xenakis. I can remember  
> reading Cage's Silence in Rudd Fleming's modern poetry class at the  
> University of Maryland 30 years ago and then going home and popping on  
> Coltrane's Ascension and thinking these cats are onto something that  
> somehow expresses a marvelous continuity.---Carlo Parcelli  
>

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283. **Mark Weiss**  
**(no subject)**

*Fri 9 Oct 1998*

---

Adorno's contrasting of Stravinsky and the serialists was pretty standard stuff back then and into the sixties. Stravinsky was the hero of the mainstream (especially in the US and UK) and the bete noir of the rest of us, in no small part because he positioned himself to fill those roles, altho much of his late music is in fact serial (and quite wonderful). It's nice that all those wars are over so that we can listen to both with pleasure. Schoenberg, for one, was very interested in jazz. I would guess that Adorno's reaction was partially conditioned by his general annoyance at living in exile. A piece of gossip: Louise Varese told me that Charlie Parker showed up at the door unannounced one day in the last couple of years of his life and asked to see Edgard. They had never met. The two of them disappeared into Edgard's studio for the next six hours. Louise had no idea what transpired there. Oh to be a fly on that wall!

At 09:54 AM 10/9/98 +0000, you wrote:

>Many of the discussions on the list that involve Adorno mention as  
>asides his 'revolting' position vis a vis jazz. As an enthusiast of the

>Adorno of Negative Dialectics, Against Epistemology and Dialectic of  
>Enlightenment which he wrote with Horkheimer, I too have found Adorno's  
>position vis a vis jazz, critically suspect but not incomprehensible.

>

>Certainly, there is some truth to Adorno's critique of Stravinsky's "Le  
>Sacre du printemps" in that the composer wants the music to sound like  
>music from the "beginning of time", an obvious conceit. This kind of  
>hegemony occurs again in Stravinsky's works that incorporate what  
>Stravinsky interprets as jazz elements and as with Le Sacre one feels a  
>kind of bourgeois appropriation on the part of the composer. The result  
>is watered down primitivism even as the effect was at one time shocking  
>and novel and now, for the non-primitive like myself, intensely  
>pleasurable.

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>On the other hand Schoenberg's twelve-tone technique is a revolt against  
>a programmatic romanticism accreting in harmonic excess. Whatever the  
>result (and I listen with enjoyment and often passion to all of the  
>above music) Schoenberg, Berg and Webern, in Adorno's mind, revolted  
>against the same sensibility that Stravinsky was exploiting albeit in  
>a new way.

>

>But what jazz was Adorno attacking? I haven't done much of the legwork  
>but it appears that Adorno's position toward jazz was cemented well  
>before the advent of bebop when jazz was perhaps the preeminent form of  
>popular music and was represented by many adulterated and highly  
>commercialized forms bowdlerized by the recording industry which Adorno  
>despised. This alone would have set a purist like Adorno off. Adorno was  
>seeking a 'high art' musical form that would be embraced by the masses.  
>Of course, Benjamin was right when he told Adorno that would never  
>happen.

>

>But jazz itself with the advent of bebop began an aesthetically and  
>politically self-induced process of marginalization and isolation that I  
>as a young man saw as dove-tailing with twelve tone, serial and  
>aleatoric music. I even wrote a long poem comparing the artistic and  
>political revolutionary aspects of these forms of jazz and classical  
>music called 'House Party Startin' named after a tune by the jazz  
>pianist-composer, Herbie Nichols.

>

>One then wonders if Adorno in his intellectual pique was able to discern  
>jazz from the consumer culture that used it when there was a dollar to  
>be made and abused it when it could no longer fill the big ballrooms?

>Even his main bugaboo, a steady beat based on syncopation doesn't nearly  
>always apply. Even if he didn't wait for Monk or Bud Powell, Bill Evans  
>or Cecil Taylor he could have found copious exceptions in the music of  
>Art Tatum and even the Count Basie.

>

>But even Lazarsfeld generous criticisms could not convince Adorno to  
>bring a more 'empirical' and less polemical element to his constructs  
>especially when they predicted seriality in every home. This ironically  
>gives Adorno's work its great value for in that learned obstinance comes  
>the clear exposition of extremes in a culture of consumption designed to  
>advertise some fictional norm. Schoenberg's appeal to Adorno was as a  
>revolutionary. Too bad he couldn't see it in Charlie Parker, Archie  
>Shepp, Ornette Coleman and Miles Davis. (By the time of the latter  
>fellows Adorno had returned to Europe but over there jazz was getting  
>more respect than here and that should have told Teddy something.)

>

>So to answer my own question, Adorno would have probably produced a  
>tortured intellectual construct that would allow a stubborn consistency  
>to prevail in his critique even while he considered the social and  
>aesthetic dovetailing that has occurred between jazz and classical music  
>exemplified in say Anthony Braxton and Iannis Xenakis. I can remember  
>reading Cage's Silence in Rudd Fleming's modern poetry class at the  
>University of Maryland 30 years ago and then going home and popping on  
>Coltrane's Ascension and thinking these cats are onto something that  
>somehow expresses a marvelous continuity.---Carlo Parcelli

>

>

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## 284. **Mark Weiss** (no subject)

*Fri 9 Oct 1998*

---

In this case emphasis and stress are two different things. There's metrics and there's grammatical placement which foregrounds. Even metrically there's far more stress and quantity to the one at the beginning of a grammatical structure and the one in no one."No. One listens to poetry."

At 11:25 AM 10/9/98 -0700, you wrote:

>Gary Sullivan, tell me, if you know,  
>what you make of how Spicer's lines revise  
>Stevens':

>

>The water never formed to mind or voice,  
>Like a body wholly body, fluttering  
>Its empty sleeves; and yet its mimic motion  
>Made constant cry, caused constantly a cry,  
>That was not ours, although we understood,  
>Inhuman, of the veritable ocean.  
>  
>  
>  
>If Spicer's linebreak at "No/One listens to poetry" allows you,  
>ambiguously, to understand the last line as a direction, or  
>perhaps radio signal, to listen, then the "No" also becomes  
>"Know": No (linebreak)-- Know (this). But even then, the next  
>line doesn't emphasize "One" (unless you mean entirely as a  
>matter of print, in which case someone's not listening); break  
>the line wherever you like, the stresses always fall on "no"  
>and "listens."  
>  
>  
>Mark Baker  
>  
>  
>  

---

>>  
>> The poem, in full, reads:  
>>  
>> This ocean, humiliating in its disguises  
>> Tougher than anything.  
>> No one listens to poetry. The ocean  
>> Does not mean to be listened to. A drop  
>> Or crash of water. It means  
>> Nothing.  
>> It  
>> Is bread and butter  
>> Pepper and salt. The death  
>> That young men hope for. Aimlessly  
>> It pounds the shore. White and aimless signals. No  
>> One listens to poetry.  
>>  
>> The central image here being "This ocean," liquid, thing  
>> later claimed "not mean[t] to be listened to." Which

>> is not to say not listened to. I'm curious why  
>> "This ocean" is the first image we get in a book called  
>> "Language" & in a section/poem called "Thing Language."  
>> Is "this ocean" language, or is language seen as somehow like  
>> an ocean? & therefore fluid? &, if fluid, not rigid  
>> in its limits (what we might read as "meanings")?  
>>  
>> I think this poem itself "Aimlessly/ ... pounds the shore."  
>> Meaning, pounds itself against something less liquid  
>> than itself. Fizzling out against it. If we emphasize the  
>> last word in the penultimate line, NO  
>> it may be a repeat of the line previously given w/out  
>> punctuation or linebreak. But, why? I think there's an  
>> intentional ambiguity here. We emphasize first words in  
>> a line, too: No  
>> ONE listens to poetry. He's broken the line here I think  
>> to suggest a reading alternative to the anthemic quip  
>> most readers come away with. I think he's after more than  
>> anthem, especially in a poem that claims "not mean[t] to be  
>> listened to." An anthem means to be listened to. And in  
>> a very unambiguous way.  
>>  
>> I don't think this poem is a cop out. I think the reduction  
>> of this poem to an anthem might be. But at least is a  
>> shallow or cursory reading of it.  
>>  
>> I feel like addressing Anselm's "I'd say there's a lot of  
>> poets who like to see others see them noticing that  
>> looking right can be a trick & thereby trying to look wrong  
>> & by extension right." Or at least asking him what he  
>> means. Who are these poets for whom being looked at is  
>> primary? And how was the conclusion that this is "the case"  
>> reached? Are those questioning cultural (including  
>> aesthetic) "givens" preening? Merely?  
>>  
>> These aren't rhetorical questions. Thanks.  
>>  
>> Gary  
>  
>

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285. **Gary Sullivan**

**Re: listening**

Fri 9 Oct 1998

---

Hi, Mark,

Okay. Well, when I say out loud:

NO [linebreak] one LISTENS to poetry.

stressing where you say the stresses fall, the meaning I get, as heard is

NO [pause] one LISTENS to poetry.

I mean, as much as the other meanings resident/radiant there. Because there's a line-break there, and I can't ignore it.

Anyway, I read it this way (among other ways) because, reading Spicer, there's usually a lot going on in Spicer's poems: he does seem to really play with meanings in the way that he breaks lines, in the words he chooses (many of which tend to be puns). And, in this case, it wasn't even something I had to think about. I just saw it there and went, "Oh ... well, how come everyone always says Spicer only says the opposite of this?" or whatever.

I think it would interesting to think what it might mean, how it might inform the rest of the poem (& the rest of the poems in Language) if we DO take that last line as "One listens to poetry."

No?

Gary

*If Spicer's linebreak at "No/One listens to poetry" allows you, ambiguously, to understand the last line as a direction, or perhaps radio signal, to listen, then the "No" also becomes "Know": No (linebreak)-- Know (this). But even then, the next line doesn't emphasize "One" (unless you mean entirely as a matter of print, in which case someone's not listening); break the line wherever you like, the stresses always fall on "no" and "listens."*

Mark Baker

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286. **Roger Farr**

***Re: Pragmatics***

*Fri 9 Oct 1998*

---

Thank-you to all for the informative discussion of linguistic pragmatics and experimental writing. Just to clarify, I am a student in the class, and the response to "D E M O" ("I think I'm being made fun of here") was the prof.'s. At the end of the class, my sense of things was that I was possibly suspected of trying to "sabotage" the course (which was definitely \*not\* my intention) by introducing that poem. Generally, it seems that people doing pragmatics favor non-literary texts, especially transcriptions of conversations, court proceedings, etc. Some interesting work has been done with schizophrenic speech and writing (see "Crazy Talk", by Rochester & Martin), through analysis of types of cohesive ties in such language.

By no means do I want to position myself as any kind of authority on -- or practitioner of -- "linguistic pragmatics", though I may be able to offer some background to this approach.

Pragmatics as I understand it is not related to Rand or Dewey, etc.. The broadest possible definition would be that it concerns itself with understanding texts as "intentional human actions" (hmmmm . . .). Reference is treated as an act, and some key-words are deixis, "mutual knowledge", presupposition, implicature, coherence, etc. Apparently, linguistic pragmatists (if that's what they are called) see themselves as developing an approach to language which is in opposition to formal linguistics (syntax & grammar). Formal linguistics is criticized for relying too heavily on "constructed examples" and "decontextualized sentences" (The farmer killed the duckling), and also for searching for grammar-based models of meaning -- such models are seen as attempts to neutralize dissimilar contexts.

I am currently grappling with Deleuze and Guattari's account of pragmatics in "A Thousand Plateaus", where pragmatics is equated with "schizo-analysis" (146). This equation, of course, is seen as heretical by most pragmatists, though it is very interesting to someone engaged with experimental writing.

I can suggest these books for people interested in the subject. Not really "recommended reading" . . . just course books:

Levinson, "Pragmatics". Cambridge UP, 1983.

Brown and Yule, "Discourse Analysis". Cambridge UP, 1983.

Halliday & Hasan, "Cohesion in English". Longman, 1976.

Cheers,

Roger

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287. **David Zauhar**

**Re: Adorno & Jazz**

Fri 9 Oct 1998

---

A good book on Adorno and music is one with the unlikely title *The Negative Dialectics of Poodle Play*. The author's name escapes me at the moment, but the book is a reading of Frank Zappa's music using Adorno, and conversely, a critique of Adorno using Zappa's work. It's interesting because both Adorno and Zappa are, to say the least, problematic at times, but it's a good attempt at using theory to illuminate popculture, and to draw on more innovative aspects of popculture to interrogate theory.

At one point, though, the author criticizes (rightfully) Adorno's limitations in dealing w/ popular culture by likening the reading of Adorno writing on sunbathing (which TA does somewhere) to an experience of being dowsed with laughing gas.

It also occurs to me that Curtis White has a short story called "Critical Theory" which largely revolves around Adorno and Horkheimer driving to California from New York shortly after emigrating here in the 40s.

David Zauhar

University of Illinois at Chicago

... not being born is  
the only tragedy  
that we can imagine  
but need never fear

--Alden Nowlan

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288. **Roger Farr**

**Re: Pragmatics**

Fri 9 Oct 1998

---

*Pragmatics as I understand it is not related to Rand or Dewey, etc..*

Having just read the 5 or 6 posts that came in while I was writing my last message, I think I should reconsider the role played by Dewey in Lingprag!

Roger

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289. **MAYHEW**

**Re: Adorno & Jazz**

*Fri 9 Oct 1998*

---

I've read the later of Adorno's jazz essays, and fairly recently. He does mention bebop, but only to say it makes no difference. I can sense an irritation against European jazz connoisseurs and certain claims for jazz that would have seemed pretentious or inflated to him.

I don't buy arguments of the type "he was only thinking of the popular, tin-pan alley kind of music." This is clearly not the case, and even if it were, it wouldn't excuse him. He throws out the Basie with the bathwater no matter how you look at it.

Jonathan Mayhew

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290. **Peter Balestrieri**

**Kathleen Fraser**

*Fri 9 Oct 1998*

---

Hi Folks,  
Could someone please backchannel an email address for Kathleen Fraser?  
Thanks,  
Pete

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291. **Michael Magee**

**Re: Pragmatics**

*Fri 9 Oct 1998*

---

According to Roger Farr:

>  
> >  
> > Pragmatics as I understand it is not related to Rand or Dewey, etc..  
>  
> Having just read the 5 or 6 posts that came in while I was writing my last  
> message, I think I should reconsider the role played by Dewey in Lingprag!  
>  
> Roger  
>

Yes, reconsider - if "The broadest possible definition would be that it concerns itself with understanding texts as "intentional human actions" (hmmmm . . .). Reference is treated as an act, and some key-words are deixis, "mutual

knowledge", presupposition, implicature, coherence, etc." then there's an obvious debt here to Dewey, Wittgenstein, Burke and others basically involved with philosophical pragmatism, and "language as symbolic action." -m.

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292. **Mark Prejsnar**

**Re: Adorno & Jazz**

Fri 9 Oct 1998

---

Just to clarify, the title is:

Frank Zappa : the negative dialectics of poodle play / by Ben Webster.

London : Quartet, 1994.

...Just in case, given the wackiness of the sound of the thing, someone begins to suspect that David is pulling our cyberleg. He ain't..

On Fri, 9 Oct 1998, David Zauhar wrote:

*A good book on Adorno and music is one with the unlikely title \_The Negative Dialectics of Poodle Play\_. The author's name escapes me at the moment, but the book is a reading of Frank Zappa's music using Adorno, and conversely, a critique of Adorno using Zappa's work. It's interesting because both Adorno and Zappa are, to say the least, problematic at times, but it's a good attempt at using theory to illuminate popculture, and to draw on more innovative aspects of popculture to interrogate theory.*

*At one point, though, the author criticizes (rightfully) Adorno's limitations in dealing w/ popular culture by likening the reading of Adorno writing on sunbathing (which TA does somewhere) to an experience of being dowsed with laughing gas.*

*It also occurs to me that Curtis White has a short story called "Critical Theory" which largely revolves around Adorno and Horkheimer driving to California from New York shortly after emigrating here in the 40s.*

*David Zauhar  
University of Illinois at Chicago*

*... not being born is  
the only tragedy  
that we can imagine  
but need never fear*

*--Alden Nowlan*

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293. **Mark Prejsnar**

***that jazz thread got into my mind!***

*Fri 9 Oct 1998*

---

Errr, the Poodle Play author is Ben Watson

NOT

Ben Webster, as i've just posted! Sorry.....

--mark p.

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294. **Mark Baker**

***Re: listening***

*Fri 9 Oct 1998*

---

Yes.

I'd already agreed the linebreak can do what you say with the "no," but not that it puts emphasis on ONE LISTENS. If the poem stresses listening, then a listener--not merely a reader--would hear the natural stress in "one LISTens": it's the listening, not the one who listens, that matters. It's a language thing.

Mark Baker

---

Gary Sullivan wrote:

>

> Hi, Mark,

>

> Okay. Well, when I say out loud:

>

> NO [linebreak] one LISTENS to poetry.

>

> stressing where you say the stresses fall, the meaning I get, as heard is

>

> NO [pause] one LISTENS to poetry.

>

> I mean, as much as the other meanings resident/radiant there. Because

> there's a line-break there, and I can't ignore it.

>

> Anyway, I read it this way (among other ways) because, reading Spicer,

> there's usually a lot going on in Spicer's poems: he does seem to really  
> play with meanings in the way that he breaks lines, in the words he chooses  
> (many of which tend to be puns). And, in this case, it wasn't even something  
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> inform the rest of the poem (& the rest of the poems in *\_Language\_*) if we DO  
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> > matter of print, in which case someone's not listening); break  
> > the line wherever you like, the stresses always fall on "no"  
> > and "listens."  
> >  
> >  
> > Mark Baker

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## 295. **Chicago Review**

### ***Re: down the bottle, line breaks***

*Fri 9 Oct 1998*

---

Robert Pinsky, in his new little book *\_The Sounds of Poetry\_*, argues that readers shouldn't pause at the ends of lines. They should follow the syntax, and "pause only as the grammar might pause." According to his theory, printed lines are a "notation" that should assist in making apprehensible the "vocal rhythms" already inherent in a work. Interestingly, his example is William Carlos Williams's "To a Poor Old Woman," which contains the well-known lines:

They taste good to her  
They taste good  
to her. They taste  
good to her

You can see it...

Pinsky seems to say that the different rhythms and emphases of the "They taste good to her" variations manifest a "vocal alertness" that parallels the "sensory alertness" of the poem's speaker. The rhythmic differences are already "there" in the sentence; Williams's enjambment just makes us more likely to notice them (it heightens our perception of sound).

Spicer's ironic splitting of "no one" seems similar (since it is a variation on an earlier line): it makes you "listen" to poetry.

To speak of "hesitation" when syntax and line are in tension seems overly melodramatic. Why aren't all instances of enjambment "hesitations"? I think I agree with Pinsky that enjambment helps to show where the accents are distributed in a given sentence. It doesn't signify a dramatic pause.

Andrew Rathmann  
Chicago

-----  
Chicago Review  
5801 S. Kenwood Ave.  
Chicago IL 60637-1794  
ph/fax [REDACTED]  
e-mail [REDACTED]

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296. **Mark Baker**

***Re: down the bottle, line breaks***

*Fri 9 Oct 1998*

---

Then Pinsky's apparently recycling his own writing. He made the same argument, with the same example, in his review of Williams' *\_Collected\_*. But "To a Poor Old Woman" is the easy textbook case of what free verse supposedly does with enjambment. What can enjambment bring to "vocal alertness" about a line that's not repeated? In most verse, enjambment doesn't show anything about "accents," especially if you don't pause at linebreaks. Maybe I'll look at Pinsky's new book to see if he enjambes his own argument differently in this printing.

---

| Robert Pinsky, in his new little book *\_The Sounds of Poetry\_*, argues that



readers shouldn't pause at the ends of lines. They should follow the syntax, and "pause only as the grammar might pause." According to his theory, printed lines are a "notation" that should assist in making apprehensible the "vocal rhythms" already inherent in a work. Interestingly, his example is William Carlos Williams's "To a Poor Old Woman," which contains the well-known lines:

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Andrew Rathmann  
Chicago

-----  
Chicago Review  
5801 S. Kenwood Ave.  
Chicago IL 60637-1794  
ph/fax [REDACTED]  
e-mail [REDACTED]

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297. **Laura E. Wright**  
**Re: line breaks down the bottle glug glug**  
Fri 9 Oct 1998

---

Poetry Project wrote:

Speaking of noticing looking right can be a trick, I'd  
say there's a lot of poets who like to see others see them noticing that  
looking right can be a trick & thereby trying to look wrong & by

*extension right. That's some of the current NYC post-innovative  
avant-gardener biz at the moment.*

I always look closer to right avant-gardening than apres-gardening. This is really a lie disguised as a clever lie, since I have no garden. Besides, I keep trying to be left and still ending up wrong.

"Robert Pinsky, in his new little book *The Sounds of Poetry*, argues that readers shouldn't pause at the ends of lines. They should follow the syntax, and "pause only as the grammar might pause." According to his theory, printed lines are a "notation" that should assist in making apprehensible the "vocal rhythms" already inherent in a work."

This is something that's always sort of bugged me. When I was a kid, I was taught to read through line breaks. Don't pause at the end of the line, it makes it sing-songy. Then I became a "poet" and was taught to pause at line breaks, to break the line where pausing. My general rule has become, if it's old and rhymed, don't pause, if it's newer, do pause, unless that doesn't seem to work, etc. In others words, it seems that one has to read the poem first in order to figure out how to go back and read it. Also, the line-break pause always seems to me to have more of the back of the throat in it than a strictly punctuational pause.

I remember a workshop where one participant spent the whole semester commenting on everyone's line breaks. Re. Pinsky, though, isn't the line break itself *part* of the grammar of poetry?

Pause,  
Laura W.

--

Laura Wright  
Library Assistant  
Allen Ginsberg Library, The Naropa Institute  
2130 Arapahoe Ave  
Boulder, CO 80302

██████████

\* \* \* \* \*

"All music is music..." -- Ted Berrigan

\* \* \* \* \*

"It is very much like it" -- Gertrude Stein

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298. **Bob Grumman**

***Re: down the bottle, line breaks***

*Fri 9 Oct 1998*

---

This is a multi-part message in MIME format.

Andrew Rathmann writes that

Robert Pinsky, in his new little book *The Sounds of Poetry*, argues that readers shouldn't pause at the ends of lines. They should follow the syntax, and "pause only as the grammar might pause." According to his theory, printed lines are a "notation" that should assist in making apprehensible the "vocal rhythms" already inherent in a work. Interestingly, his example is William Carlos Williams's "To a Poor Old Woman," which contains the well-known lines:

They taste good to her  
They taste good  
to her. They taste  
good to her

You can see it...

I'm not sure I follow Andrew or Pinsky. To me the reader should stop where the words stop, partly to let what has just been read seep in deeper, partly to read the preceding line as a completed whole of some sort. In the Williams poem the line-breaks leave us thinking first about her, then about good, then about taste, then back to her--or, really, "good to her" as a solid block of meaning now. I don't see why any "vocal rhythms" in the text would be made more apprehensible by line breaks that one doesn't pause at.

Of course, I have a vested interest here: my whole definition of poetry depends on what I call "flow-breaks" such as standard line-breaks; they are what for me distinguish poetry from prose.

--Bob G.

--Bob G.

Bob Grumman



<http://www.geocities.com/SoHo/Cafe/1492>

Comprepoetica, the Poetry-Data-Collection Site

-----732912574D4B--

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299. **henry gould**

***Re: down the bottle, line breaks***

*Fri 9 Oct 1998*

---

enjambment is  
boring.  
the whole idea that a  
break in the  
line might  
MEAN something  
un-  
interests it-  
self.

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300. **Mark Weiss**

***Re: down the bottle, line breaks***

*Sat 10 Oct 1998*

---

Line endings have different functions in different poems and poets. part of the fun of a new poem or poet is figuring out the music. Any blanket statement seems foolish to me. And the example Pinsky uses is idiotic--no question here about the pause at the linebreaks. Somebody should send the guy a telegram about breath groups. Incidentally, check out his poem in the new NYRB--how not to write a poem. Good piece by Geertz, tho.

At 03:36 PM 10/9/98 -0500, you wrote:

>Robert Pinsky, in his new little book \_The Sounds of Poetry\_, argues that  
>readers shouldn't pause at the ends of lines. They should follow the  
>syntax, and "pause only as the grammar might pause." According to his  
>theory, printed lines are a "notation" that should assist in making  
>apprehensible the "vocal rhythms" already inherent in a work.  
>Interestingly, his example is William Carlos Williams's "To a Poor Old  
>Woman," which contains the well-known lines:

>

>They taste good to her  
>They taste good  
>to her. They taste  
>good to her

>

>You can see it...

>

>Pinsky seems to say that the different rhythms and emphases of the "They

>taste good to her" variations manifest a "vocal alertness" that parallels  
>the "sensory alertness" of the poem's speaker. The rhythmic differences  
>are already "there" in the sentence; Williams's enjambment just makes us  
>more likely to notice them (it heightens our perception of sound).  
>  
>Spicer's ironic splitting of "no one" seems similar (since it is a  
>variation on an earlier line): it makes you "listen" to poetry.  
>  
>To speak of "hesitation" when syntax and line are in tension seems overly  
>melodramatic. Why aren't all instances of enjambment "hesitations"? I  
>think I agree with Pinsky that enjambment helps to show where the accents  
>are distributed in a given sentence. It doesn't signify a dramatic pause.  
>  
>Andrew Rathmann  
>Chicago  
>  
>-----  
>Chicago Review  
>5801 S. Kenwood Ave.  
>Chicago IL 60637-1794  
>ph/fax [REDACTED]  
>e-mail [REDACTED]  
>  
>

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### 301. **Peter Quartermain**

**Re: Kathleen Fraser**

Sat 10 Oct 1998

Kathleen is at

Peter

At 12:07 PM 10/9/98 -0700, you wrote:

```
> Hi Folks,
> Could someone please backchannel an email address for Kathleen Fraser?
> Thanks,
> Pete
>
```

+++++  
Peter Quartermain

846 Keefer Street  
Vancouver  
B.C.  
Canada V6A 1Y7  
Voice : [REDACTED]  
Fax: [REDACTED]

+++++

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302. **Peter Quartermain**

***Oh my gosh, me too!***

*Sat 10 Oct 1998*

---

OOOOPS! I just joined the oops club.

Sorry, everyone -

er, P

At 12:07 PM 10/9/98 -0700, you wrote:

- > Hi Folks,
- > Could someone please backchannel an email address for Kathleen Fraser?
- > Thanks,
- > Pete
- >

+++++

Peter Quartermain  
846 Keefer Street  
Vancouver  
B.C.  
Canada V6A 1Y7  
Voice : [REDACTED]  
Fax: [REDACTED]

+++++

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303. **Duane Davis**

***Re: Adorno & Jazz***

*Sat 10 Oct 1998*

---

As I have no ear for jazz I find Adorno quite useful for tweaking the noses of the high minded:

"Yet none of this alters the fact that jazz has in its essence remained static, nor does it explain the resulting enigma that millions of people seem never to tire of its monotonous attraction."

"The range of the permissible in jazz is as narrowly circumscribed as in any particular cut of clothes."

"Anyone who allows the growing respectability of mass culture to seduce him into equating a popular song with modern art because of a few false notes squeaked by a clarinet; anyone who mistakes a triad studded with 'dirty notes' for atonality, has already capitulated to barbarism."

"In the process of integrating the asocial, jazz converges with the equally standardized schemas of the detective novel and its offshoots, which regularly distort or unmask the world so that asociality and crime become the everyday norm, but which at the same time charm away the seductive and ominous challenge through the inevitable triumph of order."

Adorno, "Perennial Fashion--Jazz" in PRISMS

Is this the final word on jazz? Of course not. Have Adorno's words in fact had any appreciable influence on jazz? Again, of course not. Is he right about some aspects of jazz and jazz listeners? Oh yes, quite right. I've owned a record store for twenty years and have listened to a fair amount of jazz and jazz talk: some of it stimulating, some of it fatuous. The danger, and the beauty as well, of this essay is that you can substitute for "jazz" most any identifiable style of music, monkey with a few of the definitions and pronouncements, and come up with something suitable to piss just about anyone off.

Duane Davis

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304. **joel lewis**

**Re: POETICS Digest - 8 Oct 1998 to 9 Oct 1998 (#1998-88)**

Sat 10 Oct 1998

the name here is Ben WATSON, a former student of J.R. Prynne (whom he credits in the book and quotes from) as a poet, he writes and performs under the name OUT TO LUNCH.. Negative Dialectics of Poodle Play is published in US as well

joel lewis

```
--SFWKCCGBLGEAMUHBSRaVFRUESKBZCM
Date: Fri, 9 Oct 1998 15:30:35 -0400
From: Mark Prejsnar <[REDACTED]>
Subject: Re: Adorno & Jazz
MIME-Version: 1.0
```

*Content-Type: TEXT/PLAIN; charset=US-ASCII*

*Just to clarify, the title is:*

*Frank Zappa : the negative dialectics of poodle play / by Ben Webster.*

*London : Quartet, 1994.*

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305. **Stephen Cope**

***Re: listening***

*Sat 10 Oct 1998*

---

Re: Spicer -

"Meaning," it seems to me, as definitive, is precisely what the poem moves up against, resists, crashes into, and recedes from (the opposite of meaning as fluid). The ocean figures rather traditionally in Spicer's work - as an image of formlessness or chaos (I'm thinking in particular of Spicer's use of the image in the earlier books, say, *\_Admontions\_* or *\_A Book of Music\_*). Or, in "Lament for the Makers:"

No call upon anyone but the timber drifting in the waves  
Those blocks, those blobs of wood.  
The sounds there, offshore, faint and short  
They click or sound together - drift timber spending the night  
    there floating just above this beach. Thump or sound  
    together. The sound of driftwood the sound that is not  
    really a sound at all.

At all

All of them

Cast

In the ghost of moonlight upon them

On shore.

This strikes me as Spicer's image of the poem's elements (wood/would/word in sound), but also of the serial method (i.e. one might read timber blocks as each a poem knocking up against others). It's synaesthetic, and I would hesitate to say that Spicer had meant simply that one must "listen to the sound it makes." (Pound), or that he was claiming something of an oral/aural nature. It is, after all, an *\_image\_* (the elements of which recur ceaselessly in Spicer's poetry, as if to insist on the drift).

As for the poem at hand, line breaks, etc: how about "no ONE listens to poetry" (i.e. that there must be more than one)? Or what about the status of "The ocean



does not \_mean\_, " or, "It means [break] Nothing." (i.e. that NOTHING might be meaningful). These all, I think, are legitimate readings, and offer above all a hesitation with respect to literality (is it possible that a pun be read literally?)

On line breaks, in any case, from \_Admonitions\_:

When you break a line nothing  
Becomes better.  
There is no new (unless you are humming  
Old Uncle Tom's Cabin) there is no new  
Measure.  
You breathe the same and Rimbaud  
Would never even look at you.  
Break  
Your poem  
Like you would cut a grapefruit  
Make  
It go to sleep for you  
And each line (There is no Pacific Ocean) And make each line  
Cut itself. Like seaweed thrown  
Against a pier.

I don't know what this means with respect to the present discussion (it's clearly a critique of Olson's Projectivism, Olson being always the literalist \_and\_ oralist, and, of course, the very "public" figure who insisted that he be listened to). But the poem as adrift in no ocean at all? I don't know...

Let me know,

Stephen

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306. **Douglas Oliver**

***Re: Line breaks***

*Sat 10 Oct 1998*

---

I think Aviva Vogel has the right thing to say about line breaks: it's not just a matter of hesitation or of emphasis on the last word before the line- break. There are all kinds of emphases.

I've studied this fairly closely with linguistic machinery reading out voice traces, though I concentrated for ease of analysis mostly on poetry with traditional metrics. For example, if you take this line break from Henry Vaughan:

When shall that cry  
'The bridegroom's coming' fill the sky?

Shall it in the evening run  
When our words and works are done  
Or will thy all surprising light  
Break at midnight.

There is no hesitation and not much difference in emphasis between "run" and "when" and there is no break in sound at all between those two words (at least in my own performance of them). Yet a definite sense of line break is given. How? Well, only partly by the rhyme scheme and syntax, I think (note, the rhyme has not yet come but may be anticipated). What happens is that the voicing (buzzing of the larynx) is continuous between "run" and "when" because of the nasalisation and the fact that the lips can form the "w" without interrupting the nasal tones. What causes the sensation of line break in this case is the \*timing\* of that lip movement: that is, the hesitation, if you like, is created within the sounding of the line by using different parts of the vocal apparatus. The lips move to form the "wh" but the "wh" formation is not a precise moment either: something conceptual also takes place, siting the moment of break as if mathematically within the change of sound from nose to lips.

The traces show what the ear hears: the sounding of the line is virtually continuous from "Shall" to "words" and the actual pauses come between "words" and "and", between "works" and "are" and between "are" and "done". This is because the voicing in the larynx is broken at those times by silence imposed by shifts in the vocal apparatus and/or by the interruption of voiceless consonants into the voicing (which can give a sensation of semi-pause exploitable, also, for line-breaks).

The importance of voice in creating the pacing of poetry (not to mention its several other effects) is little understood, in my opinion. For example, the impressive pausing in "Break at midnight" is much a creature of the interaction between voiceless consonants "k" especially, and the the continuous, heavy voicing possible in "midnight", plus pause-creating changes in sound position in the mouth.

There are many ways of creating line breaks and the break itself is almost infinitely variable in its quasi-duration". You can, for example, create a line break with voiceless consonants but this can become a complex question of duration. In Creeley's famous poem

drive, he sd, for  
christ's sake, look  
out where yr going

the line break from "for" to "christ" is formed by the staccato onset of "christ" in the back of the throat, though the "r" can be drawled to create a tension about when the line is ending. Had Creeley made the break between "christ's" and

"sake" it would then become a question of how long to continue the continuous hissing until a sense of line closure was achieved -- that would be an infinitesimal decision relative to any one single reading of the poem, but there would be no pause in sounding of the voiceless fricatives -- the break could be indicated by a sense that the hissing had gone on "long enough".

This kind of thing (the immersion of rule in practice, always) is, to take up that other thread, what pragmatics means to me in terms of linguistics or prosody: all ideas come down to their situational usage, and you can't create a positivistic or symbolic logic that will finally work. The appearance of pragmatics as a buzz word was easy to anticipate from philosophical trends of the 1980s, but I personally think poets already have this approach to their craft: it don't mean a thing if it ain't got that swing, and so on.

Isn't Deleuze's radicalisation of possibility not so much schizoid as radically incoherent? I'm not a philosopher, so I ask this as a humble question, not an attack, as my readings in Deleuze are fairly shallow. I have a sense that he could be assailed in a way analogous to the assault on Husserl's transcendental ego: that possibility is entrained in determinism and vice-versa and we are really talking about points on a spectrum rather than a movement into (a probably fictive) schizo-possibility.

Doug Oliver

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307. **miekal and**

***Re: hejinian/coolidge/rova event coming up fast***

*Sat 10 Oct 1998*

---

dee:

I still need to know where the improv fest is taking place, & directions from the north, (Im coming from 151 in wisconsin) would be greatly appreciated.

miekal and

--

-Dreamtime Village-

<<http://net22.com/dreamtime/index.shtml>>

[hypermedia works by Miekal And, Liaizon Wakest, Lyx Ish & Allegra Fi Wakest]

-Qazingulaza-

<<http://net22.com/qazingulaza/index.html>>

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308. **miekal and**

***Re: hejinian/coolidge/rova event coming up fast***

*Sat 10 Oct 1998*

---

sorry  
not  
awake

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309. **Gwyn McVay**

***Re: Line breaks***

*Sat 10 Oct 1998*

---

The other ambiguity created by the stanza break, of course, in the ultrafamous Creeley poem cited by Doug Oliver (we go to forge in the smithies of our brains the uncreated anthologies of our erase), is whether "drive" is spoken by the "he" or the "I". Somebody correct me if I'm wrong, but I'd thought Creeley had said most people automatically assume the new stanza starts with an imperative by Not John, and that ain't necessarily so.

Gwyn

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310. **Ron Silliman**

***Enjambed by brigands***

*Sat 10 Oct 1998*

---

The question of the articulated linebreak never quite goes away. We have extremes -- Duncan actually counting to three between each line in his readings of *Passages* in 1970, the inaudible ones that Pinsky argues for -- and a million possible middle positions. I tend to side with Grumman here -- if there's no point to a linebreak, why break it? If there is a point, shouldn't it be sounded? But in practice in my readings I vary, sometimes being very strict about voicing them, then other times quite the opposite. It seems to me one of the decisions that turns the printed text literally into a score that may be performed.

Ron

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311. **Bob Grumman**

***Re: Enjambed by brigands***

Sat 10 Oct 1998

---

Ron Silliman wrote:

>

> The question of the articulated linebreak never quite goes away. We have  
> extremes -- Duncan actually counting to three between each line in his  
> readings of Passages in 1970, the inaudible ones that Pinsky argues for --  
> and a million possible middle positions. I tend to side with Grumman here --  
> if there's no point to a linebreak, why break it? If there is a point,  
> shouldn't it be sounded? But in practice in my readings I vary, sometimes  
> being very strict about voicing them, then other times quite the opposite.  
> It seems to me one of the decisions that turns the printed text literally  
> into a score that may be performed.

>

> Ron

Yes, I would certainly agree that in performing a poem (even if only to oneself when silently reading it), there are times to disregard the line-break as a place to pause. Also times TO pause in the middle of lines that aren't indicated in any overt way at all in the poem.

--Bob G.

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312. **Billy Little**

***Re: listening***

Sat 10 Oct 1998

---

gary, do you think this poem was written after listening to the recording of Pound reading the first canto, set keel to breakers etc. Do you think it matters. There's a lot about baseball in Language do you think Spicer was referring to Homer, as Pound was.

billy little

4 song st.

nowhere, b.c. V0R1Z0

Go ahead and say something true  
before the big turd eats You  
You can say any last thing in Your poem.

-Alice Notley

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313. **shemurph**

***Re: Line breaks***

*Sat 10 Oct 1998*

---

Really a nice piece on line breaks from Doug Oliver. I find that there are numerous ways to handle line breaks "right" (that is, surprisingly and satisfyingly). I find myself relishing the EFFECTIVE use of voice in performance. A frequent affectation is the overdoing of the pause in line breaks lacking punctuation, as though the standard pause will cover the situation. And it does not. There's a delicious art to this. It might even relate to allowing the intuition to do this FOR one, rather than forcing something that (however well intentioned) is simply magnified and spoiled in the effort.

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314. **Dale Smith**

***Re: the sense of being white***

*Sat 10 Oct 1998*

---

Some short poems that "open worlds" here. And, re: Linebreaks, especially with Joanne's work (actually, line placement on the page for her), is phanopoeia, the play of light and darkness on the page. Whether one reads through the break or not, it spares the eye the heavy burden of prose blocks. My humble opinion anyway, although even prose blocks can have their place...

TWO POEMS BY JOANNE KYGER

So, well, now, You've got it

Alone now

behind the scenes with the dishes

and a fast embrace

with Robert Duncan's Hestia.

--I practiced being true

to you and desperately

Angry also just for the force

of that energy as independence

and the foresight that nothing

lasts forever--

--PUSH OUT THE BREATH LINE--

Please no more ad nauseum dinky words

down left hand center Margin of paper  
datedly practiced by second generation  
New York school -- stuck on their typewriters

---

DECEMBER 22, 1996

The gale was upon us in a second. Was it the dope  
brownies that made us feel so wet all  
of a sudden the space between rain  
drops was filled with rain.

This is serious business  
this existence thing  
this life  
without an umbrella and only  
a black hat between thoughts  
and the elements thundering  
down in an obligatory  
engulfing swoosh!

---

Or this one by Paul Blackburn  
AN ATMOSPHERE,

or how  
put it to you, render.  
Tender is the.  
Past has some dignity after all,  
that is its re-al--its  
virtue, that you  
hold it close, hold it  
CLOSE, whatever I give you  
you gave it first . It's  
not hard to celebrate the sky

But I heard the bus come thru the block, the  
bus after your bus, come  
thru.

Two cats yowled, the starfish  
held out its five arms

---

Here's SCALLOP SONG by Anne Waldman

I wore a garland of the briar that put me now in awe  
I wore a garland of the brain that was whole  
It commanded me, done babbling  
And I no more blabbed, spare no lie  
Tell womanhood she shake off pity  
Tell the man to give up tumult for the while  
To wonder at the sight of baby's beauty  
Ne let the monsters fray us with things that not be  
From a high tower poem issuing  
Everything run along in creation til I end the song  
Ne none fit for so wild beasts  
Ne none so joyous, ne none no give no lie  
Tell old woes to leave off here:  
I sing this into a scallop shell with face of a pearl  
& leave all sorrow bye & bye.

---

and finally, to try your patience once more, this poem by Ron Padgett

BUCKETS

Of rain  
hit the buildings  
but we in our apartments  
are kept dry by the buildings they're in  
the rain is rolling off the buildings



and bouncing off  
and the roofs keep the rain from getting us wet  
the ceiling is not letting any water in  
it goes spat spat spat  
on the windowledge  
trying to get in  
the windowpane is streaked with rain  
trying to come in  
to go everywhere  
to make everything wet  
I am lying in my bed  
head near the window  
aware of all this  
thinking How Great  
We Win

*This seems to be a worthwhile direction to pursue. It moves us beyond  
the  
simple experimental/non-experimental discussions that go on and on and  
on  
top of the stove when I last saw it. Do you have an example of a poem  
or  
form that "hooks" the reader in and then engages in opening or closing*

>worlds? I am aware that I tend to be somewhat (or very!) opaque  
without

*really intending to be.*

*tom bell*

--

<http://home.talkcity.com/EaselSt/trbell/Blackwho.htm>

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Sat 10 Oct 1998

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Sat 10 Oct 1998

Big Allis 8 is a hefty 112 pages with a special selection of work by British and Irish writers (guest edited by Fiona Templeton)--Caroline Bergvall, Karlien van den Beukel, Andrea Brady, Miles Champion, Ken Edwards, David Kinloch, Sarah Law, Tertia Longmire, Helen Macdonald, Rob McKenzie, Drew Milne, Catherine Walsh, John Wilkinson, and Aaron Williamson--as well as work by

Bruce Andrews, Graham Foust, Bob Harrison, Noah de Lissovoy, Alison Lune, Heather Ramsdell, Lisa Robertson and Christine Stewart, Juliana Spahr, Stephanie Strickland, H. T., Rodrigo Toscano, and Liz Waldner. And perfect bound. And with a stunning cover (designed by Jean Foos).

IMPORTANT NOTE: Nothing regarding this offers should be sent to the Poetics List.

All orders, queries, comments, et cetera should be sent directly to me at [REDACTED] (please include full name, mailing address, and e-mail address).

Or you can contact me via post at:

Deirdre Kovac  
20 Douglass Street, #3  
Brooklyn, NY 11231

Many advance thanks.

Best,  
Deirdre Kovac  
(Associate Editor, Big Allis)  
[REDACTED]

P.S. If you ordered issue number 8 from me back with the offer posted for the publication of number 7, your copy will be in the mail to you on Monday.

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317. **Todd Baron /\*/ ReMap**  
***Re: down the bottle, line breaks***

*Sat 10 Oct 1998*

---

henry gould wrote:

>  
> enjambment is  
> boring.  
> the whole idea that a  
> break in the  
> line might  
> MEAN something  
> un-  
> interests it-  
> self.

enjambment is never boring  
only poets are  
who hang

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318. **Tom Beard**  
**Re: Adorno & Jazz**

Sat 10 Oct 1998

---

*... I can remember  
reading Cage's Silence in Rudd Fleming's modern poetry class at the  
University of Maryland 30 years ago and then going home and popping on  
Coltrane's Ascension and thinking these cats are onto something that  
somehow expresses a marvelous continuity.---Carlo Parcelli*

On a vaguely related note, who here listens to music when they are reading poetry? Is it always distracting, gumming up or hijacking the rhythms of the poetry, or are there certain types of music which go well with certain poets?

The question struck me since I was reading O'Hara at home yesterday, first with Philip Glass in the background, then with the Propellerheads. I should probably have listened to jazz, or perhaps Rachmaninoff, but both of the above seemed somehow appropriate.

Also, are there certain types of music that you like to listen to when writing? I write mostly in cafes, where they're bound to be playing Massive Attack or Portishead, and that undoubtedly affects my writing. What if I always wrote to Mancini, or Kraftwerk, or the Prodigy?

Tom Beard.

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319. **Mark Weiss**  
**Re: Line breaks**

Sat 10 Oct 1998

---

Vaughan is writing in song-form, which was closely related to dance. The metrics are full of the kinds of surprises and syncopations that one would expect in Dowland or Campion. And there is, as in those two, an acute attention to quantity. Note, in this regard, that shall and when can be read as lightly stressed, and just as easily interpreted as first syllables of an anapest as of a trochee. What you have, then, is a spondee opening the short line, the second line in iambic tetrameter, the next two of much shorter duration--almost breathless, introduced by those dancing anapests--in trimeter, another much longer line in iambic tetrameter, and a trochaic dimeter cadence to the final couplet. No matter how you read the emphasis (by which I assume you mean stress) of run and when, run remains much longer in duration.

At 04:23 AM 10/10/98 EDT, you wrote:

>I think Aviva Vogel has the right thing to say about line breaks: it's not  
>just a matter of hesitation or of emphasis on the last word before the line-  
>break. There are all kinds of emphases.

>

>I've studied this fairly closely with linguistic machinery reading out voice  
>traces, though I concentrated for ease of analysis mostly on poetry with  
>traditional metrics. For example, if you take this line break from Henry  
>Vaughan:

>

>          When shall that cry  
>'The bridegroom's coming' fill the sky?  
>Shall it in the evening run  
>When our words and works are done  
>Or will thy all surprising light  
>Break at midnight.

>

>There is no hesitation and not much difference in emphasis between "run" and  
>"when" and there is no break in sound at all between those two words (at  
least

>in my own performance of them). Yet a definite sense of line break is given.

>How? Well, only partly by the rhyme scheme and syntax, I think (note, the  
>rhyme has not yet come but may be anticipated). What happens is that the  
>voicing (buzzing of the larynx) is continuous between "run" and "when"  
because

>of the nasalisation and the fact that the lips can form the "w" without  
>interrupting the nasal tones. What causes the sensation of line break in  
this

>case is the \*timing\* of that lip movement: that is, the hesitation, if you  
>like, is created within the sounding of the line by using different parts of  
>the vocal apparatus. The lips move to form the "wh" but the "wh"  
formation is

>not a precise moment either: something conceptual also takes place, siting  
the

>moment of break as if mathematically within the change of sound from nose to  
>lips.

>

>The traces show what the ear hears: the sounding of the line is virtually  
>continuous from "Shall" to "words" and the actual pauses come between  
"words"

>and "and", between "works" and "are" and between "are" and "done". This is  
>because the voicing in the larynx is broken at those times by silence imposed

>by shifts in the vocal apparatus and/or by the interruption of voiceless  
>consonants into the voicing (which can give a sensation of semi-pause  
>exploitable, also, for line-breaks).  
>  
>The importance of voice in creating the pacing of poetry (not to mention its  
>several other effects) is little understood, in my opinion. For example, the  
>impressive pausing in "Break at midnight" is much a creature of the  
>interaction between voiceless consonants "k" especially, and the the  
>continuous, heavy voicing possible in "midnight", plus pause-creating changes  
>in sound position in the mouth.  
>  
>There are many ways of creating line breaks and the break itself is almost  
>infinitely variable in its quasi-duration". You can, for example, create a  
>line break with voiceless consonants but this can become a complex  
question of  
>duration. In Creeley's famous poem  
>  
>drive, he sd, for  
>christ's sake, look  
>out where yr going  
>  
>the line break from "for" to "christ" is formed by the staccato onset of  
>"christ" in the back of the throat, though the "r" can be drawled to create a  
>tension about when the line is ending. Had Creeley made the break between  
>"christ's" and "sake" it would then become a question of how long to continue  
>the continuous hissing until a sense of line closure was achieved -- that  
>would be an infinitesimal decision relative to any one single reading of the  
>poem, but there would be no pause in sounding of the voiceless fricatives --  
>the break could be indicated by a sense that the hissing had gone on "long  
>enough".  
>  
>This kind of thing (the immersion of rule in practice, always) is, to take up  
>that other thread, what pragmatics means to me in terms of linguistics or  
>prosody: all ideas come down to their situational usage, and you can't create  
>a positivistic or symbolic logic that will finally work. The appearance of  
>pragmatics as a buzz word was easy to anticipate from philosophical trends of  
>the 1980s, but I personally think poets already have this approach to their  
>craft: it don't mean a thing if it ain't got that swing, and so on.  
>  
>Isn't Deleuze's radicalisation of possibility not so much schizoid as  
>radically incoherent? I'm not a philosopher, so I ask this as a humble  
>question, not an attack, as my readings in Deleuze are fairly shallow. I

have

>a sense that he could be assailed in a way analogous to the assault on  
>Husserl's transcendental ego: that possibility is entrained in determinism  
and

>vice-versa and we are really talking about points on a spectrum rather than a  
>movement into (a probably fictive) schizo-possibility.

>

>Doug Oliver

>

>

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320. **jesse glass**

**Re: Robert Lax's address**

Sat 10 Oct 1998

---

Thanks for the information Mr. Upton. Jesse Glass

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

From: Lawrence Upton. <[REDACTED]>

To: [REDACTED] <[REDACTED]>

Date: Sunday, October 04, 1998 10:24 PM

Subject: Re: Robert Lax's address

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

From: Ward Tietz <[REDACTED]>

Date: 04 October 1998 14:50

Subject: Robert Lax's address

|As far as I know Robert Lax still lives on the Greek island of Patmos. We  
|performed his Black/White Oratorio last year in Geneva with the assistance  
|of John Beer who was helping Lax prepare his papers for an archive that's  
|been recently established at the Friedsam Library at St. Bonaventure  
|University in N.Y. You might try them for an exact address.

Patmos isn't a big place. I am pretty sure Robert Lax, Patmos, Greece would  
find him.

L

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321. **jesse glass**

**Re: Robert Lax's address**

Sat 10 Oct 1998

---

Thanks so much for your help. Jesse

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

From: Ward Tietz <[REDACTED]>

To: [REDACTED] <[REDACTED]>

Date: Sunday, October 04, 1998 7:00 AM

Subject: Robert Lax's address

*As far as I know Robert Lax still lives on the Greek island of Patmos. We performed his Black/White Oratorio last year in Geneva with the assistance of John Beer who was helping Lax prepare his papers for an archive that's been recently established at the Friedsam Library at St. Bonaventure University in N.Y. You might try them for an exact address.*

Ward Tietz

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322. **Todd Baron \*/ ReMap**

**Re: Adorno & Jazz**

Sun 11 Oct 1998

---

Tom Beard wrote:

>

> > ... I can remember

> > reading Cage's Silence in Rudd Fleming's modern poetry class at the

> > University of Maryland 30 years ago and then going home and popping on

> > Coltrane's Ascension and thinking these cats are onto something that

> > somehow expresses a marvelous continuity.---Carlo Parcelli

>

> On a vaguely related note, who here listens to music when they are reading

> poetry? Is it always distracting, gumming up or hijacking the rhythms of

> the poetry, or are there certain types of music which go well with certain

> poets?

>

> The question struck me since I was reading O'Hara at home yesterday, first

> with Philip Glass in the background, then with the Propellerheads. I should

> probably have listened to jazz, or perhaps Rachmaninoff, but both of the

> above seemed somehow appropriate.

>

> Also, are there certain types of music that you like to listen to when



> writing? I write mostly in cafes, where they're bound to be playing Massive  
> Attack or Portishead, and that undoubtedly affects my writing. What if I  
> always wrote to Mancini, or Kraftwerk, or the Prodigy?  
>  
> Tom Beard.

I rec. Elvis Costello and B. Bacharach's new album for the delightful ear. If only they were involved in the discussion of Enjambment and teh Avante Garde.

Todd Baron

ps: the new Prostetic Cubans album is worth writing to--  
as in Towards.

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### 323. **Douglas Oliver**

#### ***Re: line breaks***

*Sun 11 Oct 1998*

---

Mark Weiss's remarks on Vaughan very interesting -- I agree about the influence from Elizabethan song, the sense of a poem turning on the ball of the foot.

Mine was not a contribution to the question of line breaks in total: it was only a look at traditional metrics insofar as they enlighten us about modern practices. I fully take Dale's good point about positioning on page and all the rest of our modern subtleties. As our mag, Gare du Nord, has recently argued -- Joanne is firmly cited in this respect, Anne Waldman could be another -- the positioning of words on the page bears a mysterious and captivating trace of a poetry-life-lived.

My word "emphasis" is not to be confused with "stress", however. I meant by it whatever way we emphasise a line break -- either through actual pause, shift in mouth position, change of pitch (which I didn't mention), or any of the many other ways, including how the line looks print, emphasis through bodily gesture in performance, etc. etc.

I was not, in fact, conducting traditional scansion at all, just looking at the literal traces left by the voice on linguistic machinery. How a word is stressed, light or heavy, is one of those infinitesimally adjustable features depending on any one reader's single performance of a particular line. Traditional scansion can only capture this crudely.

Shall it in the evening run  
When our words and works are done

f Mark wants to say that "when" or "shall" in the Vaughan poem can be a light stress, or that there's a spondee or anapest, or that "run" should be a long

duration, I'd say "Fine, if that's the way you're hearing it right now." (Though I'm not clear which "when" or "shall" he refers to because both words occur earlier.) You can place heavy or light stresses when reading these words at your will, either respecting their basic metrical status or not -- an American voice may do this differently from an English one: "run", for example, will more naturally extend in American than in English English, I suspect.

It remains that the degree of stress will still be infinitely variable depending upon expectations set up by a particular reading -- no scansion will be secure or perhaps very revealing. (In linguistics a couple called Trager and Smith set up the heresy that there were only a set number of stress weightings. Their error was to measure subjects' reactions to fragmented samples in a laboratory, thus missing the whole use of language in poetic flow and performance. Linguists love this kind of definiteness.)

The basic problem with traditional metrics is that the relationship between stress and duration of syllable is very poorly understood, since any feature (pitch, loudness, tempo, past or future of the cadence on either side of a syllable, etc.) that gives a stress its lightness or heaviness is inseparable from duration. Our sense of a stress is also semantically or emotionally freighted. Quantity, which Mark mentions, is a term which slightly straddles duration, stress, orthography, and semantics; its definition is therefore equally difficult.

The ambiguity between stress and duration is why the French can work with abstract syllable count and the commonest English tradition with stress count: the resultant music is different but both poetries "work" in a similar way -- beat and duration and pitch and voice quality and loudness/softness and meaning and emotional significance, and so on, all, truly speaking, inextricable. Since pitch is involved in stress/duration, I don't suppose Chinese poetry is all that different \*in its basic manner of creating affect, either\* though obviously the idiogrammatic prosody will create a perhaps very different mental process. As Pound hoped. The grammatical role of tones makes a further difference.

It is all this play across different poetic features, in fact, which leads us onwards into modern practices where the resulting ambiguities and uncertainties can be placed into tension through various procedures, perhaps including those areas where performance, concrete, sound, visual, filmic, and printing techniques interlace with poetry. This offers some hope about creating meeting grounds between the poetries of different cultures and about spreading appreciation of novelty.

Doug

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324. **Ron Silliman**  
***Robert Kelly in the NYT***  
*Sun 11 Oct 1998*

---

If you direct your browser to the New York Times today, you will see a review of Philip Roth's new novel reviewed by Robert Kelly. Great to see,

Ron Silliman

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325. **schuchat**  
***Re: Robert Kelly in the NYT***  
*Sun 11 Oct 1998*

---

which praises the novel, perhaps compensating for the piece by Michiko Kaku-tani in the Times during the week which was quite negative about I MARRIED A COMMUNIST

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326. **Michael Magee**  
***Re: Adorno & Jazz***  
*Sun 11 Oct 1998*

---

Duane, this is tripe. Would you ever give \*any\* literary critic props for arguing that \*some\* poetry is bad/bad news. This is essentially what your praise of Adorno amounts to: like a stroke of lightening at midnight he has discovered that some jazz is bad. Well, no shit. But as cultural critics there's a special imperative on us not to drown in our own ill-informed generalizations, thus adding fuel to the fire of criticism that we put cart before horse & don't usually know whereof we speak. The truth is, Adorno just dropped the ball here (now I'm really mixing metaphors at a furious pace) and we should be able to appreciate his many positive efforts w/out holding his drunk ass up at this particular party.

-m.

According to Duane Davis: >

> As I have no ear for jazz I find Adorno quite useful for tweaking the noses  
> of the high minded:

>

> "Yet none of this alters the fact that jazz has in its essence remained  
> static, nor does it explain the resulting enigma that millions of people  
> seem never to tire of its monotonous attraction."

>

> "The range of the permissible in jazz is as narrowly circumscribed as in any  
> particular cut of clothes."

- >
- > "Anyone who allows the growing respectability of mass culture to seduce him
- > into equating a popular song with modern art because of a few false notes
- > squeaked by a clarinet; anyone who mistakes a triad studded with 'dirty
- > notes' for atonality, has already capitulated to barbarism."
- >
- > "In the process of integrating the asocial, jazz converges with the equally
- > standardized schemas of the detective novel and its offshoots, which
- > regularly distort or unmask the world so that asociality and crime become
- > the everyday norm, but which at the same time charm away the seductive
- and
- > ominous challenge through the inevitable triumph of order."
- >
- > Adorno, "Perennial Fashion--Jazz" in PRISMS
- >
- > Is this the final word on jazz? Of course not. Have Adorno's words in fact
- > had any appreciable influence on jazz? Again, of course not. Is he right
- > about some aspects of jazz and jazz listeners? Oh yes, quite right. I've
- > owned a record store for twenty years and have listened to a fair amount of
- > jazz and jazz talk: some of it stimulating, some of it fatuous. The
- > danger, and the beauty as well, of this essay is that you can substitute for
- > "jazz" most any identifiable style of music, monkey with a few of the
- > definitions and pronouncements, and come up with something suitable to piss
- > just about anyone off.
- >
- > Duane Davis
- >

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### 327. **Michael Magee**

***Re: More from the same NY Times***

*Sun 11 Oct 1998*

---

I would have to agree that Leithauser's poetry does have a few limitations  
(?!?!?!?!?!?!?!?!?!?!?!?!?!?!?!?!?!?!?!?!?!?!?!?!?!?!?!?!?!?!?!?!?!?!?!?)

-m.

According to Ron Silliman:

- >
- > >From the same issue of the NY Times Book Review (online at least -- I've not
- > seen the hard copy) that has its cover review by Robert Kelly, that admits
- > that Brad Leithauser's poetry may have some limitations and that Robert

> Bly's most recent book is just silly (these are different reviews, by the  
> way), is a brief review by Rick Whitaker of Edwin Denby's new *Dance*  
> *Writings and Poetry*\_just out from Yale. Here is the entire comment on  
> Denby's poetry: "The poems seem dated and quaint."  
>

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328. **Ron Silliman**  
*More from the same NY Times*  
 Sun 11 Oct 1998

From the same issue of the NY Times Book Review (online at least -- I've not seen the hard copy) that has its cover review by Robert Kelly, that admits that Brad Leithauser's poetry may have some limitations and that Robert Bly's most recent book is just silly (these are different reviews, by the way), is a brief review by Rick Whitaker of Edwin Denby's new Dance Writings and Poetry just out from Yale. Here is the entire comment on Denby's poetry: "The poems seem dated and quaint."

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329. **Bob Grumman**  
*Re: More from the same NY Times*  
 Sun 11 Oct 1998

Michael Magee wrote:

 $\succ$ 

```
> I would have to agree that Leithausen's poetry does have a few limitations  
> (?!?!?!?!?!?!?!?!?!?!?!?!?!?!?!?!?!?!?!?!?!?!?!?!)  
>
```

Yeah, Just glad it doesn't have enough yet for the Times to deem it unworthy of review and start reviewing contemporary poetry of consequence.  
--Bob G.

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330. **Mark Weiss**  
*Re: line breaks*  
*Sun 11 Oct 1998*

Well put. Last night I was too punch-drunk from a long hike to mention that your attention to the physiology of verse seems to me important.

At 04:43 AM 10/11/98 EDT, you wrote:

>Mark Weiss's remarks on Vaughan very interesting -- I agree about the

>influence from Elizabethan song, the sense of a poem turning on the ball of  
>the foot.

>

>Mine was not a contribution to the question of line breaks in total: it was  
>only a look at traditional metrics insofar as they enlighten us about modern  
>practices. I fully take Dale's good point about positioning on page and all  
>the rest of our modern subtleties. As our mag, Gare du Nord, has recently  
>argued -- Joanne is firmly cited in this respect, Anne Waldman could be  
>another -- the positioning of words on the page bears a mysterious and  
>captivating trace of a poetry-life-lived.

>

>My word "emphasis" is not to be confused with "stress", however. I meant by  
>it whatever way we emphasise a line break -- either through actual pause,  
>shift in mouth position, change of pitch (which I didn't mention), or any of  
>the many other ways, including how the line looks print, emphasis through  
>bodily gesture in performance, etc. etc.

>

>I was not, in fact, conducting traditional scansion at all, just looking at  
>the literal traces left by the voice on linguistic machinery. How a word is  
>stressed, light or heavy, is one of those infinitesimally adjustable features  
>depending on any one reader's single performance of a particular line.  
>Traditional scansion can only capture this crudely.

>

>Shall it in the evening run  
>When our words and works are done

>

>f Mark wants to say that "when" or "shall" in the Vaughan poem can be a light  
>stress, or that there's a spondee or anapest, or that "run" should be a long  
>duration, I'd say "Fine, if that's the way you're hearing it right now."

>(Though I'm not clear which "when" or "shall" he refers to because both words  
>occur earlier.) You can place heavy or light stresses when reading these  
>words at your will, either respecting their basic metrical status or not

-- an

>American voice may do this differently from an English one: "run", for  
>example, will more naturally extend in American than in English English, I  
>suspect.

>

>It remains that the degree of stress will still be infinitely variable  
>depending upon expectations set up by a particular reading -- no scansion  
will

>be secure or perhaps very revealing. (In linguistics a couple called Trager  
>and Smith set up the heresy that there were only a set number of stress

>weightings. Their error was to measure subjects' reactions to fragmented  
>samples in a laboratory, thus missing the whole use of language in poetic  
flow  
>and performance. Linguists love this kind of definiteness.)  
>  
>The basic problem with traditional metrics is that the relationship between  
>stress and duration of syllable is very poorly understood, since any feature  
>(pitch, loudness, tempo, past or future of the cadence on either side of a  
>syllable, etc.) that gives a stress its lightness or heaviness is inseparable  
>from duration. Our sense of a stress is also semantically or emotionally  
>freighted. Quantity, which Mark mentions, is a term which slightly straddles  
>duration, stress, orthography, and semantics; its definition is therefore  
>equally difficult.  
>  
>The ambiguity between stress and duration is why the French can work with  
>abstract syllable count and the commonest English tradition with stress  
count:  
>the resultant music is different but both poetries "work" in a similar way --  
>beat and duration and pitch and voice quality and loudness/softness and  
>meaning and emotional significance, and so on, all, truly speaking,  
>inextricable. Since pitch is involved in stress/duration, I don't suppose  
>Chinese poetry is all that different \*in its basic manner of creating affect,  
>either\* though obviously the idiogrammatic prosody will create a perhaps very  
>different mental process. As Pound hoped. The grammatical role of tones  
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>a further difference.  
>  
>It is all this play across different poetic features, in fact, which leads us  
>onwards into modern practices where the resulting ambiguities and  
>uncertainties can be placed into tension through various procedures, perhaps  
>including those areas where performance, concrete, sound, visual, filmic, and  
>printing techniques interlace with poetry. This offers some hope about  
>creating meeting grounds between the poetries of different cultures and  
about  
>spreading appreciation of novelty.  
>  
>  
>Doug  
>  
>

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331. **Dale Smith**

***Re: line breaks***

*Sun 11 Oct 1998*

---

I appreciate Douglas' generous words about metrics, especially regarding the use of more traditional elements to create tension in contemporary poems. He writes:

>It is all this play across different poetic features, in fact, which  
>leads us onwards into modern practices where the resulting >ambiguities  
and uncertainties can be placed into tension through >various  
procedures, perhaps including those areas where performance, >concrete,  
sound, visual, filmic, and printing techniques interlace >with poetry.  
This offers some hope about creating meeting grounds >between the  
poetries of different cultures and about spreading >appreciation of  
novelty.

Ed Sanders, in an "essay on poetics" called CREATIVITY AND THE FULLY  
DEVELOPED BARD, devotes a chapter to meter that I have found useful. He  
writes:

No bard is fully realized

without a knowledge of meter

It's as simple as that--

You can groan, "Ah, Sanders, desist! desist!"

but it's true.

You have to SING into your clusters

where the vowels carry the melody

and the consonants,

those click-tracks of infinity,

are the percussion.

All poetry can be parsed

into patterns of classic meter--

and bards DO hold syllables quantitatively

as they read or chant.

Tones rise as they read,

tones change as they end a line--

sometimes it's subtle.



Sanders then lists some of the main classical meters before looking closely at poems that use these in varying combinations, forming tension and flow of sound to correlate with other elements involved with each piece. In a poem of Whitman's, he shows how various classical meters are released for a desired (conscious? unconscious?) effect:

Out of the cradle endlessly rocking (twin adonics)

Out of the mocking-bird's throat, the musical shuttle (dactyl and paeon)

Out of the Ninth-month midnight,

Over the sterile sands and the fields beyond, where the child

leaving his bed wander'd alone, bareheaded, bare foot,

Down from the shower'd halo (choriambs)

Sorry I can't mark the meters in this format, but you get the idea. The sound and rhythm shifts to reenforce the meaning of the line, as in the dull rocking rhythm of the first.

Anyway, it's all very interesting. I'm not sure where to find the Sanders piece. I have a xeroxed copy here.

Dale

---

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### 332. **William Marsh**

#### ***word breaks***

*Sun 11 Oct 1998*

---

is there a term, from typesetting or elsewhere, for the space between words? --  
for that piece of space used between words in traditional letterpress?

bill(x)marsh

-----  
----

William Marsh | PBrain | <http://bmarsh.dtai.com>

-----  
----

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333. **Joe Amato/Kass Fleisher**

***Re: line breaks***

*Sun 11 Oct 1998*

---

just to chime in hear to say i wish i had doug o and some of you others around when i'm being bombarded with the various rationalisms of those linguist-rhetoricians who maintain w/o concession that "words are strictly thus & so," ergo should be taught thus & so-ly [wink]---which inevitably leaves out of the brew so many things poetic, along with so much that is rightfully a part of language practice...

of course some poets aver thus & so-ly as well... but there is just SO much to a "simple" line break, yknow, depends on who's doing the listening or looking...

best,

joe

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334. **jesse glass**

***Information requested on German poetry website***

*Sun 11 Oct 1998*

---

This is a multi-part message in MIME format.

charset="iso-8859-1"

To members of the list:

Recently I was delighted to discover one of my poems translated into = German and posted at the following website: =

www.uni-tuebingen.de/uni/nds/hoelder/tex.../ The translator is Lothar = van Laak If anyone knows anything about this site, and about this = poet--including his address--I'd be grateful if you passed it on. I'd = like to thank Lothar for a wonderful surprise. My German is minimal, = but perhaps for those fluent in the language, this site might be of = interest.

charset="iso-8859-1"

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<META content=3D'"MSHTML 4.72.2106.6"' name=3DGENERATOR>

</HEAD>

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<DIV><FONT color=3D#000000 size=3D2></FONT>&nbsp;</DIV>  
<DIV><FONT color=3D#000000 size=3D2>Recently I was delighted to discover =  
one of my=20  
poems translated into German and posted at the following website: <A=20  
href=3D"http://www.uni-tuebingen.de/uni/nds/hoelder/tex.../">www.uni-tuebingen.de/uni/nds/hoelder/tex.../</A>&nbsp;=20  
The translator is Lothar van Laak&nbsp;&nbsp;  If anyone knows anything =  
about=20  
this site, and about this poet--including his address--I'd be grateful =  
if you=20  
passed it on.&nbsp;   I'd like to thank Lothar for a wonderful =  
surprise.&nbsp;   My=20  
German is minimal, but perhaps for those fluent in the language, this =  
site might=20  
be of interest.</FONT></DIV></BODY></HTML>

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335. **Joe Amato/Kass Fleisher**

***Re: Robert Kelly in the NYT***

*Sun 11 Oct 1998*

---

for those interested, john leonard just panned \_i married a communist\_ this morning (on cbs's "sunday morning")... as i heard him, he felt the novel just didn't hold up when understood as roth's payback wrt his ex-wife claire bloom's earlier (biting) memoir... todd gitlin, on the other hand, finds much of value in the novel in a review (entitled "payback time") in the book section of today's chicago trib...

i guess opinions vary, as per...

best,

joe

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336. **Laura E. Wright**

***Re: line breaking***

*Sun 11 Oct 1998*

---

Douglas Oliver wrote:

*Mine was not a contribution to the question of line breaks in total: it was only a look at traditional metrics insofar as they enlighten us about modern practices. I fully take Dale's good point about positioning on page and all the rest of our modern subtleties. As our mag, Gare du Nord, has recently argued -- Joanne is firmly cited in this respect, Anne Waldman could be another -- the positioning of words on the page bears a mysterious and captivating trace of a poetry-life-lived.*

*My word "emphasis" is not to be confused with "stress", however. I meant by it whatever way we emphasise a line break -- either through actual pause, shift in mouth position, change of pitch (which I didn't mention), or any of the many other ways, including how the line looks print, emphasis through bodily gesture in performance, etc. etc.*

Thank you, Doug. I'm intrigued with the idea of poem as "score," which necessarily implies performance -- or does it? Anne Waldman's work is a good example of this, existing in both realms. From a musician's perspective, the score is but a skeleton of potential performance. It's also something studied intently, read and re-read, scribbled on, pondered over. (Satie, by the way, wrote incredible "directions" to the performer, such as "as if to be a hole.") And once one's decided what something in the score "means" there's still the matter of how to convey that. Is an accent expressed in length, volume, force of attack, altered attack, etc. This sort of interpretation is what makes music "musical."

Poetry, it seems, must be capable of its own "musicality" \_without\_ the skilled interpreter, i.e. on its own on the page. The reader, in this sense, is the performer. What a responsibility! How much scoring can really come across? when does it detract or confuse? How much ambiguity is just enough?

Music as we usually conceive of it exists only in time. Is the score music or not music? Does poetry exist outside of time? I think it does, but I can't get at why or how. My rationalizing seems to suggest the opposite. But poetry's not rational? Or is that a cop-out? Anyway, it makes such a difference to my reading if I've heard the author's voice. Do we write for our own voice, as Beethoven wrote for the piano, or for any voice, as much Baroque music was written?

--

Laura Wright  
Library Assistant  
Allen Ginsberg Library, The Naropa Institute  
2130 Arapahoe Ave  
Boulder, CO 80302

\*\*\*\*\*

"All music is music..." -- Ted Berrigan

\* \* \* \* \*

"It is very much like it" -- Gertrude Stein

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### 337. **Gabriel Gudding**

#### ***Monks Pond***

*Sun 11 Oct 1998*

---

Anyone out there know much about Th. Merton's little magazine, *Monks Pond*, which ran 4 issues during 1968, the final of which Merton himself did not live to read?

I just found an incredible 9x12 facsimile edition of all four issues in the commons here in Ithaca. Cannot believe the eclecticism of these issues.

Anselm Hollo, Paul Metcalf, Zukofsky, Jonathan Williams, Simon Perchik, Kerouac, Russell Edson, Merton himself, Simic, even Mark Van Doren, Wendell Berry, Czeslaw Milosz. This is great! (Few women, though: Lorine Niedecker, Margaret Randall, Lindy Hough, Nancy-Lou Patterson, Dorothy Beck, Gail Waechter, Sister M. Therese).

Had anyone seen of it, heard of it, is it famous, infamous, unknown?

- 1). It is great fun to type "Adorno"
- 2). It is great fun to type "pragmatics" "linguistics" and "linguistic pragmatics"
- 3). Adorno Adorno pragmatics linguistics linguistic pragmatics
- 4). What a hoot. Warmly, Gabe

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### 338. **Steven Marks**

#### ***Re: word breaks***

*Sun 11 Oct 1998*

---

Not exactly an answer but the act of adjusting the spaces between letters is called kerning so I guess that the space is a kern. The dictionary says that a kern is "the portion of the typeface beyond the body or shank of a character." A kern is also "a Medieval Scottish or Irish foot soldier" and "a loutish person." I guess this is why the language we speak is called \*English\*. Wouldn't the act of adjusting the spaces between words be called justifying? Letter-press people? Does that make the space a "just"?

Steven

On Sun, 11 Oct 1998, William Marsh wrote:

*is there a term, from typesetting or elsewhere, for the space between words? -- for that piece of space used between words in traditional letterpress?*

*bill(x)marsh*

-----

----

*William Marsh | PBrain | <http://bmarsh.dtai.com>*

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339. **michael corbin**

***Re: Adorno & Jazz***

*Sun 11 Oct 1998*

---

Michael Magee wrote:

*Would you ever give \*any\* literary critic props for arguing that \*some\* poetry is bad/bad news.*

*Well, no shit.*

*But as cultural critics there's a special imperative on us ill-informed generalizations,*

*thus adding fuel to the fire of criticism*

*Adorno just dropped his drunk ass up at this particular party.*

*-m.*

*According to Duane Davis: >*

*Adorno quite useful of the high minded:*

*"Yet none of this alters the fact*

Adornos like the impertinence of line breaking. A Perelman fetished marginalization of.

Jameson's *\_Adorno, Or the Persistence of the Dialectic\_* is aptly titled. To feel, viscerally, that dialectic, these days, you have to kinda trip on Adorno as Adorno. (And, you know, we're all looking for a 'good' 'relationship'.) The Persistence of Adorno. But why not have that little affected antithesis while getting off on a little syncopated negro transcendence illusion. and allll that jazz.

Petulant, pessimism and stoic enjambment can, like, get yous over your own consumer identifications. Even way over there. in that poet-niche.

Maybe it is a LATE STAGE with its own cultural logics of this historical mode of production. At least as much as all that sweetness and light. And ALL the spaces are temporality cause we don't have history anymores. We don't have time. All crowded out. Breath, One, Two, Three.

Recommend Simon Winchester's *\_Professor and the Madman\_*. For no other reason than Oxford has put the OED on sale.

mc

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340. **Duane Davis**

***Re: Adorno & Jazz***

*Sun 11 Oct 1998*

---

Michael, Dude, lighten up...

You seem to have missed the point here: I wrote that I found Adorno on jazz to be "useful" -- which is not the same thing as "praise." How "useful" Adorno is in "tweaking the noses of the high minded" is wonderfully evident in your priggish response...

Let me, briefly, set out in a somewhat clearer form the point you were trying to make: What makes Adorno's essay on jazz bad is indeed its lack of specificity. Adorno has not defined his subject nor deigned to narrow or limit its scope. Thus, what appear to be some trenchant comments on a particular musical form are lost in this lack of focus. As I pointed out in my own message, this essay employs a kind of cookie cutter approach: Adorno's comments here are not all that different from comments he made regarding other cultural productions, but, in this case, Michael, you appear to disagree with him while elsewhere you "appreciate his many positive efforts." Its dawning on me that a better theme song for you than a Duke Ellington number might be Leslie Gore's "It's My Party And I'll Cry If I want To."

Duane

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

From: Michael Magee <[REDACTED]>

To: [REDACTED] <[REDACTED]>

Date: Sunday, October 11, 1998 6:13 AM

Subject: Re: Adorno & Jazz

>Duane, this is tripe. Would you ever give \*any\* literary critic props for  
>arguing that \*some\* poetry is bad/bad news. This is essentially what your

>praise of Adorno amounts to: like a stroke of lightening at midnight he  
>has discovered that some jazz is bad. Well, no shit. But as cultural  
>critics there's a special imperative on us not to drown in our own  
>ill-informed generalizations, thus adding fuel to the fire of criticism  
>that we put cart before horse & don't usually know whereof we speak. The  
>truth is, Adorno just dropped the ball here (now I'm really mixing  
>metaphors at a furious pace) and we should be able to appreciate his many  
>positive efforts w/out holding his drunk ass up at this particular party.  
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>-m.  
>  
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>According to Duane Davis: >  
>> As I have no ear for jazz I find Adorno quite useful for tweaking the  
noses  
>> of the high minded:  
>>  
>> "Yet none of this alters the fact that jazz has in its essence remained  
>> static, nor does it explain the resulting enigma that millions of people  
>> seem never to tire of its monotonous attraction."  
>>  
>> "The range of the permissible in jazz is as narrowly circumscribed as in  
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>> particular cut of clothes."  
>>  
>> "Anyone who allows the growing respectability of mass culture to seduce  
him  
>> into equating a popular song with modern art because of a few false notes  
>> squeaked by a clarinet; anyone who mistakes a triad studded with 'dirty  
>> notes' for atonality, has already capitulated to barbarism."  
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>> "In the process of integrating the asocial, jazz converges with the  
equally  
>> standardized schemas of the detective novel and its offshoots, which  
>> regularly distort or unmask the world so that asociality and crime become  
>> the everyday norm, but which at the same time charm away the seductive  
and  
>> ominous challenge through the inevitable triumph of order."  
>>  
>> Adorno, "Perennial Fashion--Jazz" in PRISMS  
>>  
>> Is this the final word on jazz? Of course not. Have Adorno's words in



fact

>> had any appreciable influence on jazz? Again, of course not. Is he right

>> about some aspects of jazz and jazz listeners? Oh yes, quite right.

I've

>> owned a record store for twenty years and have listened to a fair amount of

>> jazz and jazz talk: some of it stimulating, some of it fatuous. The

>> danger, and the beauty as well, of this essay is that you can substitute for

>> "jazz" most any identifiable style of music, monkey with a few of the

>> definitions and pronouncements, and come up with something suitable to piss

>> just about anyone off.

>>

>> Duane Davis

>>

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### 341. **Hugh Steinberg**

#### ***Re: word breaks***

*Sun 11 Oct 1998*

---

Bill: I think the basic term is "em," which is the square of the type body size, also known as an "em space" or "quad." In twelve point type, a quad is 12 points wide by 12 points deep. An "en quad" is 1/2 an em, or 6 points wide by 12 points deep. Other spaces for 12 point are the 3 em space, which is 4 points wide, the 4 em space (3 points wide), etc. The space between lines is called leading, while kerning (in linotype, at least) is the projection of one letter, such as a lower-case "f" over another.

This comes from "The Design of Books" by Adrian Wilson.

Hugh Steinberg

Bill Marsh writes:

*is there a term, from typesetting or elsewhere, for the space between words? -- for that piece of space used between words in traditional letterpress?*

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342. **John Tranter**

***Jacket # 5 now partly built***

*Sun 11 Oct 1998*

---

Jacket magazine

A N N O U N C E M E N T

Jacket is a literary quarterly free on the Internet, edited from Sydney Australia by poet John Tranter.

Issue # 5 is now under construction, and is due for completion late in October 1998.

In November John Tranter will travel to the US, the UK, and Paris to gather fresh produce for number 6, due in January 1999. Features planned for # 6 include material on Nathalie Tarn, Jack Spicer and Robert Duncan.

In the meantime, check out Jacket # 5, at this URL:

<http://www.jacket.zip.com.au/jacket05/index05.html>

You can read the following:

M I N A L O Y F E A T U R E

Introductory Chapter to "Becoming Modern - the Life of Mina Loy", by Carolyn Burke

Biographer Carolyn Burke interviewed by Pamela Brown

Excerpts from reviews of "Becoming Modern - the Life of Mina Loy"

Very Rapid Acceleration - interview with New York poet Kenneth KOCH

Douglas Oliver : The School of Bedlam from "Whisper Louise", a work-in-progress P O E M S from Bill Berkson, John Kinsella, Bill Freind, and 2 poems from "Disobedience" by Alice Notley

. . . and, as usual, a lather of photographs and other visuals.

Drop by, try the fit of the Jacket, and if you like it, tell your friends!

( I understand that you may not wish to receive these notices.

( If so, please reply to this email to that effect, and ( I'll take your name off the mailing list pronto. [ J.T. ]

from John Tranter, 39 Short Street, Balmain NSW 2041, Sydney, Australia

tel ( [REDACTED] fax ( [REDACTED] Editor, Jacket magazine:

<http://www.jacket.zip.com.au/welcome.html> Homepage: five megabytes of glittering literature, free, at <http://www.alm.aust.com/~tranterj/index.html>

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343. **charles alexander**

***Re: word breaks***

Sun 11 Oct 1998

---

there probably is -- but in 19 years of setting type and making books, including early study with walter hamady of such matters -- I never heard it called anything but "wordspacing."

charles

At 10:32 AM 10/11/98 -0700, you wrote:

>is there a term, from typesetting or elsewhere, for the space between  
>words? -- for that piece of space used between words in traditional  
>letterpress?

>

>bill(x)marsh

>

>-----

>----

>William Marsh | PBrain | <http://bmarsh.dtai.com>

>-----

>----

>

>

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██████████ (phone) ██████████ (fax)

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344. **charles alexander**

***Re: word breaks***

Sun 11 Oct 1998

---

Justifying is usually limited to adjusting lines so that they line up evenly on both the left and right margin. That is accomplished by adjusting word spaces -- but can be accomplished by adding minute spacing material between individual letters; also can be accomplished (in prose, not poetry), by adjusting the total length of line until an appropriate length is found which both 'looks' right and which allows for easiest justification. And if you're the writer of a piece you're typesetting, then a lot can be done to help justification by re-writing. But no, the act of adjusting individual spaces between words is not called justifying. Nor is it called kerning. A space is not a just and a space between words is not a kern.

One tries to stick with a consistent spacing between words as much as possible -- say, if using 12-point type, with 4-em or 5-em spaces, depending on individual preference. A 12-point em being a piece of spacing which is 12points by 12points square. It takes four 4-em spaces to make an em (also called a "quad"). Some of the terminology is mathematical (sort of) then, some is certainly odd and antiquated, but some is pretty clear, like letterspacing and wordspacing. In the practice as I know it, the term kerning is usually limited to reducing space between letters by actually trimming, with a special trimmer, that space "beyond the body or shank of a character," while expanding the space between letters to achieve desired effects and proportions is called letterspacing. The latter generally happens a lot more often than the former.

charles

At 04:06 PM 10/11/98 -0400, you wrote:

>Not exactly an answer but the act of adjusting the spaces between letters  
>is called kerning so I guess that the space is a kern. The dictionary says  
>that a kern is "the portion of the typeface beyond the body or shank of a  
>character." A kern is also "a Medieval Scottish or Irish foot soldier" and  
>"a loutish person." I guess this is why the language we speak is called  
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>called justifying? Letter-press people? Does that make the space a "just"?

>

>Steven

>

>On Sun, 11 Oct 1998, William Marsh wrote:

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>> words? -- for that piece of space used between words in traditional  
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>> bill(x)marsh

>>

>> -----

>> ----

>> William Marsh | PBrain | <http://bmarsh.dtai.com>

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>> ----

>>

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██████████ (phone) ██████████ (fax)

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345. **charles alexander**

***Re: word breaks***

*Sun 11 Oct 1998*

---

At 07:54 PM 10/11/98 -0600, you wrote:

>Bill: I think the basic term is "em," which is the square of the type body  
>size, also known as an "em space" or "quad." In twelve point type, a quad  
>is 12 points wide by 12 points deep. An "en quad" is 1/2 an em, or 6  
>points wide by 12 points deep. Other spaces for 12 point are the 3 em  
>space, which is 4 points wide, the 4 em space (3 points wide), etc. The  
>space between lines is called leading, while kerning (in linotype, at  
>least) is the projection of one letter, such as a lower-case "f" over  
>another.

it makes sense to me, hugh & bill, that this would be the case in linotype. Because this is what happens in monotype, too, if one takes kerning as the cutting away of the edge of the body of a letter, in order to fit letters closer together. But I'm sure glad that there are characters such as ligatures (letter-combinations cast as a single piece of metal type), particularly for the combinations "ff," "fi," "ffl," and "ffi" -- because otherwise you really can't fit those letters together without potentially breaking part of the letter.

With other combinations with "f," though, the situation is pretty simple in monotype. On the "f" the form of the top curve of the letter actually extends beyond the base of the piece of type, and thus the letter naturally fits over other lower-case letters except for ones with tall straight ascenders.

I don't think anyone would use an "em" as a space between words, though -- it would make for particularly huge spaces between words, big enough to look pretty awkward. Lots of lettepress typesetters use 4-em spaces between words; quite a few use 3-em spaces between words; and a few use as thin a space as a 5-em space between words.

charles

charles

>This comes from "The Design of Books" by Adrian Wilson.

>

>Hugh Steinberg

>

>Bill Marsh writes:

>

>>is there a term, from typesetting or elsewhere, for the space between  
>>words? -- for that piece of space used between words in traditional  
>>letterpress?

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346. **Paul Salamone**

***Dreamtime Village***

*Mon 12 Oct 1998*

---

Hello,

I go to Fredonia State and I got this message from  
Dreamtime Village about a Peter Lamborn Wilson  
(a.k.a. Hakim Bey) talk and I observed that it had also  
been sent to you people. Was this an accident or are  
you also interested in the Village? Ever been there,  
plan to go sometime? Please get back to me when you  
get a chance.

thanks,

Paul s.

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347. **Douglas Oliver**

***Re: line breaks***

*Mon 12 Oct 1998*

---

Appreciated all the contributions, and liked Dale's reminder of Ed the Sanders' grace with classical meters.

Laura's point about the poem as score certainly chimes with my own notions, but I'm curious to know what apparent "fixities" of sound reside in the score to enable any interpretation at all. A German linguist called Sievers back in the 1920s managed to distinguish what he called the neutral music residing in printed lines of speech -- that is, the music the words *\*would have\** if readers gave them no special emphasis or interpretation. It's a tantalising concept because, of course, every reader has a different voice, dialect, emotional tone, spirit, and will always interpret the words differently to at least some degree.

Also, as I have found, even the same reader (me) may differ from himself in performance of the same lines of poetry across, say, a two year gap \*more than\* some other competent reader differed from (my) original performance.

I don't really believe science can do more than touch the hem of such questions (I'm not a filthy British empiricist). Yet I have tested this sense we might have of a neutral music in a poem by comparing different readers performing some lines of Pope's -- I chose Pope because the more formal the match of line to pre-ordained metrics is the more likely it is that there will be consonance between different readers' performances of the same poem. I recorded seven readings and submitted them to two or three panels of listeners who judged which readings made the "best basic music" for the poem in question.

My conclusions from the intonation/duration traces were that three or four readers judged as "good" seem to discern elements of a neutral tune the words \*could have\* if they were performed neutrally (though of course this is impossible). There was sufficient convergence between the performances for this conclusion to seem secure, at least for these lines of Pope's. If there really were a neutral tune that would be the score we are looking for.

The next bit's complicated. I don't think a neutral tune exists as a score, but that each good, orthodox performance of Pope's lines will set up an expectation of a roughly similar neutral tune, a dim sense of a tune probably specifically arising as a ground base during that individual performance. But there will be a neutral tune suggested by each individual performances: for example, even if the same reader performs the lines again, he/she may start the next time at a slightly higher pitch, and this will change all the note values which follow. Nevertheless, these ground base tunes, though they may vary slightly from reader to reader and from performance to performance, may verge towards identity, again if the metrics is fairly strict. The machine traces showed that, and the result was just about the same with lines by Wyatt, and others by Ronsard, read by French speakers. But the neutral tune is a figment, a possibility arising only at the precise time of performance: the actual performance must depart from that neutral music if it is to have any real life and not be merely metronomic. These departures are what we call interpretation -- the necessary varying from neutrality in order to give life.

Re-emphasis: there is not one neutral tune, but there is similarity between the ground base musics set up by various performances, musics from which the performances depart in order to create interpretation.

So that I don't offend too far against reader response freaks, let me add that I also believe that a talented different interpretation of the lines, which departs much more radically from the commonly perceived neutral music, may be

equally valid. (But this does not include the average actor hamming up a poem and losing its music.)

Where the metrics are more difficult for average readers to perceive, as in so much modern work, it's much harder to compare readings and find a shared sense of neutral music. This is because for there to be any agreement over what tune to make in a performance there has pretty much to be identity of interpretation (as is also true even with traditional metrics). So it's chicken and egg: if you agree with me pretty fully on interpretation of the words you will make a similar tune -- providing we are both competent readers from a similar dialect group; but if you make a similar tune that will imply we agree pretty fully on interpretation. Poetry which deliberately hands much of the interpretation task over to the reader -- as in poems where the "signifier floats free", etc. -- may therefore fall outside testability. Although if we found that two readers made the same tune in performance, this might open up interesting discussion about interpretation of the poem in question.

Yet I would still hold to the further corollary: if my chicken and egg picture is correct, it still means that any one performance even of a poem whose interpretation is open will sense that it is creating the possibility of an unexpressive neutral tune, specific to that performance and underlying its actual vocal interpretation. My justification is: if that were not so, how would the performer know how to create expressive effects by, say, raising pitch slightly, increasing loudness, extending syllable duration? I don't see how interpretation can take place in a void or how expressive affect can occur psychologically without some tension being created between actual sound and our sense of a musical grounding. That is, how could the performer interpret the piece at all?

This is open to accusations of Platonism, but that would be incorrect. Despite Sievers and Plato, the "neutral tune" doesn't exist, any more than pure possibility or "Idea" exist: it's an ineffable will o' the wisp that we necessarily create as we perform and, in that sense, resides in the poem as a "score" reawakened in its possibilities each time. If we hardened it into a concrete poem-score with notation, as with music and as many poets have suggested at various times, we should be choosing more exactly what ground music to apply, as best as possible, to any individual performance of the poem. That might be interesting. But I think part of the magic of poetry -- and its difference from music -- is that the score (or ground music, or neutral music) is recreated in slightly different form at each reading, hovering under the voice so to speak. Poetry is, therefore, easier to perform really badly than music is, for at least a clumsy musician is trying to hit the right notes.

The definiteness and pedantry in my tone is only because I want to be clear about what I realise are mostly just complicated personal beliefs backed up



somewhat by the fragility of a supposed empiricism -- more, an impressionistic use of quasi-scientific procedures. I find these matters really difficult.

Doug

[↑ Contents](#)

348. **Roger Day**  
***Re: Enjambed by brigands***

*Mon 12 Oct 1998*

---

At 10/10/98 16:09:50, Bob Grumman <[REDACTED]> wrote:

# Ron Silliman wrote:

# >

# > The question of the articulated linebreak never quite goes away. We have

# > extremes -- Duncan actually counting to three between each line in his

# > readings of Passages in 1970, the inaudible ones that Pinsky argues for --

# > and a million possible middle positions. I tend to side with Grumman here --

# > if there's no point to a linebreak, why break it? If there is a point,

# > shouldn't it be sounded? But in practice in my readings I vary, sometimes

# > being very strict about voicing them, then other times quite the opposite.

# > It seems to me one of the decisions that turns the printed text literally

# > into a score that may be performed.

# >

# > Ron

That's interesting. I've tried 2 beats on the line break, and 3 between verses. I like the 3-beat pause, but I couldn't get over the fact that I was pausing where there was no overt pause - but that an emphasis on the last word before the line-break served to emphasize the line-break. Works for me.

# Yes, I would certainly agree that in performing a poem (even if only to oneself when silently reading it), there are times to disregard the # line-break as a place to pause. Also times TO pause in the middle of # lines that aren't indicated in any overt way at all in the poem.

This is my biggest failing in performance. Also, adrenalin pushes pauses, compresses, speeds up, flows.

I guess I'm agreeing with everything said here :)

Roger

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349. **Nada Gordon**

***Re: textuality on a t-shirt***

*Mon 12 Oct 1998*

---

My friend bought a T-shirt in L.A. which reads

Shoot the quotidian with the pistol of language

Did someone notable say that?

Nada

[↑ Contents](#)

350. **Alaric Sumner**

***wordspace***

*Mon 12 Oct 1998*

---

I am not well versed in letterpress, but my typesetting experience (1979-91) leads me to a 'thin' as the space between words, an 'en' at 2/3rds and an 'em' as the full size of a cap M in the relevant type size and face. Kerning is the shaving off (physically in letterpress, electronically nowadays) of the metal that holds the lettershape, so that the next letter can be shoved closer. The distance between VA for example on the grid of your screen or on the grid of letter press will look too gappy. So the metal setting of one letter (or both) is shaved off to enable them to be shoved together. Justification means putting enough thins, ens and ems between words (or even between letters) to spread the word out to the full extent of the line. I have never heard of a 'just', or a 'kern', and don't expect to again!

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351. **Michael Magee**

***Re: Adorno & Jazz***

*Mon 12 Oct 1998*

---

Duane, I must say I felt light as a feather, unpredictable as the weather, in my response, and as for being priggish, congratulations, your the first person every to accuse me of such (can one be both priggish and "unclear"? I thought clarity and priggishness were the best of friends). As for my theme song, I've always been more of a "it's \*your\* party and I'll \*crash\* if I want to" kind of guy. Playfully peeved was really the tone I was hoping to strike - peeved (playfully, remember) more than anything else, at the way you prefaced your original

statement, "As I have no ear for jazz, I find Adorno quite useful..." - we should all listen harder to what we have no ear for. -m.

According to Duane Davis:

>  
> Michael, Dude, lighten up...  
>  
> You seem to have missed the point here: I wrote that I found Adorno on jazz  
> to be "useful" -- which is not the same thing as "praise." How "useful"  
> Adorno is in "tweaking the noses of the high minded" is wonderfully evident  
> in your priggish response...  
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> Let me, briefly, set out in a somewhat clearer form the point you were  
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>  
> Duane  
> -----Original Message-----  
> From: Michael Magee <[REDACTED]>  
> To: [REDACTED] <[REDACTED]>  
> Date: Sunday, October 11, 1998 6:13 AM  
> Subject: Re: Adorno & Jazz  
>  
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> >positive efforts w/out holding his drunk ass up at this particular party.  
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> >> Is this the final word on jazz? Of course not. Have Adorno's words in  
> fact  
> >> had any appreciable influence on jazz? Again, of course not. Is he  
> right  
> >> about some aspects of jazz and jazz listeners? Oh yes, quite right.  
> I've  
> >> owned a record store for twenty years and have listened to a fair amount

> of  
> >> jazz and jazz talk: some of it stimulating, some of it fatuous. The  
> >> danger, and the beauty as well, of this essay is that you can substitute  
> for  
> >> "jazz" most any identifiable style of music, monkey with a few of the  
> >> definitions and pronouncements, and come up with something suitable to  
> piss  
> >> just about anyone off.  
> >>  
> >> Duane Davis  
> >>  
>

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### 352. **Poetics List**

#### ***"styled" text and the Poetics List***

*Mon 12 Oct 1998*

---

A technical advisory --

The use of "styled" text or HTML formatting in the body of email posts to the list appears not to be compatible with the list's automatic digest program and as result such messages may disrupt the format of the Digest, even though this coding is readable for some subscribers who do not use the digest option.

When sending to the list, please send only "plain text". Note, however, there is no problem with sending clickable URLs in HTML format such as this:

<http://writing.upenn.edu/epc>

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### 353. **Charles Bernstein**

#### ***Call for papers: Innovation and Experimentation in Contemporary American Poetry***

*Mon 12 Oct 1998*

---

forwarded from Allison Cummings: [REDACTED]

Call for papers:

Innovation and Experimentation in Contemporary American Poetry

What criteria delimit the margins of American poetry today? What is the role of the lyric and narrative in the elliptical, fragmented and disjunctive approach utilized by many contemporary poets. How has Language poetry given way or split off from other "experimental" poetries and how do gender and race figure

into those divergence's? How has performance poetry altered, popularized or skirted the "poetry establishment"? What projects have poets undertaken to analyze, bridge, or deconstruct the mutually marginal spheres of "high" and "low" poetry today?

We particularly invite papers on poets such as, Rae Armantrout, Lucy Brock-Broido, Anne Carson, Lynn Emanuel, Elaine Equi, Jorie Graham, Barbara Guest, Lyn Hejinian, Brenda Hillman, Susan Howe, Ann Lauterbach, Bernadette Meyer, Jane Miller, Tracie Morris, Harryette Mullen, Alice Notely, Susan Wheeler, and others.

This three-day conference sponsored by Women Poets at Barnard will begin on Thursday, April 8 with a poetry reading, and continue through Saturday, April 10. The keynote speaker will be Marjorie Perloff. The conference will feature critical papers as well as additional poetry readings. Papers received by January 5 will receive priority, but papers will be read through January. Papers grouped as panels welcome. Please submit to either Claudia Rankine, English Dept, Barnard College, 3009 Broadway, New York, NY 10027 or Allison Cummings, English Dept, Hampden-Sydney College, Hampden-Sydney, VA 23901.

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354. **A. Jenn Sondheim**

***Formal Strategy of Text (apologies to E A Poe)***

*Mon 12 Oct 1998*

-

Formal Strategy of Text

So in order to construct a "sondheim-text" or "real/virtual" text, one might proceed as follows, beginning with (real/virtual) entities A and B: Given these constructs\* (cultural or natural, defined or discovered, meta-phoric or metonymic) with determined affinities belonging to a set S, consider a second set C and D, with affinities in S'. Ordinarily, one might have a situation in which S and S' are roughly equivalent, in relation to some measure of fuzziness. But let there be foreign elements which are members of S', and lapses in S corresponding to elements of S. Further, note that we are also considering, roughly syntactically, two further elements for both pairs (a total of four in all), that is A(B) and B(A), as well as C(D) and D(C). These chiasms then possess their own attribute sets, call them T and T' and each of these have their subsets - for example one has A(B) and B(A) both contributory towards T, such that they possess a core or rope R(A(B), B(A)) - the thickness of the chiasm or reversal thus indicated. We can roughly identify R with T, and likewise R' with T'. However, T' is broken, inexact, which is to say that the parallel rope of the chiasm R'(C(D), D(C)) is in disarray, wandering, vagrant. It is this turn which constitutes the strategy of

avatars and duals loose or perturbing within the interpenetrated component structures of computer- mediated-communication; and it is this turn which then constitutes the subject and object, strategy and wager, of the real/virtual texts involving multiple persons and avatars.

---

\*Of course the following oppositions or pairs are problematic, the art, such as it is, consists in choosing, first, sufficiently rich A and B, and second, in deciding the domains (pairs) and attributes. It is within these decision that the psychoanalytical and socio-cultural unfoldings occur, more or less set in formal motion.

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355. **MAYHEW**  
***The Frankfurt 5***  
*Mon 12 Oct 1998*

---

I came across reference in an old discography to a recording by "Ted Adorno and the Frankfut 5." According to my sketchy information this featured Adorno on piano, Max Horkheimer on drums, and the plaintive clarinet of Walt Benjamin on "Sweet Lorraine" and "What did I do to be so black and Blue." No information available on the bass or trumpet. While Horkheimer can swing somewhat, Adorno's playing is rather stiff, as though he couldn't quite get the rhythm down.

Anyone have any information on these rare recordings?

Jonathan

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356. **Marcella Durand**  
***readings at St. Mark's***  
*Mon 12 Oct 1998*

---

Upcoming readings this week at the Poetry Project:

Monday (Tonight), Oct. 12th at 8 pm:

Katy Lederer & Tim Griffin

Wednesday, Oct. 14th at 8 pm:

Jerome Rothenberg & Robert Grenier, reading to be followed by a reception/ book party for A Secret Location on the Lower East Side, the accompanying text to the late New York Public Library show last spring. There will be wine, cheese, crackers, flowers & books.

Friday, Oct. 16th at 10:30 pm:

A Gathering for the Community Gardens: a group reading with Jeff Wright, John Wright and more to support the besieged community gardens of NYC.

Monday, Oct. 19th at 8 pm:

Beth Anderson & Vikas Menon

Wednesday, Oct. 21 at 8 pm:

Night of de Sade: an evening of readings from the Marquis de Sade by Diamanda Galas, actress Chloe Webb (Sid & Nancy), actress Lili Taylor (I Shot Andy Warhol), Edwin Torres, & Marge Suti, accompanied by music dj-ed by Eric Mingus (son of Charles) & Karen Mantler (daughter of Carla Bley & Mantler). The whole thing is produced by Hal Willner (Lost in the Stars-the Music of Kurt Weill, Allen Ginsberg's Holy Soul Jelly Roll) so should be a blast. Tickets are \$15, \$12 students, \$10 members.

Check out the new Announcements page on the Poetry Project web-site page for late-breaking news, events, gossip & some beginning-of-the-season poems by Douglas Rothschild.

Call [REDACTED] for more info or e-mail the Poetry Project: [REDACTED].

Thanks.

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357. **Gary Sullivan**

***Spicer washes lettuce while the infrastructure crumbles***

*Mon 12 Oct 1998*

---

Wow, thanks, Stephen, for your thoughts on "Thing Language," Spicer's images, that great poem "When you break a line nothing/ Becomes better ..." (!) etc. I think all the readings you suggest are legitimate, & probably realized & considered by Spicer himself. I have only one question, which is, okay, with respect to the idea that the ocean in this poem (the first poem in *\_Language\_*) figures "as an image of formlessness or chaos" ... it feels like that, but okay, even more, to me: I think of Thales, & wonder if this is water/liquid as primary in some way. There's that line (I didn't bring *\_Language\_* to work with me today) a little later in the book "My house is in Aquarius" ... etc., etc.

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358. **Steven Clay**

***Rothenberg/Grenier/A Secret Location on the Lower East Side***

*Mon 12 Oct 1998*

---

Wednesday October 14, 1998, 8:00 PM

Jerome Rothenberg and Robert Grenier will be reading at the Poetry Project at St. Mark's Church. (2nd Ave. and 10th St. NYC)

The reading will be followed (also at the Church) by a publication party for A SECRET LOCATION ON THE LOWER EAST SIDE: ADVENTURES IN WRITING 1960-1980: A SOURCEBOOK OF INFORMATION by Steve Clay and Rodney Phillips with a Pre-Face by Jerome Rothenberg.

This book documents the exhibit (with 2/3 of the same title) at the New York Public Library earlier this year. Over 80 presses and magazines, at the confluence of the New American Poetry and the Small Press Revolution, are described, frequently in the words of the editor(s) involved. Checklists are also provided. Among those included are: J, Open Space, White Rabbit, Oyez, Yugen, Floating Bear, Measure, Semina, Beatitude, Black Mountain Review, Origin, Poems from the Floating World, Some/thing, Maps, Matter, Set, Something Else Press, Duende, Wild Dog, Umbra, Hambone, White Dove Review, C, Fuck You, Living Hand, Angel Hair, Big Sky, The World, Z, United Artists, Center, 0 to 9, Lines, Adventures in Poetry, Siamese Banana, Dodgems, Vehicle, Telephone, Mag City, L=A=N=G=U=A=G=E, Joglars, This, Tottel's, Hills, The Figures, Roof, Sun & Moon and Tuumba. The book runs to 340 pages and is illustrated with over 200 black and white photographs. Another 500 presses and magazines are catalogued in an appendix; there's also an extensive index, a 50 page introduction by Clay and Phillips and a gate-fold pull-out literary chronology of the 1950-1980 period. The book is published by Granary Books and the New York Public Library. Paperback is \$24.95; cloth with dust jacket is \$44.95. The book will be showing up in "better" bookstores fairly soon, it'll also be available from SPD or the publishers.

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359. **R.Gancie/C.Parcelli**

***Re: The Frankfurt 5***

*Mon 12 Oct 1998*

---

MAYHEW wrote:

>

> I came across reference in an old discography to a recording by "Ted  
> Adorno and the Frankfurt 5." According to my sketchy information this  
> featured Adorno on piano, Max Horkheimer on drums, and the plaintive  
> clarinet of Walt Benjamin on "Sweet Lorraine" and "What did I do to be so

> black and Blue." No information available on the bass or trumpet. While  
> Horkheimer can swing somewhat, Adorno's playing is rather stiff, as though  
> he couldn't quite get the rhythm down.

>

> Anyone have any information on these rare recordings?

>

> Jonathan

Jonathan. I actually own a copy of that old 78. I bought it at a yard sale at Whittaker Chambers' house in the 1966. Your info is generally accurate--Adorno on piano, Horkheimer on drums and Benjamin on clarinet. Benjamin's playing is highly original though I hear Sidney Bechet's influence. The quintet is rounded out by none other than Herbert Marcuse on trumpet and a youthful Jurgen Habermas on base. Its a live gig, rare for those days and takes place in the Hollywood Hills at the same house in which Art Tatum made his famous recordings. The groups real name was the School for Social Research Five but Adorno's playing was so far ahead of its time that the producers of the recording, Fugitive Records, changed the band's name. I disagree with your assessment of Adorno's playing. He sounds like Lenny Tristano decades before the great west coast pianist made the scene. This may account for the stiffness rap. His rhythmic 'dialectic' with his drummer, Horkheimer, is inspired if not 'enlightened'. The group disbanded shortly after this gig, apparently for financial reasons, and this may explain some of Adorno's bitterness toward jazz and the American listening public in general.---Carlo Parcelli

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360. **MAXINE CHERNOFF**

***Re: Call for papers: Innovation and Experimentation in Contemporary American Poetry***

*Mon 12 Oct 1998*

---

Two questions about the forthcoming conference on Innovation and Experimentation:

(1) Are we now at the stage where Jorie Graham, Brenda Hillman, and Lucy Brock-Broido are considered experimental writers? What, overnight?

(2) Why doesn't the title of the conference refer to women? Separatism is not only the rule these days but also provides an opportunity for writers who are only tangential to experimentation to be studied as what they are not.

-Paul Hoover

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361. **Gabriel Gudding**

**Re: The Frankfurt 5**

Mon 12 Oct 1998

---

On Mon, 12 Oct 1998, MAYHEW wrote:

*I came across reference in an old discography to a recording by "Ted Adorno and the Frankfurt 5." According to my sketchy information this featured Adorno on piano, Max Horkheimer on drums, and the plaintive clarinet of Walt Benjamin on "Sweet Lorraine" and "What did I do to be so black and Blue." No information available on the bass or trumpet. While Horkheimer can swing somewhat, Adorno's playing is rather stiff, as though he couldn't quite get the rhythm down.*

*Anyone have any information on these rare recordings?*

Jonathan, on my way to buy a new shoelace (having given up on used shoelaces) last Tuesday I found three pretty beat-up 78s in The Final Vinyl on the commons.

The first was pretty cool: Lacan and the Frequent Polysyllables (with Harry Belafonte), featuring their soul-chilling cover of "The Frankfurt School Is Dead & Gone So Get Over It" (originally written by Zoe Stope of The Smalls). But you'll be most interested to learn I ALSO ran across "Adorno Adorno and the Frankfurt 5" and that it was in fact Merton on bass. TM actually wrote the second to last piece, "Addicted to the Passe." But you were right not to mention Adorno Adorno's fozzled performance in the aesthetically perfidious "My Thought is Dated as the Glockenspiel," played on an outsized ocarina. The poor guy. Anyway, the 78's worth about two bucks: you'd do better to just excise (sample) a few of his two dollar phrases and sell them piecemeal.

Gabe

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362. **Pritchett, Patrick**

**Re: Jack Collom in Chicago**

Mon 12 Oct 1998

---

To anyone on the List in Chicago -

This is rather late notice but... Jack Collom (of Naropa and parts elsewhere) will be in Chicago over Halloween weekend and is looking for a reading venue. Any help or suggestions would be most welcome. Please backchannel me.

Thanks,  
Patrick Pritchett

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363. **Pritchett, Patrick**

**Re: line breaks**

*Mon 12 Oct 1998*

---

Ed Sanders' piece *\_is\_* useful, Dale, and wonderful, besides. It can be found - with much else that is wonderful - in *\_Disembodied Poetics\_* edited by Anne Waldman & Andrew Schelling, Univ of NM Press.

Patrick Pritchett

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364. **R.Gancie/C.Parcelli**

**Re: The Frankfurt 5**

*Mon 12 Oct 1998*

---

Merton on base?! This is an obviously uninformed &/or fraudulent remark. It reminds me of a statemant I overheard in my bookstore just yesterday. A gentleman leaned over to his wife and said: "Most of these books are over ten years old; they're out of date."---Carlo Parcelli

Gabriel Gudding wrote:

>

> On Mon, 12 Oct 1998, MAYHEW wrote:

>

> > I came across reference in an old discography to a recording by "Ted  
> > Adorno and the Frankfut 5." According to my sketchy information this  
> > featured Adorno on piano, Max Horkheimer on drums, and the plaintive  
> > clarinet of Walt Benjamin on "Sweet Lorraine" and "What did I do to be so  
> > black and Blue." No information available on the bass or trumpet. While  
> > Horkheimer can swing somewhat, Adorno's playing is rather stiff, as  
though

> > he couldn't quite get the rhythm down.

> >

> > Anyone have any information on these rare recordings?

>

> Jonathan, on my way to buy a new shoelace (having given up on used  
> shoelaces) last Tuesday I found three pretty beat-up 78s in The Final  
> Vinyl on the commons.

>

> THe first was pretty cool: Lacan and the Frequent Polysyllables (with  
> Harry Belafonte), featuring their soul-chilling cover of "The Frankfurt  
> School Is Dead & Gone So Get Over It" (originally written by Zoe Stope of  
> The Smalls). But you'll be most interested to learn I ALSO ran across  
> "Adorno Adorno and the Frankfurt 5" and that it was in fact Merton on

> bass. TM actually wrote the second to last piece, "Addicted to the  
> Passe." But you were right not to mention Adorno Adorno's foozled  
> performance in the aesthetically perfidious "My Thought is Dated as the  
> Glockenspiel," played on an outsized ocarina. The poor guy. Anyway, the  
> 78's worth about two bucks: you'd do better to just excise (sample) a few  
> of his two dollar phrases and sell them piecemeal.  
>  
> Gabe

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365. **Susan Schultz**

**Re: "Our" Laura (Riding) Jackson**

*Mon 12 Oct 1998*

---

To Eliz Treadwell and other interested parties:

The "Laura (Riding) Jackson and the Promise of Language" conference at Cornell, on Oct. 8-9 was edifying, provocative, stimulating, enjoyable, and, quite frankly, somewhat bizarre. The scholarly panels were, I thought, excellent, and the Cornell librarians had prepared fine displays, catalogues, and talks for us visitors. What struck me most keenly, however, was the sharp divide between the scholars (who approached (Riding) Jackson's work with ambivalent fascination, for the most part) and the members of the L(R)J estate and inner circle, who approached her and her work with what Jeanne Heuving described as "a posture of worship." And so Alan Clark, from the estate, spoke of "our Laura" as showing us "what it means to be a human being" and apologized more than once for "falling down from the Laura level" by quoting such as Whitehead, or for speaking as himself. He asked forgiveness for "all this appreciativeness" and reported that he himself had not read any poetry for over 25 years since LRJ had explained to him the great fault with that genre. Mark Jacobs claimed that LRJ was "the greatest poet of the 20th century" who showed us "where all the others went wrong" and can only really be considered alongside Shakespeare. The introduction to Elizabeth Friedmann's (the official biographer's) presentation mentioned that LRJ had "planted a kiss" on EF, which had sealed their friendship. Friedmann and the other Laura-ites asserted over and again that LRJ's critics write "grotesque parodies" of her, that she is "scorned and despised," that she, in Clark's words, "attracts covert meanness" (which Bernstein contrasted to "overt meanness"). The result of this split between scholarly and worshipful attention was a fascinating discussion at the end of the conference about the way in which to attract more attention to LRJ's work, a desire shared by everyone in attendance. Jeanne Heuving, Carla Billitieri, Charles Bernstein, Barrett Watten and others were most eloquent in telling the board that they could not expect universal reverence--that attention was, in fact, more likely

based on difference than on utter acceptance of her thinking. Suggestions were made to the board and to LRJ's publisher, Michael Braziller, on how to disseminate her work more widely (Braziller claims that her collected poems--now out of print--would sell 250 copies a year forever and ever, but no more), including the idea of packaging her poetry and prose in a single reader, since the poetry sells better than the prose. (This last fact doubtless bothers the board, which takes LRJ's renunciation of poetry so seriously that participants in the conference were informed beforehand that any material published on LRJ's work must include reference to that renunciation.) A few other participants in the conference said that they've experienced this split between skepticism and reverence before at conferences devoted to a single author, but I must say this felt like a baptism (religious and by fire!) for me.

Susan Schultz

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366. **Charles Bernstein**  
***Gottlieb/Cartelli @ Zinc Bar (fwrđ)***

*Mon 12 Oct 1998*

---

Listers:

Michael Gottlieb and Donna Cartelli will be reading in NYC at The Zinc Bar on Sunday, October 18th at 6:30 PM.

The Zinc Bar is located at 90 West Houston St.(just west of La Guardia Place).

Please come.

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367. **louis stroffolino**  
***Re: "Our" Laura (Riding) Jackson***

*Mon 12 Oct 1998*

---

Speaking of L(R)J,

I hear that there is a negative assessment (review)  
of her by "Our" Marjorie Perloff in the latest Parnassus---  
is this true? Does anybody "possess" it?

----CS

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368. **charssmith**

**Re: Gottlieb/Cartelli @ Zinc Bar (fwrđ)**

*Mon 12 Oct 1998*

---

relation to tom?

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369. **Edward Fristrom**

**Re: The Frankfurt 5**

*Mon 12 Oct 1998*

---

Mayhew may not have picked up on the Habermas and Marcuse because there is actually a limited release tribute out album floating around out there, performed by the downtown NY crowd. The album has the same title as the original Frankfurt 5 release, but is popularly known among Knitting Factory aficionados as "News for Adorno." The album features "deconstructed" performances (though most agree that deconstruction is a suspect & non-kosher term when applied to knitting factory jazz) of the original Horkheimer and Adorno scores. The album's uniqueness comes from producers Zorn and Gadamers decision to exclude all trumpet and bass lines, and drums on all but three tracks. Zorn claims says the new instrumentation draws our attention to the "surprising, often haunting lyrical" lines of Adorno and Benjermain. "Everyone who has tried to copy these cats in the past has focused exclusively on the grundwerk. We wanted to do something different."

Purists find the new anti-foundationalist approach frustrating, and frankly, even I find it difficult to follow the twisted ironies at the bottom of this american appropriation of a european appropriation of an american idiom. No one, however, thought of the album as anything other than "mildly interesting," however, until Jurgen "Hand Lotion" Habermas published a letter revealing how enraged the album made him. He took the recording as a direct snub to Marcuse and his contributions. "Everyone agreed I was the key. Bass was the basis. That's what they used to say. Now. . . what is this? How can people dance to it if it hasn't got a beat?" Bringing up the bad blood between himself and Gadamer (Gadamer's absconding with his fiancée in the Paris concert of 72, "and about a half pound of hash besides"), Jergen raised quite a stir. To this day, however, Zorn still suggests that the conflicts were blown way out of proportion. "They really have always had a deep appreciation for each others work, in spite of everything." Zorn was upset by Jergen's letter, because he never intended to upset Jergen. "I was a great fan of Old Lotion," Zorn admits. "He was one of my idols when I was young." Zorn hopes that the album, even with its limited release, has helped to draw some new attention and fans to the original music of F5, "including Jergen and Marcuse of course."

(Rumor also has it that Zorn later made a conciliatory gesture to Jergen by offering him the bass spot for a new project: the punk-hip-hop-klzerner revial band BLOODSUCKER". The band was to feature Bay Area turn table wizard Avitall Ronnell and screaming trance lyricist Diamanda Galas. To date, however, I have heard nothing on Jergen's reply or what happened to this project.)

MAYHEW wrote:

*I came across reference in an old discography to a recording by "Ted*

*Adorno and the Frankfut 5." According to my sketchy information this*

*featured Adorno on piano, Max Horkheimer on drums, and the plaintive*

*clarinet of Walt Benjamin on "Sweet Lorraine" and "What did I do to be so*

*black and Blue." No information available on the bass or trumpet.*

*While*

*Horkheimer can swing somewhat, Adorno's playing is rather stiff, as though*

*he couldn't quite get the rhythm down.*

*Anyone have any information on these rare recordings?*

*Jonathan*

*Jonathan. I actually own a copy of that old 78. I bought it at a yard sale at Whittaker Chambers' house in the 1966. Your info is generally accurate--Adorno on piano, Horkheimer on drums and Benjamin on clarinet.*

*Benjamin's playing is highly original though I hear Sidney Bechet's influence. The quintet is rounded out by none other than Herbert Marcuse*

*on trumpet and a youthful Jurgen Habermas on base. Its a live gig, rare*

*for those days and takes place in the Hollywood Hills at the same house*

*in which Art Tatum made his famous recordings. The groups real name was*

*the School for Social Research Five but Adorno's playing was so far ahead of its time that the producers of the recording, Fugitive Records,*

*changed the band's name. I disagree with your assessment of Adorno's playing. He sounds like Lenny Tristano decades before the great west coast pianist made the scene. This may account for the stiffness rap.*

*His rhythmic 'dialectic' with his drummer, Horkheimer, is inspired if not 'enlightened'. The group disbanded shortly after this gig,*

*apparently for financial reasons, and this may explain some of Adorno's*



*bitterness toward jazz and the American listening public in general.---Carlo Parcelli*

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370. **R.Gancie/C.Parcelli**

**Re: Adorno & Jazz**

Mon 12 Oct 1998

---

Herb Levy wrote:

>

> I've been in & out of town enough in the last month to have missed  
> responding to the early stages of this thread. I'm a little hesitant to  
> enter into a "discussion" that seems to be rapidly descending to the level  
> of ad hominem attacks, but I have a few things to say that might clarify  
> Adorno's position on jazz.

>

> Adorno's critique of jazz has several roots. It's now relatively easy to  
> counter, or at least to call into question, his analyses of popular culture  
> having little or no political efficacy. (&, while it's easy to come up  
> with these counter arguments, it's hard to imagine that they'd sway Adorno  
> very far from his stance.) But that's just a part of Adorno's problem with  
> jazz. The critique that's far more difficult to deal with has to do with  
> the kind of musical complexity that was useful & important to him.

>

> There've been one or two folks who said things along the lines of "If  
> Adorno had heard Charlie Parker or John Coltrane or Cecil Taylor (or  
> whoever), he would have thought differently about jazz." This is basically  
> wishful thinking that can be easily dismissed by looking at Adorno's  
> overall analysis of classical music.

>

> His sense of what's important there is based on a historical model of  
> harmonic complexity increasing until it's finally replaced by Schoenberg's  
> twelve-tone system, a functionally aharmonic method of organizing pitches.  
> While bebop is more complex harmonically than most pre-WWII jazz, in terms  
> of classical music history, this increase in complexity is roughly  
> equivalent to a move from Mozart's harmonic world to say, Brahms' or maybe  
> Wagner's. In other words, it's still far below the radar of what Adorno  
> found interesting.

>

> As to the later avant garde jazz, there are similar problems. With the  
> exception of a few third stream pieces, very little of this music  
> approaches what he was interested in, much of this work is harmonically

> modal as that term is used in jazz. Rhythmic complexity didn't interest  
> Adorno, timbral innovations (funny noises) didn't interest him. Virtually  
> every defining characteristic of modernist and avant garde jazz was  
> entirely irrelevant to Adorno's understanding of what was progressive in  
> music.  
>  
> Adorno was a hardliner on this, music was his own primary artform, and no  
> amount of fudging on what he might of thought of various artists he may or  
> may not have ever heard, can alter where he drew the line on this aesthetic  
> issue. If you have a problem with it, you just have to consider it an  
> irreconcilable difference. Surely you all know people with whom you share  
> intellectual interests but with whom you have aesthetic differences (and  
> vice versa), right?  
>  
> Bests,  
>  
> Herb Levy  
> [REDACTED]  
Nicely done.---C. Parcelli

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371. **MAYHEW**

***Re: Adorno & Jazz***

*Mon 12 Oct 1998*

---

Herb Levy's post on this issue is thoughtful and should be commended for the light it sheds on this issue; I do wonder about phrases like "below his radar" and "funny noises" and "his primary art form." I guess if it's put into terms of "what's interesting to him" you have to leave the issue alone. HE's not into rhythmic complexity, improvisation, etc...

But the issue, for me, is not that he didn't find jazz progressive or compelling (who cares if he did?) but the high-handed arrogance of his critique, its apriorism and dogmatism. I might have friends who disagree with me, but I try to avoid condemning things I don't understand and expect the same of my friends if they are to remain such.

I enjoyed Susan's post about "Lauralotry" in the Riding (Jackson) conference. Reminds me of a song I could hum for you in another medium "Laura / but she's only a dream" etc...

Jonathan

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372. **R.Gancie/C.Parcelli**

**Re: Adorno & Jazz**

*Mon 12 Oct 1998*

---

Actually, this reminds me a little of the problem of dealing with Pound and his much graver 'sin' of anti-semitism which, of course, transcends questions of mere taste or cultural exegesis. Do you throw the Canto's out because of their and his ugly association?

Adorno was not a bigot. That Adorno would not be moved on the jazz 'score', even if you supplied jazz pieces that fit Herb's/Adorno's theoretical criteria, Adorno would never have altered his position. I covered all of this in earlier posts. And as I stated in my earlier posts, I'm willing to accept Adorno at face value and I find continuing value in much that he has done.---Carlo Parcelli

Herb Levy wrote:

>

> I've been in & out of town enough in the last month to have missed  
> responding to the early stages of this thread. I'm a little hesitant to  
> enter into a "discussion" that seems to be rapidly descending to the level  
> of ad hominem attacks, but I have a few things to say that might clarify  
> Adorno's position on jazz.

>

> Adorno's critique of jazz has several roots. It's now relatively easy to  
> counter, or at least to call into question, his analyses of popular culture  
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> wishful thinking that can be easily dismissed by looking at Adorno's  
> overall analysis of classical music.

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> harmonic complexity increasing until it's finally replaced by Schoenberg's  
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- > every defining characteristic of modernist and avant garde jazz was
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- > amount of fudging on what he might of thought of various artists he may or
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- > issue. If you have a problem with it, you just have to consider it an
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- > intellectual interests but with whom you have aesthetic differences (and
- > vice versa), right?
- >
- > Bests,
- >
- > Herb Levy
- > [REDACTED]

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### 373. **Lawrence Upton.**

**(no subject)**

*Mon 12 Oct 1998*

---

Writers Forum announces the publication of the two latest pamphlets in the series Domestic Ambient Noise.

Cobbing, Bob & Upton, Lawrence; Trans Mission; ISBN 0 86162 833 0; Writers Forum, October 1998; £1.00 plus p & p

Upton, Lawrence & Cobbing, Bob; Daffy sees the light; ISBN 0 86162 834 9; Writers Forum, October 1998; £1.00 plus p & p

Send orders, and enquiries with return postage, to New River Project, Downstairs 89a Petherton Road, London N5 8QT

Apologies for unavoidable cross-posting

---

Lawrence Upton's

website: <http://members.spree.com/sip/lizard/>

374. **Herb Levy**  
***Re: Adorno & Jazz***

*Mon 12 Oct 1998*

---

I've been in & out of town enough in the last month to have missed responding to the early stages of this thread. I'm a little hesitant to enter into a "discussion" that seems to be rapidly descending to the level of ad hominem attacks, but I have a few things to say that might clarify Adorno's position on jazz.

Adorno's critique of jazz has several roots. It's now relatively easy to counter, or at least to call into question, his analyses of popular culture having little or no political efficacy. (& while it's easy to come up with these counter arguments, it's hard to imagine that they'd sway Adorno very far from his stance.) But that's just a part of Adorno's problem with jazz. The critique that's far more difficult to deal with has to do with the kind of musical complexity that was useful & important to him.

There've been one or two folks who said things along the lines of "If Adorno had heard Charlie Parker or John Coltrane or Cecil Taylor (or whoever), he would have thought differently about jazz." This is basically wishful thinking that can be easily dismissed by looking at Adorno's overall analysis of classical music.

His sense of what's important there is based on a historical model of harmonic complexity increasing until it's finally replaced by Schoenberg's twelve-tone system, a functionally aharmonic method of organizing pitches. While bebop is more complex harmonically than most pre-WWII jazz, in terms of classical music history, this increase in complexity is roughly equivalent to a move from Mozart's harmonic world to say, Brahms' or maybe Wagner's. In other words, it's still far below the radar of what Adorno found interesting.

As to the later avant garde jazz, there are similar problems. With the exception of a few third stream pieces, very little of this music approaches what he was interested in, much of this work is harmonically modal as that term is used in jazz. Rhythmic complexity didn't interest Adorno, timbral innovations (funny noises) didn't interest him. Virtually every defining characteristic of modernist and avant garde jazz was entirely irrelevant to Adorno's understanding of what was progressive in music.

Adorno was a hardliner on this, music was his own primary artform, and no amount of fudging on what he might of thought of various artists he may or may not have ever heard, can alter where he drew the line on this aesthetic issue. If you have a problem with it, you just have to consider it an irreconcilable difference. Surely you all know people with whom you share intellectual interests but with whom you have aesthetic differences (and vice versa), right?

Bests,

Herb Levy



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375. **Charles Alexander**  
**Re: space between words**

Mon 12 Oct 1998

At 04:17 PM 10/14/98 -0400, you wrote:

>The word is KERNING.

OK, but this still isn't the space between words.

*Kern \Kern\, v. t. [imp. & p. p. Kerned; p. pr. & vb. n. Kerning. ] (Type Founding) To form with a kern. See 2d Kern.*

*kerning*

*The process of reducing the spacing between certain pairs of letters to improve their appearance.*

*Lines, for me, are breaths. Poetry imposes a slower reading than prose.*

sometimes, OK -- but have you heard Tom Raworth read? Or Miles Champion? Not that most people would read their work, from the page, as fast as the authors read it -- but it certainly wouldn't be wrong to do so. And I don't know that, just because something is "poetry," it "imposes" anything at all in terms of the reading.

charles

charles alexander :: poet and book artist :: 

chax press :: alexander writing/design/publishing

books by artists' hands :: web sites built with care and vision

<http://alexwritdespub.com/chax> :: <http://alexwritdespub.com>

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376. **Anthony Lawrence**  
**Blumenthal**

Mon 12 Oct 1998

what's Michael Blumenthal up to these days, poetry-wise?

best

Anthony

\*\*\*\*\*

Anthony Lawrence  
Po Box 75  
Sandy Bay  
Tasmania 7006

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### 377. **Melanie Bookout**

#### ***Re: Adorno & Jazz***

*Mon 12 Oct 1998*

---

Well done.

To you both.

M. Bookout

At 07:34 PM 10/12/98 -0400, R.Gancie/C.Parcelli wrote:

>Actually, this reminds me a little of the problem of dealing with Pound  
>and his much graver 'sin' of anti-semitism which, of course, transcends  
>questions of mere taste or cultural exegesis. Do you throw the Canto's  
>out because of their and his ugly association?

>Adorno was not a bigot. That Adorno would not be moved on the jazz  
>'score', even if you supplied jazz pieces that fit Herb's/Adorno's  
>theoretical criteria, Adorno would never have altered his position. I  
>covered all of this in earlier posts. And as I stated in my earlier  
>posts, I'm willing to accept Adorno at face value and I find continuing  
>value in much that he has done.---Carlo Parcelli

>Herb Levy wrote:

>>

>> I've been in & out of town enough in the last month to have missed  
>> responding to the early stages of this thread. I'm a little hesitant to  
>> enter into a "discussion" that seems to be rapidly descending to the level  
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>> Adorno's critique of jazz has several roots. It's now relatively easy to  
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>> vice versa), right?  
>>  
>> Bests,  
>>  
>> Herb Levy  
>> REDACTED  
>  
>

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378. **Duane Davis**

**Re: "Our" Laura (Riding) Jackson**

Mon 12 Oct 1998

---

Quite true and, as one would expect from "our" Marjorie, quite well done: there are a number of glancing blows to the poetry but in the main the attack is directed at the post-poetry L(R)J and her desire for a language of one to one relations...

This issue of Parnassus also includes a grumpy assessment by Ross Feld of the various vices and minor, in his opinion, virtues of Perloff's Wittgenstein's Ladder... In the same essay Feld beats up pretty hard on Rothenberg's Poems For The Millennium but saves his roundhouse punches for Bernstein's A Poetics. Reading it over rather quickly it appears to be the same old same old and I can't imagine any minds being changed on one side or the other: Feld shows he is reasonably well read, can come up with an interesting reference/quote when the need arises and knows how to make sure this issue of Parnassus is the required twelve pages longer than it would have been without him.

Duane Davis

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

From: louis stroffolino <[REDACTED]>

To: [REDACTED] <[REDACTED]>

Date: Monday, October 12, 1998 2:33 PM

Subject: Re: "Our" Laura (Riding) Jackson

*Speaking of L(R)J,  
I hear that there is a negative assessment (review)  
of her by "Our" Marjorie Perloff in the latest Parnassus---  
is this true? Does anybody "possess" it?*  
-----CS

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379. **A. Jenn Sondheim**

**See Jennifer Run (fwd short version)**

Mon 12 Oct 1998

---

-

See Jennifer Run

BREATHING JENNIFER in antique Netscape version .96 beta, bones and chiasm across time and protocol, special re-edit. Consider space as constituted encryption; read Jennifer breathing. See Jennifer breath. See Jennifer run.

"JENNIFER FALLS APART." =====

## BREATHING JENNIFER

```
function zz() {document.bgColor="black"}  
JENNIFER-BODIES AND THEIR CHARACTERISTICS Jennifer1 = new  
Jennifer("female      ", "inhale ", "spurt", "cut ", "your_voice "); Jennifer2 = new  
Jennifer("male ", "exhale ", "spurt", "suture ", "your_voice ");  
  
{document.bgColor="black"; document.write("My panties on the ground are  
wet with elements and planets.") } // THE CONCEALMENT OF LOVELIES AND  
HIDDEN DOCTRINE if (j == 9) {document.write(Jennifer9.milk +  
Jennifer4.suture_and_surgery + "  
      " + "JENNIFER INHALES" + "  
      ")} else {document.write("  
      " + "JENNIFER EXHALES" + "  
      ")} if (j % 3 == 0) {document.write("  
      " + "JENNIFER FALLS APART" + "  
      ")}  
JENNIFER YOU JENNIFER JENNIFER
```

---

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380. **Lisa Samuels**  
**"our" laura (riding) jackson**

*Tue 13 Oct 1998*

---

susan has the scoop on the recent l(r)j conference. that split between Board Members and academics-who-sometimes-write-on-laura reminded me of how the charismatic christians i used to know felt when they were in a group of savvy non-believers. pained and baffled. it would have been more touching if The Board wasn't in charge of estate materials. like susan, this was my first single-author conference experience, though i've heard of them in the past. but since the Board was feeling all the overboard commitment to laura, it made everyone else, i think, able to be pretty skeptical about any author's claims to interpretive priority over their work as well as to claims of non-comparability. and as susan said, amidst this strangeness there were good papers: steven meyer on stein-riding correspondence, susan's own challenge to charles b's anti-introduction/response to =rational meaning=, barry watten's readings of riding's negativities, carla billiteri's pointing out riding's "controlled dialogue" in =progress of stories=. and more. it was the kind of gathering that made me think of why

people say the things they say about authors and their works, the metaphors they find to explain them, the matters they find key. that made it interesting.

lisa samuels

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381. **louis stroffolino**

**Re: "our" laura (riding) jackson**

Tue 13 Oct 1998

---

Susan has A scoop on the l(r)j conference, as does Lisa, and as do "I" (for my part I have too many scoops to go into anykind of 'review' here---I had a lot of great conversations, met alot of interesting people, many of whom were not necessarily of either of the camps of which l and s speak, and was more intellectually stimulated than i had been in some time...) I may be taken as an apologist for the "other" (board member) camp (though i enjoyed lisa, carla b's, etc. papers, and the way barry watten pronounced "the great much") but if i may claim interpretive priority concerning my own "stance" i do not think such is the case, even if i argue that i don't think i'm any more (to quote lisa s.) "skeptical about any author's claims of interpretive priority over their work as well as to claims of non-comparability" than i am of writers who claim to absolutely deny such claims, and be professed champions of the aleatory. As for non-comparability, I guess I think of Bloom's statement that instead of Freudian readings of Shakespeare there should be Shakespearean readings of Freud, and if I were to apply that comment to the question of L(R)J, I would perhaps "occupy" a "position" (or a reading of riding's "intent"--which is not absolutely singular, though it seems to be at times) that would allow for comparability, or at least comparisons with other writers, but instead of say Watten's Zizekian reading of Riding one would have a Ridingian (oh no, I'm "dingdonging") reading of Zizek, for instance. I think Riding was far more critical of those who SUBORDINATED poetry to theoretical grids than those who would compare her thought and writing to others. She herself compares her thought to others, if all comparison is also contrast, whether explicit or not.

-----CS

On Mon, 12 Oct 1998, Lisa Samuels wrote:

*susan has the scoop on the recent l(r)j conference. that split between Board Members and academics-who-sometimes-write-on-laura reminded me of how the charismatic christians i used to know felt when they were in a group of savvy non-believers. pained and baffled. it would have been more touching if The Board wasn't in charge of estate materials.*

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*lisa samuels*

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### 382. **Mark DuCharme**

#### **Re: word breaks**

Tue 13 Oct 1998

Isn't the term pica? It's often used in the plural though, as a measurement of the space. Or is there another term?

Mark DuCharme

>is there a term, from typesetting or elsewhere, for the space between  
>words? -- for that piece of space used between words in traditional  
>letterpress?

>

>bill(x)marsh

>

>-----

--

>----

>William Marsh | PBrain | <http://bmarsh.dtai.com>

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>

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383. **david bromige**

***The Frankfurt Funf-on trumpet :***

*Tue 13 Oct 1998*

---

My resarch, Jonathan Mayhew, indicates that one Herb Marcus was on trumpet. My source was difficult to read--the paper had yellowed and the type begun to disintegrate--but it looks like the bass-player was Rick Froh or From. db3.

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384. **Douglas Oliver**

***Re: ground base***

*Tue 13 Oct 1998*

---

Mark Weiss helpfully points out that I was using the technical term "ground base" wrongly when talking about the evanescent concept of "neutral tune". It was muddling to have used it so impressionistically.

Doug

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385. **Stephen Cope**

***Re: Spicer washes lettuce while the infrastructure crumbles***

*Tue 13 Oct 1998*

---

*I have only one question, which is, okay, with respect to the idea that the ocean in this poem (the first poem in *\_Language\_*) figures "as an image of formlessness or chaos" ... it feels like that, but okay, even more, to me: I think of Thales, & wonder if this is water/liquid as primary in some way. There's that line (I didn't bring *\_Language\_* to work with me today) a little later in the book "My house is in Aquarius" ... etc., etc.*

Gary,

I imagine that Spicer would've been aware of Duncan's use of water/flood in this primary sense (i.e. birth trauma etc.), but I don't know about it's being sub-stratic in Thales's sense. If we were to speak of pre-Socratics, I'd mention Anaximander and his "apeiron" as more along Spicer's lines, as Thales's water is that out of which everything is constituted, whereas "apeiron" is that from which everything comes, but from which it is also (importantly) distinct. I'm really speculating here, though, and would wonder if Spicer ever makes mention as Duncan, for instance, does) of pre-Socraticism in any such manner, or for that matter of the Babylonian/Egyptian roots of, what, 'aquamorphism'?

Actually, however, I wonder also what might happen in a reading of Spicer that deals with ocean and radio as sympathetic tropes (radio signal as that which is cast forth, like seaweed, from out of nowhere a la Cocteau). There seems a sense of ocean as primal static, a sort of undifferentiated semantic noise from which language ( \_Language\_ ) is formed. I suppose if the static is conceived of as \_accompanying\_ the messages, then it does become substratic...?

Stephen

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386. **Michael Magee**

***Re: Adorno & Jazz***

*Tue 13 Oct 1998*

---

Thanks for this Herb. It sets the terms a lot more clearly than my piqued responses. I'd simply add two things: 1) Ornette Coleman has a very sophisticated approach to improvised music which involves "a functionally aharmonic method of organizing pitches." You're right to say that Adorno wouldn't have given a shit but plenty of Schoenberg-inspired classical musicians and composers *\*did\** give a shit and that suggests that Adorno's appreciation wasn't a mere impossibility. 2) To say "Rhythmic complexity didn't interest Adorno" is to suggest that we can remain somehow in the world of Adorno's purely aesthetic predilections, which of course we can't; certainly Adorno would never have let us get away w/ such claims to purely aesthetic, which is to say apolitical, motives. And while he wasn't a bigot per se, can such a west-centric philosophy/aesthetic completely avoid the charge of bigotry? I think that's worth considering.

-m.

According to Herb Levy:

> > I've been in & out of town enough in the last month to have missed  
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> Bests,  
>  
>  
>  
> Herb Levy  
>   
>

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387. **charles alexander**

***Re: word breaks***

*Tue 13 Oct 1998*

---

No -- pica IS a measurement of space, and a constant one. But a pica is far wider than word-spacing in 12-point type.

Why won't "wordspace" do just fine?

charles

At 10:27 PM 10/12/98 PDT, you wrote:

>Isn't the term pica? It's often used in the plural though, as a

>measurement of the space. Or is there another term?

>

>Mark DuCharme

>

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>>William Marsh | PBrain | <http://bmarsh.dtai.com>

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<http://alexwritdespub.com/chax>

██████████ (phone) ██████████ (fax)

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388. **Elizabeth Treadwell**  
**Re: "Our" Laura (Riding) Jackson**  
*Tue 13 Oct 1998*

---

Susan, Thank you for the report!!

How and where does Laura (R) J denounce poetry? Anyone have an exact quote?

Has anyone read The Word Woman?? I think its compelling and important.

And does this have to do w/ Perloff's blows to L(R)J's "search for a one on one correspondance"?

I find L(R)J's critique of R. Graves' The White Goddess quite INTERESTIN'.

Duane-- could you quote the glancing blow M. Perloff gibes to the poetry of L(R)J?

Is the publisher under constraint of the Estate not to publish the poetry? 250 cc per year seems great, right?

naively, perchance,  
Elizabeth Treadwell

Outlet, a periodical  
Double Lucy Books  
P.O. Box 9013  
Berkeley, California 94709  
U.S.A.  
<http://users.lanminds.com/~dbblelucy>

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389. **R.Gancie/C.Parcelli**  
**Re: Adorno & Jazz**  
*Tue 13 Oct 1998*

---

Your right Michael. Adorno's position vis a vis jazz was Euro-centric. But even admirers and sympathizers such as Stravinsky, Bartok, Hindemith, Varese and Berio remain Eurocentric in their compositions. If someone claimed to have shaken that in the course of say one lifetime you could suspect them of being a phony. Read Adorno on Odysseus and the Sirens in Dialectic of Enlightenment and you'll get the full flavor of A.'s sympathy for the working man. But Adorno was, first, an intellectual and his critiques do not rise to empathy. Still people like me appreciaite his insights for what they are: non ego-centric attempts to address unjust conditions. Adorno's method was complex and for me, as

a resolute modernist, this suggests a rigor that carefully investigates each statement that he works into his critical edifice.

As for the real danger of Euro-centrism; every Columbus Day my wife the infamous R.[osalie] Gancie toys with putting a sign in the window of our store that reads: "Just because it's Columbus Day, don't take anything that doesn't belong to you."

That's the Euro-centrism that Adorno struggled against. That Adorno couldn't see jazz as part of that struggle---well. Maybe, we should beat up on that timid mediocrity Philip Larkin for a while; poetry's own Rudi Blesh.

Michael Magee wrote:

>

> Thanks for this Herb. It sets the terms a lot more clearly than my piqued  
> responses. I'd simply add two things: 1) Ornette Coleman has a very  
> sophisticated approach to improvised music which involves "a functionally  
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>

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> > responding to the early stages of this thread. I'm a little hesitant to  
> > enter into a "discussion" that seems to be rapidly descending to the level  
> > of ad hominem attacks, but I have a few things to say that might clarify  
> > Adorno's position on jazz.

> >

> > Adorno's critique of jazz has several roots. It's now relatively easy to  
> > counter, or at least to call into question, his analyses of popular culture  
> > having little or no political efficacy. (&, while it's easy to come up  
> > with these counter arguments, it's hard to imagine that they'd sway Adorno  
> > very far from his stance.) But that's just a part of Adorno's problem with  
> > jazz. The critique that's far more difficult to deal with has to do with  
> > the kind of musical complexity that was useful & important to him.

> >  
> > There've been one or two folks who said things along the lines of "If  
> > Adorno had heard Charlie Parker or John Coltrane or Cecil Taylor (or  
> > whoever), he would have thought differently about jazz." This is basically  
> > wishful thinking that can be easily dismissed by looking at Adorno's  
> > overall analysis of classical music.  
> >  
> > His sense of what's important there is based on a historical model of  
> > harmonic complexity increasing until it's finally replaced by Schoenberg's  
> > twelve-tone system, a functionally aharmonic method of organizing pitches.  
> > While bebop is more complex harmonically than most pre-WWII jazz, in  
terms  
> > of classical music history, this increase in complexity is roughly  
> > equivalent to a move from Mozart's harmonic world to say, Brahms' or  
maybe  
> > Wagner's. In other words, it's still far below the radar of what Adorno  
> > found interesting.  
> >  
> > As to the later avant garde jazz, there are similar problems. With the  
> > exception of a few third stream pieces, very little of this music  
> > approaches what he was interested in, much of this work is harmonically  
> > modal as that term is used in jazz. Rhythmic complexity didn't interest  
> > Adorno, timbral innovations (funny noises) didn't interest him. Virtually  
> > every defining characteristic of modernist and avant garde jazz was  
> > entirely irrelevant to Adorno's understanding of what was progressive in  
> > music.  
> >  
> > Adorno was a hardliner on this, music was his own primary artform, and no  
> > amount of fudging on what he might of thought of various artists he may or  
> > may not have ever heard, can alter where he drew the line on this aesthetic  
> > issue. If you have a problem with it, you just have to consider it an  
> > irreconcilable difference. Surely you all know people with whom you  
share  
> > intellectual interests but with whom you have aesthetic differences (and  
> > vice versa), right?  
> >  
> > Bests,  
> >  
> >  
> >  
> >  
> > Herb Levy

> >   
> >

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390. **Mark Prejsnar**

***Binary start forums***

Tue 13 Oct 1998

---

All HL meant by saying that music was TA's "primary artform" is, that TA was trained as a musician and composer....Which he was. Nothing more sinister than that, i think, is intended by the phrase.

mellifluously,  
mark p.

On Mon, 12 Oct 1998, MAYHEW wrote:

*Herb Levy's post on this issue is thoughtful and should be commended for the light it sheds on this issue; I do wonder about phrases like "below his radar" and "funny noises" and "his primary art form." I guess if it's put into terms of "what's interesting to him" you have to leave the issue alone. HE's not into rhythmic complexity, improvisation, etc...*

*But the issue, for me, is not that he didn't find jazz progressive or compelling (who cares if he did?) but the high-handed arrogance of his critique, its aprioritism and dogmatism. I might have friends who disagree with me, but I try to avoid condemning things I don't understand and expect the same of my friends if they are to remain such.*

*I enjoyed Susan's post about "Lauralotry" in the Riding (Jackson) conference. Reminds me of a song I could hum for you in another medium "Laura / but she's only a dream" etc...*

*Jonathan*

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391. **Andrew Rathmann**

***Re: line breaks***

Tue 13 Oct 1998

---

I found Douglas Oliver's thoughts quite interesting, but also somewhat confusing. He speaks of line breaks as though they could be "sensed" during a performance. But if you believe that poetry is a sonic art form, then line breaks (and hence, lines themselves) are just a notational convenience, meant to clarify, visually, the rhythm of the work. You might hear the rhymes and guess that that is

where the breaks fall, but that would just mean you're familiar with printers' conventions. Might not a given poem be lineated (that is, printed) in different ways, to call attention to different aspects of the rhythm? But such differences should not affect the sound of the poem when read aloud, or at least, not very much.

In general, I don't see how *\_variations\_* in "performance" can be very useful guides when describing a poem's rhythm. They may help to reveal how different people articulate sounds, or their assumptions about poetic recitation, but do they really say anything about the poem in itself? And are actual variations all that great, even though machines may detect them? There will always be differences in performance--how could there not be? I think the idea of a "neutral music" diverts attention from the patterns of sound inhering in a poem--which I find difficult enough to understand.

Andrew Rathmann

-----

Chicago Review  
5801 S. Kenwood Ave.  
Chicago IL 60637-1794  
ph/fax [REDACTED]  
e-mail [REDACTED]

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392. **Gabriel Gudding**  
***Ross Feld on Bernstein***

*Tue 13 Oct 1998*

---

earlier Duane Davis wrote:

"In the same essay Feld beats up pretty hard on Rothenberg's *Poems For The Millennium* but saves his roundhouse punches for Bernstein's *A Poetics*. Reading it over rather quickly it appears to be the same old same old and I can't imagine any minds being changed on one side or the other...."

----- I actually found Feld pretty plucky.

What Feld specifically says about Bernstein follows:

- 1). "...Charles Bernstein, a sort of Clement Greenberg of the Language poets..."
- 2). "Bernstein is well-informed, jargony, willful, and impossibly self-important."
- 3). "(Reading him is like having Max Beerbohm's Enoch Soames rematerialize across the years.)"
- 4). "His essayistic style can be eerily like that of a corporate annual report's...."

5). "It was the novelist Dawn Powell who in her journals once noted that the avant-garde are usually would-be academics who, without enough wind in their sails, usually end up as stuffed shirts...."

6). I don't know about number 3, but I actually laughed in a delighted way at 4 & 5. Number 6 has sort of left me pale though.

Risibly, GG

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393. **Michael Magee**

***Re: Ross Feld on Bernstein***

*Tue 13 Oct 1998*

---

According to Gabriel Gudding:

> -----

> I actually found Feld pretty plucky. What Feld specifically says about

> Bernstein follows:

>

> 5). "It was the novelist Dawn Powell who in her journals once noted that

> the avant-garde are usually would-be academics who, without enough wind in

> their sails, usually end up as stuffed shirts...."

>

> I actually laughed in a delighted

> way at 4 & 5.

>

> Risibly, GG

>

This is cute but does it have any historical accuracy whatsoever? As regards the American avant-garde, was Stein or Williams or Olson or O'Hara or for that matter Rauschenberg, Pollock, Warhol, Cage, MacLow, a "would-be academic" - this just seems to me to be a lie that traditionalists like to tell themselves, for comfort's sake. -m.

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394. **KENT JOHNSON**

***Sexual preference in non-discrimination policies***

*Tue 13 Oct 1998*

---

A group of faculty members here at Highland Community College (in Freeport, Illinois) is interested in having our school add "sexual preference" to its non-discrimination statement and we wish to organize a campaign (it will take such to succeed in these conservative environs) toward that end.

It would be helpful for us to know the names of some colleges that have full and unqualified non-discrimination policies. Anyone out there have any experience with a similar campaign?

Posts to the list on this or backchannel would be appreciated. Thanks.

Kent

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395. **David Baratier**

**Re: "Our" Laura (Riding) Jackson**

Tue 13 Oct 1998

---

^How and where does Laura (R) J denounce poetry? Anyone have an exact quote?

Chelsea, issue 20/21 its a long quote, or see The Telling, Anthelone Press 1972 also throughout Chelsea 35 such as

"When I put away my implements of poetry, I felt for the first time the full difficulty of the linguistic task of truth. The difference between words as real words, words of a real language, and the imitation-words that crowd the mind I saw to be a far greater one than it had appeared to be under the auspices of my faith in poetry as capable of embodying the very spirit of language." (p69)

I have not seen the article referred to, but I would assume Perloff's blows to L(R)J's "search for a one on one correspondance" are about her poetry. I can't imagine how these blows would be any harsher than the shortcomings L(R)J wrote about her own poems and fallacy of poetry in the prose articles and books which followed her renunciation of poetry. The lie of poetry is to cheat the reader as little as possible for the truth which is gained through the use of illusion to create a non-existent stability referrent which points towards the illusion presenting the lie in truth's guise. A well intentioned wolf in sheep's clothing still is.

Be well

David Baratier

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396. **Gary Sullivan**

**Re: Laura Riding**

Tue 13 Oct 1998

---

*In response to Chris: quite true, I did write a pretty negative piece on LR for PARNASSUS; the response on the List shows me that this is not*

*a mag people on this list read, which may be just as well given the Ross Feld piece and some other nasties in this issue.*

Such as your piece on Laura Riding?

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397. **Loss Pequen~o Glazier**  
**EPC Author Page Call, October 1998**

Tue 13 Oct 1998

This is a REVISED current (October, 1998) version of the EPC Author Page Call for contributions:

===== We are asking people to consider contributing to the EPC author page development initiative. We feel there are certain key authors who should have a page at the EPC. Since you may also be working on/reading some of these authors, helping to create their page might be a simple matter, and might be a natural tie-in to ongoing research and/or writing projects. What is an author page? Our basic aim is to create a place where links to resources in various web locations by and about the author might be gathered. (Additionally, if the author would agree to notify me of future web publications of their work, that would also be helpful.) In addition, in an EPC author page, we often seek to make available some new-to-the-web textual and/or visual resources, items specific to the EPC. But this is not necessarily required. The basic components of an EPC author page are: 1. a photo of the author. 2. a cv/list of publications/bibliography and brief bio. (If you are able to scan book covers for the bibliography or works pages, that would be good.) 3. the above-mentioned textual work (and the author's agreement to use their work) i.e., one or more works by the author including if possible, poems or a poem sequence, a prose work/essay, other various genres such as interviews, manifestoes, etc., other statements. Keep in mind that some of these items can also be reprints of out-of-print or small circulation works. Excerpts from forthcoming books are quite desirable since it can often lead to increased sales. Finally, any visual works by the author can add tremendously to the page. significantly. 4. List of links of other works the author may already have on the Web or for work about the author. Be sure to search for the author name through a number of search engines. Also check likely sources (links to some related resources are provided at the top of the EPC author page list of authors) such as PMC, etc. 5. Works about the author. Some of these may result from the Web search in 4 above. In addition, you may wish to query the Poetics list for essays that can be included, contact others who write on the author for materials, or include a piece of your own critical work. It can be very valuable to have at least a couple of works about the author when this is possible. Please make sure you contact us before beginning



work on an author page as numerous pages are already in progress. Once you have created the EPC author page, files can be sent as attachments to e-mail (include a list of file names in e-mail message) or mailed on diskette. We can transfer the files via FTP by special arrangement. A template for the author's home page is available at <http://writing.upenn.edu/epc/authors/template> Name the main author page index.html and design the page so that files are reference with relative links and reside in a single directory. An EPC author page does not require \*extensive\* knowledge of HTML. Indeed, the core activity of such a page is to research, gather and compile materials related to a given author; often this allows you the opportunity to contact and work with someone in whose work you are interested. It is also a

valuable form of advocacy for writers who you believe should be read more widely.

The main purpose here is to develop a center where people might find out more about these authors. Help us with this collective effort to develop a body of content related to poetry that is available on the Web.

A list of suggested authors whose pages currently need to be created or developed follow. Have a look and let us know if you are interested or if you have suggestions.

For further details, please contact: Loss Glazier,

██████████

or Charles Bernstein (██████████) regarding this initiative.

=====

Rae Armantrout

Caroline Bergvall

Nicole Brossard

Tina Darragh

Lydia Davis

Deanna Ferguson

Fanny Howe

Susan Howe

Ann Lauterbach

Geraldine Monk

Wendy Mulford

Melanie Neilson

Lisa Roberston

Leslie Scalapino

Fiona Templeton

Rosmarie Waldrop

Diane Ward

Marjorie Welish

=====

Thanks.

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398. **Daniel Zimmerman**

***Re: Sexual preference in non-discrimination policies***

*Tue 13 Oct 1998*

---

KENT JOHNSON wrote:

Kent,

My college publishes the following Affirmative Action and Compliance Statement in its catalogue:

Middlesex County College is firmly committed to a policy of Equal Opportunity and Affirmative action. The College will implement this policy to assure that the educational programs, activities, services, benefits and employment opportunities offered by the College are available to all persons regardless of race, color, national or ethnic origin, ancestry, age, religion, sex, affectional or sexual orientation, marital status, veteran status or disability in accordance with applicable State and Federal laws. Inquiries regarding compliance may be directed to the Affirmative Action Office, Middlesex County College, Academic Services Building, Edison, New Jersey, 08818-3050.

Address

Middlesex County College

2600 Woodbridge Avenue

P.O. Bx 3050

Edison, NJ 08818-3050

<http://www.middlesex.cc.nj.us>

-- Dan Zimmerman

Associate Prof. of English

Raritan Hall 234

MCC

<http://idt.net/~daniel7>

*A group of faculty members here at Highland Community College (in Freeport, Illinois) is interested in having our school add "sexual preference" to its non-discrimination statement and we wish to organize a campaign (it will take such to succeed in these conservative environs) toward that end.*

*It would be helpful for us to know the names of some colleges that have full and unqualified non-discrimination policies. Anyone out there have any experience with a similar campaign?*

*Posts to the list on this or backchannel would be appreciated.  
Thanks.*

*Kent*

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399. **Mark Prejsnar**  
***oaks & dull axes***

*Tue 13 Oct 1998*

If this is what the inert mainstream is gonna throw at interesting poets to discredit 'em, i must say we needn't exactly cower in our foxholes. I remember more substantive and interesting taunts from 3rd grade.

Apparently pluck just ain't what it used to be....

mark

On Tue, 13 Oct 1998, Gabriel Gudding wrote:

*earlier Duane Davis wrote:*

*"In the same essay Feld beats up pretty hard on  
Rothenberg's Poems For The Millennium but saves his roundhouse punches for  
Bernstein's A Poetics. Reading it over rather quickly it appears to be the  
same old same old and I can't imagine any minds being changed on one side or  
the other...."*

-----  
*I actually found Feld pretty plucky. What Feld specifically says about  
Bernstein follows:*

- 1). "...Charles Bernstein, a sort of Clement Greenberg of the Language  
poets..."*
- 2). "Bernstein is well-informed, jargony, willful, and impossibly  
self-important."*
- 3). "(Reading him is like having Max Beerbohm's Enoch Soames rematerialize  
across the years.)"*
- 4). "His essayistic style can be eerily like that of a corporate annual  
report's...."*
- 5). "It was the novelist Dawn Powell who in her journals once noted that  
the avant-garde are usually would-be academics who, without enough wind in  
their sails, usually end up as stuffed shirts...."*
- 6). I don't know about number 3, but I actually laughed in a delighted*

way at 4 & 5. Number 6 has sort of left me pale though.

Risibly, GG

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400. **henry gould**

**Re: line breaks**

Tue 13 Oct 1998

---

Is it possible that "neutral music" is simply the sound of language per se: the result of the processes in which we break down the range of human sounds into components (syllables) and then string them out in words and phrases? - Henry G.

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401. **Peter Balestrieri**

**textuality on a t-shirt/the quotidian**

Tue 13 Oct 1998

---

Nada Gordon wrote:

Date: Mon, 12 Oct 1998 21:17:29 +0900

From: Nada Gordon <[REDACTED]>

Subject: Re: textuality on a t-shirt

My friend bought a T-shirt in L.A. which reads

Shoot the quotidian with the pistol of language

Did someone notable say that?

Nada

I don't know who said it but they should be ashamed, threatening the quotidian like that. What did the quotidian ever do to them? Best, PB

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402. **Mark Weiss**

**Re: line breaks**

Tue 13 Oct 1998

---

I don't think that's what Doug's talking about. If I read him rightly, it's like when I read one of my poems to an audience or any poem that I've read before in private or also aloud to others the text on the page acts as score, and I'm very clear as to what it says the music is and have this firmly in mind, even when my performance of it varies from strict reproduction. I react to, dance with, bounce off of, the score. The poem on the page is the beat, say, but the

rhythm, which varies, is the reading. This is precisely what happens in the performance of music, what makes it so exciting, why I go to many performances and have several recordings of some pieces.

Another way to put this: the poem on the page doesn't, can't, notate the full range of possible soundings because written language as notation has its limitations. What the poem does is circumscribe those possibles--define a set of possibilities more limited than "the sound of language per se." That still leaves a lot to the choice of the moment.

At 12:56 PM 10/13/98 EDT, you wrote:

>Is it possible that "neutral music" is simply the sound of language per se:  
>the result of the processes in which we break down the range of human sounds  
>into components (syllables) and then string them out in words and phrases?  
>- Henry G.  
>  
>

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403. **henry g**  
**Re: line breaks**  
*Tue 13 Oct 1998*

---

On Tue, 13 Oct 1998 10:23:13 -0700 Mark Weiss said:

>  
>Another way to put this: the poem on the page doesn't, can't, notate the  
>full range of possible soundings because written language as notation has  
>its limitations. What the poem does is circumscribe those possibles--define  
>a set of possibilities more limited than "the sound of language per se."  
>That still leaves a lot to the choice of the moment.

But isn't that what writing is. Doesn't writing notate the "ground bass" of what language is : a codification of sound. That's what I meant by the "sound of language per se". So when Doug O. hears the "neutral music" of the score he is hearing the "code" itself beneath the variations of performance. - HG

*At 12:56 PM 10/13/98 EDT, you wrote:  
Is it possible that "neutral music" is simply the sound of language per se:  
the result of the processes in which we break down the range of human sounds  
into components (syllables) and then string them out in words and phrases?  
- Henry G.*

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404. **David Zauhar**

***Re: Monks Pond***

*Tue 13 Oct 1998*

---

On Sun, 11 Oct 1998, Gabriel Gudding wrote:

- > Anyone out there know much about Th. Merton's little magazine, *\_Monks Pond\_*, which ran 4 issues during 1968, the final of which Merton himself did not live to read?
- >
- > I just found an incredible 9x12 facsimile edition of all four issues in the commons here in Ithaca. Cannot believe the eclecticism of these issues.
- >
- > Anselm Hollo, Paul Metcalf, Zukofsky, Jonathan Williams, Simon Perchik, Kerouac, Russell Edson, Merton himself, Simic, even Mark Van Doren, Wendell
- > Berry, Czeslaw Milosz. This is great! (Few women, though: Lorine Niedecker, Margaret Randall, Lindy Hough, Nancy-Lou Patterson, Dorothy Beck, Gail Waechter, Sister M. Therese).
- >
- > Had anyone seen of it, heard of it, is it famous, infamous, unknown?

Even while living in a hermitage, Merton ran with a fairly diverse crowd of poets, as the contributors indicate (not to mention his letters -- I read his letters w/ Milosz not long ago, and while there's not as much about poetry in there as one might expect, they're still interesting). I've seen MP in several good libraries, plus, since my wife teaches at a decent benedictine college, I've even read a couple of the non-facsimiles. But it was an incredibly diverse magazine, while it lasted. Who knows what it would have looked like had Merton not died when he did, had he been able to continue it into the 70s at least.

David Zauhar

University of Illinois at Chicago

... not being born is  
the only tragedy  
that we can imagine  
but need never fear

--Alden Nowlan

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405. **MAYHEW**

**Re: Adorno & Jazz**

Tue 13 Oct 1998

---

You are making it worse, not better, for Adorno, Herb. He KNEW that harmonic music was evil? That atonal music was the salvation of mankind? Give me a break. If what you say is true, then he was simply a musical fascist. I'd like to give him more credit than that...

Jonathan

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406. **Herb Levy**

**Re: Adorno & Jazz**

Tue 13 Oct 1998

---

Michael Magee wrote:

*Thanks for this Herb. It sets the terms a lot more clearly than my piqued responses. I'd simply add two things: 1) Ornette Coleman has a very sophisticated approach to improvised music which involves "a functionally aharmonic method of organizing pitches." You're right to say that Adorno wouldn't have given a shit but plenty of Schoenberg-inspired classical musicians and composers \*did\* give a shit and that suggests that Adorno's appreciation wasn't a mere impossibility.*

Few people were as hardline as Adorno on the issue of serial music, but I see your point. (Though I hear Coleman's Harmolodics more as a powerful & beautiful, re-interpretation of harmony as a system rather than a denial of it.)

*2) To say "Rhythmic complexity didn't interest Adorno" is to suggest that we can remain somehow in the world of Adorno's purely aesthetic predilections, which of course we can't; certainly Adorno would never have let us get away w/ such claims to purely aesthetic, which is to say apolitical, motives. And while he wasn't a bigot per se, can such a west-centric philosophy/aesthetic completely avoid the charge of bigotry? I think that's worth considering.*

I used this phrase to reinforce Adorno's notion of the primacy of twelve-tone music as a progressive force both politically & aesthetically (I can't see Adorno separating the two either).

I'd use the term elitist, rather than bigot, but maybe that's just me.

Bests,

Herb

Herb Levy



407. **Herb Levy**  
**Re: Adorno & Jazz**

Tue 13 Oct 1998

---

Jonathan Mayhew writes:

*Herb Levy's post on this issue is thoughtful and should be commended for the light it sheds on this issue; I do wonder about phrases like "below his radar" and "funny noises" and "his primary art form." I guess if it's put into terms of "what's interesting to him" you have to leave the issue alone. HE's not into rhythmic complexity, improvisation, etc...*

*But the issue, for me, is not that he didn't find jazz progressive or compelling (who cares if he did?) but the high-handed arrogance of his critique, its aprioritism and dogmatism. I might have friends who disagree with me, but I try to avoid condemning things I don't understand and expect the same of my friends if they are to remain such.*

I don't care if you agree with him or not (& I don't), but I think to reduce the problems with Adorno's complex, nearly apocalyptic vision of how to fix what's wrong with contemporary culture to whether he's being considerate of the opinions of others is, at best, an odd reading of Adorno, given his overall project.

Adorno was was an elitist, he was a fanatic, & he was trying to save the world. Taste is exactly not the issue for him, he didn't care what music you liked. Adorno knew that ANY music rooted in harmonic structures was evil (regardless of any potentially mitigating social, political, economic, or aesthetic issues about the music), just another step along the path of the repressive culture industry to totalitarianism. He'd seen it happen in Europe once, he desperately wanted to stop it from happening ever again.

It's not that he wasn't distinguishing clearly enough between sappy, mechanical pop music, and beautiful, self-expressive jazz. The problem for him was that they were functionally the same - another nail in civilization's coffin. In his later essay on jazz, he calls bebop something like "good bad music" - he knew it was "better" than earlier jazz, but he knew equally well that it hadn't transcended its reactionary stylistic flaws, it was still harmonically organized, functionally tonal music. & no matter how big or "advanced" the chords were, no matter how complex the music over the modal drone was, no matter how dissonant it was, it still wasn't twelve-tone music and so was just as bad, in an absolute moral sense, as well as a political & aesthetic sense, as the Andrews Sisters.

From his point of view, Adorno wasn't talking about something he didn't understand. He KNEW the progressive value of serial music & he KNEW the



totalitarian nature of music with roots in traditional harmonic structures. He knew that anyone buying into the wrong kind of art, the wrong kind of culture, became a pawn of the regressive bourgeois culture industry. He didn't care about insulting your taste, from his point of view what you think of as "your" taste is more often than not simply a symptom of a repressive political/economic/social structure that must be stopped at all costs. He has no room for cultural relativism or being a nice guy - he's trying to save the world through atonal music. Basing "your" taste on what you like rather than what will save the world is just one more small step toward cultural suicide.

Look, there's no denying that Adorno was at best unenlightened about all this, but he was trained as a composer of classical music in Europe before WWII. Folks with intense classical training often live in a musical bubble. I've heard some classically trained musicians complain about classical Indian musicians not playing in tune, when that music is based on probably the most complex system of tuning in the world. Many folks with strict classical training (even to this day) have little or no understanding about how jazz works. (Which is why almost every "classical" work "inspired" by "jazz" is musically clueless, but perhaps that's a secondary issue here). Combining this deep-rooted attitude with a tendency toward Stalinism & you get a complex picture that's not so pretty.

Is Adorno music's Ezra Pound? I'm not sure I'd go that far, but Adorno had more than a few crazy ideas.

As to books from which to get at Adorno's ideas on music, I found Ben Watson's *Negative Dialectic of Poodle Play* to be deeply flawed by the author's fawning refusal to consider that everything Frank Zappa did/said/thought might not be absolutely brilliant.

Probably more difficult for folks with little music background, but more focused on Adorno's concepts (& far less gonzo), are Robert Witkin's *Adorno on Music* (Routledge) & M Paddison's *Adorno's Aesthetic of Music* (Cambridge U Press).

For other pop culture related uses of Frankfurt aesthetics, Dick Hebdige's book on punk, *Subculture: the Meaning of Style*, is absolutely great & Simon Frith (Fred Frith's brother) has a book that's very good, but I'll need to check the reference on that. But these two draw little from Adorno, & more from the other Frankfurters.

Bests,

Herb

Herb Levy



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408. **Marjorie Perloff**

**Re: Laura Riding**

*Tue 13 Oct 1998*

---

In response to Chris: quite true, I did write a pretty negative piece on LR for PARNASSUS; the response on the List shows me that this is not a mag people on this list read, which may be just as well given the Ross Feld piece and some other nasties in this issue. I took the opportunity because Herb Leibowitz, the editor, asked me to think about Riding and I never really had. I spent a lot of time on the work and must say I am totally mystified as to what anyone sees in her. I hate feeling that way, given that some of my very favorite poets and critics--including Charles Bernstein, Jerry McGann, and Susan Schultz admire LR but they haven't (at least in print) made me see it. I can't stand her abstract stilted language; more important: I have a really hard time with her ideas and her poetics! I can see that she is a phenomenon, but....

So to me the whole idea of a Riding conference sounds bizarre--but it may be my blindness. Charles B makes a valiant case for her in the Intro to her RATIONAL MEANING.

xxx

Marjorie

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409. **Mark Weiss**

**Re: line breaks**

*Tue 13 Oct 1998*

---

I'm not sure that I get your drift--we may be like those ships at night. If you had said "the sound of the language of the poem as written" I would be sure that we agreed. The language of the poem is an idiosyncratic subset of the language as a whole, and its music, both notated and improvised, is a subset of the possible musics of the language.

At 01:27 PM 10/13/98 EDT, you wrote:

>On Tue, 13 Oct 1998 10:23:13 -0700 Mark Weiss said:

>>

>>Another way to put this: the poem on the page doesn't, can't, notate the  
>>full range of possible soundings because written language as notation has  
>>its limitations. What the poem does is circumscribe those possibles--define  
>>a set of possibilities more limited than "the sound of language per se."  
>>That still leaves a lot to the choice of the moment.

>

>But isn't that what writing is. Doesn't writing notate the "ground bass"

>of what language is : a codification of sound. That's what I meant by  
>the "sound of language per se". So when Doug O. hears the "neutral music"  
>of the score he is hearing the "code" itself beneath the variations of  
>performance.  
>- HG  
>  
>>  
>>At 12:56 PM 10/13/98 EDT, you wrote:  
>>>Is it possible that "neutral music" is simply the sound of language per se:  
>>>the result of the processes in which we break down the range of human  
sounds  
>>>into components (syllables) and then string them out in words and  
phrases?  
>>>- Henry G.  
>>>  
>>>  
>  
>

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410. **Mark Weiss**  
***Re: Adorno & Jazz***  
*Tue 13 Oct 1998*

---

Try looking in context. Music and music criticism had been a \_political\_ battle-ground since Beethoven. Notable revolutionary warriors included Schumann, Wagner, Mahler and the serialist trio. Riots at concerts were not unusual, and there were pitched battles in the streets and the journals between adherents of different schools of musical thought. By Adorno's time romantic tonality was seen by leftist intellectuals as an anachronistic bourgeois comfort/validator and as such an impediment to revolution. This was not about taste, it was about the future of mankind. That the thinking is reductive is hardly surprising. Few of us take art that seriously any more.

At 12:31 PM 10/13/98 -0500, you wrote:

>You are making it worse, not better, for Adorno, Herb. He KNEW that  
>harmonic music was evil? That atonal music was the salvation of mankind?  
>Give me a break. If what you say is true, then he was simply a musical  
>fascist. I'd like to give him more credit than that...  
>  
>  
>Jonathan

>  
>

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411. **Gabriel Gudding**  
**Re: Ross Feld on Bernstein**  
Tue 13 Oct 1998

---

On Tue, 13 Oct 1998, Michael Magee wrote:

98 11:56:09 am@>

According to Gabriel Gudding:

-----  
*I actually found Feld pretty plucky. What Feld specifically says about Bernstein follows:*

*5). "It was the novelist Dawn Powell who in her journals once noted that the avant-garde are usually would-be academics who, without enough wind in their sails, usually end up as stuffed shirts...."*

*I actually laughed in a delighted way at 4 & 5.*

*Risibly, GG*

*This is cute but does it have any historical accuracy whatsoever?*

\*) . Yes, it is historically accurate: I laughed at precisely ten this morning.

^). I suppose you could say it's therefore "hysterically accurate."

%) . What does it matter if it's historically accurate?

As

*regards the American avant-garde, was Stein or Williams or Olson or O'Hara or for that matter Rauschenberg, Pollock, Warhol, Cage, MacLow, a "would-be academic"*

\$. Stein no. Williams no. Olson yes. O'Hara no. Mac Low is not a would-be anything: he's the real Mac Coy.

*- this just seems to me to be a lie that > traditionalists like to tell themselves, for comfort's sake. -m.*

#). The word "traditionalist" is an epithet many use for comfort's sake.

GG

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412. **Michael Magee**

**Re: Ross Feld on Bernstein**

Tue 13 Oct 1998

---

According to Gabriel Gudding:

>

> On Tue, 13 Oct 1998, Michael Magee wrote:

> GG:

> > > 5). "It was the novelist Dawn Powell who in her journals once noted that  
> > > the avant-garde are usually would-be academics who, without enough  
wind in

> > > their sails, usually end up as stuffed shirts...."

> MM:

> > This is cute but does it have any historical accuracy whatsoever? -m.

> GG:

> \*). Yes, it is historically accurate: I laughed at precisely ten this  
> morning.

>

> ^). I suppose you could say it's therefore "hysterically accurate."

>

> %). What does it matter if it's historically accurate?

>

>

All I'm asking is, is what this Dawn Powell person said about the avant-garde  
\*true in any way\* or is it just the fantasy of "real" academics and non-academics  
alike that the avant-garde is composed of "would-be academics." So, yeah, it  
sure as hell does matter whether it's historically accurate, though it might  
nonetheless make for a good morning chuckle I suppose. -m.

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413. **Michael Magee**

**Re: Ross Feld on Bernstein**

Tue 13 Oct 1998

---

- this just seems to me to be a lie that > traditionalists like to tell  
themselves, for comfort's sake. -m.

#). The word "traditionalist" is an epithet many use for comfort's sake.

GG

Ach! I hate when I'm caught in such easily avoidable ironies, what a pain in the ass. Point well taken. -m.

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414. **Gabriel Gudding**

**Re: Monks Pond**

Tue 13 Oct 1998

David, he apparently only planned to run four issues and then just quit. "Just four collections. One brief magazine flash in the air and out, but four good collections." Quite an interesting guy. He said he might do six at most, but by the third he'd already stopped soliciting. Refused any big cash, used cheapest paper. Best, G

On Tue, 13 Oct 1998, David Zauhar wrote:

*On Sun, 11 Oct 1998, Gabriel Gudding wrote:*

*Anselm Hollo, Paul Metcalf, Zukofsky, Jonathan Williams, Simon Perchik, Kerouac, Russell Edson, Merton himself, Simic, even Mark Van Doren, Wendell Berry, Czeslaw Milosz. This is great! (Few women, though: Lorine Niedecker, Margaret Randall, Lindy Hough, Nancy-Lou Patterson, Dorothy Beck, Gail Waechter, Sister M. Therese).*

*But it was an incredibly diverse magazine, while it lasted. Who knows what it would have looked like had Merton not died when he did, had he been able to continue it into the 70s at least.*

*David Zauhar*

*University of Illinois at Chicago*

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415. **Gary Sullivan**

**Spicer Stiffs Perloff in the Restaurant at the End of the Universe**

Tue 13 Oct 1998

Hi, Stephen,

Again, thank you for your thoughts & readings. Okay, as far as

*Actually, however, I wonder also what might happen in a reading of Spicer that deals with ocean and radio as sympathetic tropes (radio signal as that which is cast forth, like seaweed, from out of nowhere a la Cocteau). There seems a sense of ocean as primal static, a sort of undifferentiated semantic noise from which language ( \_Language\_ ) is formed.*

in "Transformations," we get

... Those  
Swans we saw in the garden coming out of  
the water we hated them. "Out of place,"  
you said in passing. Those swans and  
I (a blink in context), all out of place  
we hated you.

So, what's happening here? For one thing, a reversal takes place, the "we" in the beginning of this hanging-indent stanza isn't the same "we" by the end of it. The first we "hated them"--the swans--the second we includes the swans. The I becomes a pivot. And, at the word "passing," we do pass, from one "we" to the next. But, now, Stephen, how does what you say above work with this image of swans coming out of water & hatred attached to them. Some judgment against them. And, also, judgment on the part of the swans against the others. The first hatred because the swans are seen as "out of place." The second hatred (the swans' hatred) as consequence of being "all out of place." Except, of course, this is Spicer, and when we read "Those swans and/ I (a blink in context), all out of place/ we hated you" it's another one of these great Hericlitean hinge-phrases, where, depending on the kind of emphasis you put & where you put it, the whole meaning changes. So that we can include I and be separate from I. In other words, in the final "we hated you," "we" might be "I and the swans" or "I and the 'you' in the second sentence."

Okay, so, I'm not sure if this is what you mean when you say substratic, how the language crystalizes, and then, as you begin to really study it, breaks back down into formless liquid. But, we do get the swans coming out of the water (as far as an image in the poem), and then, more significantly, what happens as we read this thing, I mean, it's a great effect, and of course we end with "We/ Hated them." which is kinda funny since by this time "we" and "them" are everyone involved. And this comes right after the phrase "the last/ swan back in place." So, to be "in place," okay, what does that mean for Spicer? Or for his pronouns? Does it mean liquid? Formlessness? Pre-crystallization?

Gary

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416. **Gabriel Gudding**  
**Re: Ross Feld on Bernstein**  
Tue 13 Oct 1998

---

On Tue, 13 Oct 1998, Michael Magee opined:

| ^). I suppose you could say it's therefore "hysterically accurate."

| %). What does it matter if it's historically accurate?

*All I'm asking is, is what this Dawn Powell person said about the avant-garde \*true in any way\* or is it just the fantasy of "real" academics and non-academics alike that the avant-garde is composed of "would-be academics." So, yeah, it sure as hell does matter whether it's historically accurate, though it might nonetheless make for a good morning chuckle I suppose. -m.*

With the exception of Powell's "usually" I would say of course it's quite true -- it's both historical and hysterical. Seems to me the whole point of the "avant-garde" is that it's "would-be" everything: it's meant to be neither here nor there, while still in a very interesting "somewhere." The academy's been a refuge for many a duck-headed crow. I took FeldPowell to say that 'avant-garde academic' (1) can be oxymoronic and (2) can make a travesty of both the duck and the crow. You might get a guy writing "essays" stuffed with 80s jargon and slinging brackets and dashes like nunchucks. Give me a Vachel Lindsay with his buffo and his Lysol any day of the week. Give me a Arensberg with his up-dada's down-dada's. Give me again the Baroness, please, with her shellacked head and dainty hands. The same hands that clocked WCW.

Tell me if this is historically accurate:

\*: Didn't "avant-garde" -- once upon a tingle -- mean "a bit of fun"?

[[my pt with the immediate above is that it's too often too hard to have fun while being respectable.]]

GG

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417. **henry gould**

**Re: Ross Feld on Bernstein**

Tue 13 Oct 1998

---

On Tue, 13 Oct 1998 15:22:39 -0400 Gabriel Gudding said:

>

>\*: Didn't "avant-garde" -- once upon a tingle -- mean "a bit of fun"?

someplace in P. Burger's "Theory of the Avant-Garde" he refers to a Breton piece of writing (manifEsto?) redefining art as a category of "fun".

Is it that avant-gardes are would-be academics or academics are would-be avant-gardes? This is an important question which should have been settled decades ago, and why it hasn't is also an important question, which, while we are on the subject, ALSO should have been settled - decades ago. Decades ago? Decades a go-go.



There's the avant-garde, and then there's the historical avant-garde. The historical avant-garde was the truly hysterical avant-garde, while the other avant-garde is truly an other-garde, that is, other than avant-. We are the other, as Rimbaud was, and avant for avant's sake = art for art's sake, which is retrograde for retrograde's sake, and therefore A does not = A, which is quite other, and therefore avant, if not historical.

Now to disrupt the traditionalist paradigm of the arts on behalf of a new and liberated society and personal lifestyle is one of the hallmarks of the Hallmark Avant-Garde, which is, of course, other than the traditionalist paradigm, which is to liberate oneself from Hallmarks of every kind by means of a traditional archasmic lifestyle. The archasmic lifestyle, first set in motion by Arthur Rimdude and brought to a complete stop by his half-brother Arthur Rimbaud, is in essence and by definition that which is unrepeatable in any form, a good Benjaminite definition of traditional art, which is, of course, the essence of the dada whatsit and the surrealist thingum. Down with bourgeois concrete! Down with bourgeois wood! Down with bourgeois plastic! Down with "bourgeois" - too hard to spell! Down with aristocracy! Down with money! Down with "down" - too easy to spell! Down, boy!

On the "other" hand, you can now purchase, through the good offices of the Univ. of Left Overbie Cash & Other Arts Disbursal Contingency Affiliate Associative Organization [U.L.O.C.O.A.D.C.A.A.O. for short], a complete BRECHT-OR-SET. The Brecht-or-set is a confabulated gameboard of software and soft-beans which allows the Reader-Manager to erect a stainless-aluminum 3-dimensional model of Correct People's Theater applicable at any 2-dimensional campus drama program - assembly instructions included! Blow-up models of Barrett Watten, Susan Howe & Charles Bernstein only \$5.00 extra! [Feld not included in overseas shipping. backchannel for details.]

- Eric Blarnes, O.M.B. [officer of management and budget]

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418. **Mark Weiss**

***Re: Ross Feld on Bernstein***

*Tue 13 Oct 1998*

---

I don't know about respectable, but coherent would help.

At 03:22 PM 10/13/98 -0400, you wrote:

>On Tue, 13 Oct 1998, Michael Magee opined:

>

>> > ^). I suppose you could say it's therefore "hysterically accurate."

>> >

>> > %). What does it matter if it's historically accurate?

>> >  
>> >  
>>  
>> All I'm asking is, is what this Dawn Powell person said about the  
>> avant-garde \*true in any way\* or is it just the fantasy of "real"  
>> academics and non-academics alike that the avant-garde is composed of  
>> "would-be academics." So, yeah, it sure as hell does matter whether it's  
>> historically accurate, though it might nonetheless make for a good morning  
>> chuckle I suppose. -m.  
>  
>With the exception of Powell's "usually" I would say of course it's quite  
>>true -- it's both historical and hysterical. Seems to me the whole point  
>of the "avant-garde" is that it's "would-be" everything: it's meant to be  
>neither here nor there, while still in a very interesting "somewhere."  
>The academy's been a refuge for many a duck-headed crow. I took  
>FeldPowell to say that 'avant-garde academic' (1) can be oxymoronic and  
>(2) can make a travesty of both the duck and the crow. You might get a guy  
>writing "essays" stuffed with 80s jargon and slinging brackets and dashes  
>like nunchucks. Give me a Vachel Lindsay with his buffo and his Lysol any  
>day of the week. Give me a Arensberg with his up-dada's down-dada's.  
>Give me again the Baroness, please, with her shellacked head and dainty  
>hands. The same hands that clocked WCW.  
>  
>Tell me if \_this\_ is historically accurate:  
>  
>\*: Didn't "avant-garde" -- once upon a tingle -- mean "a bit of fun"?  
>  
>[[my pt with the immediate above is that it's too often too hard to have  
>fun while being respectable.]]  
>  
>GG  
>  
>

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419. **Charles Alexander**

***Re: Lopez, Selby at SPT***

*Tue 13 Oct 1998*

---

Just wanted to second the motion that people go to this. Just heard Tony Lopez read in Tucson two nights ago, and he was marvelous, despite the fact that with trans-atlantic, then trans-american, and finally cal-arizona travel, he basically

hadn't slept in three days. In addition to what is said here, for Tony Lopez, listen closely -- there's a fireworks in the verbal artistry which is amazing and holds everything together in a quite compelling manner. And, having heard Spencer read a couple of times, I have to say that I'd go again anytime I was within range. And I can only wish that my father had a Spencer Selby.

charles

*Tony Lopez*  
*Spencer Selby*

*Friday, October 16, 7:30 p.m.*  
*New College Theater*  
*777 Valencia Street*  
*\$5*

>

>With False Memory and Negative Equity Tony Lopez's career, hitherto  
>glimpsed in bits and pieces, comes into focus like a shift in the  
>kaleidoscope or my binoculars. His writing makes a person nervous,  
>painfully conscious of the falsities that simplify and abbreviate our  
>lives. But he is a kind master, and provides plenty of pleasure along with  
>the pain. Come on down and show Mr. Lopez a real good time at his first  
>reading in San Francisco. Tony Lopez, born in 1950, has written Snapshots  
>(1976), Abstract & Delicious (1982), A Theory of Surplus Labour (1990),  
>Stress Management (1994) and Negative Equity (1995). His first US book was  
>False Memory published by The Figures in 1996. Recent work appears in  
many

>international magazines and in the anthologies Conductors of Chaos, (edited  
>by Iain Sinclair, Picador, 1996) and The Poets Calendar for the Millennium  
>(Sun & Moon, 1997). He teaches in England at the University of Plymouth.

>

>Spencer Selby lives in San Francisco. He's the author of five books of  
>poetry, and two more forthcoming (The Big R, Angle Press, and Task, from  
>Zasterle Press), and two of visual poetry, Stigma (Score, 1990, and  
>Malleable Cast (Generator, 1995). He has moved through the experimental  
>formalism of the 80s ("This is the voice of description speaking") into a  
>new and more highly evolved and humanistic version of the "Spencerian  
>stanza," which he invented way back when in his more acerbic, abrasive  
>days. Selby's recent work gives off a palpable warmth and directness that's  
>refreshingly new. This isn't your father's Spencer Selby.

>

>

charles alexander :: poet and book artist ::   
chax press :: alexander writing/design/publishing

books by artists' hands :: web sites built with care and vision  
<http://alexwritdespub.com/chax> :: <http://alexwritdespub.com>

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420. **Laura E. Wright**

**Re: Adorno & Jazz**

Tue 13 Oct 1998

---

Herb, I find this fascinating but I'm not following \_what\_ was evil about harmonic structure. Was it the tie to social and political structures of the past? I suppose I should really go read those books you recommend, but can you elucidate further? (backchannel would be welcome, too, if you want to go into gorey detail)

Herb Levy wrote:

*Adorno was an elitist, he was a fanatic, & he was trying to save the world. Taste is exactly not the issue for him, he didn't care what music you liked. Adorno knew that ANY music rooted in harmonic structures was evil (regardless of any potentially mitigating social, political, economic, or aesthetic issues about the music), just another step along the path of the repressive culture industry to totalitarianism. He'd seen it happen in Europe once, he desperately wanted to stop it from happening ever again.*  
...

Also, just wanted to say, here, you're absolutely right. My friends with no musical training whatsoever "get" jazz much better than I, a former semi-professional musician, do. Are there similar, bubble-producing situations in the literary world?

*Folks with intense classical training often live in a musical bubble. I've heard some classically trained musicians complain about classical Indian musicians not playing in tune, when that music is based on probably the most complex system of tuning in the world. Many folks with strict classical training (even to this day) have little or no understanding about how jazz works. (Which is why almost every "classical" work "inspired" by "jazz" is musically clueless, but perhaps that's a secondary issue here).*

Laura W.

--

Laura Wright, Library Assistant  
Allen Ginsberg Library, The Naropa Institute  
2130 Arapahoe Ave  
Boulder, CO 80302  


\* \* \* \* \*

"Then there was a situation with tufts (and flowers). This did not agree with me either, and time just kept on passing."

(Henri Michaux)

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421. **Lisa Samuels**

**Re: "our" laura (riding) jackson**

*Tue 13 Oct 1998*

---

dear chris, i appreciate what you write here, and your (and riding's) claims for poetry (or say 'creative writing') as a literature of knowledge resonate. this is in part what i understood your conference talk to be about. i found the whole thing stimulating as well, but again strangely bifurcated for me because i felt a human sympathy with the Board members, who are clearly walking around bereft, with the roving wound of absent laura within them. as for riding's refusal of comparisons -- well, that refusal intensified, of course, from what i know of her work. which doesn't really have anything to do with why i prefer the earlier period of her work to the later one. lisa s.

chris s. wrote, in part --

- > I may be taken as an apologist for the "other" (board member) camp
- > (though i enjoyed lisa, carla b's, etc. papers,
- > and the way barry watten pronounced "the great much")
- > but if i may claim interpretive priority concerning my own "stance"
- > i do not think such is the case, even if i argue that
- > i don't think i'm any more (to quote lisa s.) "skeptical about any
- > author's claims of interpretive priority over their work as well
- > as to claims of non-comparability" than i am of writers who claim
- > to absolutely deny such claims, and be professed champions of
- > the aleatory. As for non-comparability, I guess I think of Bloom's
- > statement that instead of Freudian readings of Shakespeare there
- > should be Shakespearean readings of Freud, and if I were to apply
- > that comment to the question of L(R)J, I would perhaps "occupy"
- > a "position" (or a reading of riding's "intent"--which is not
- > absolutely singular, though it seems to be at times) that would
- > allow for comparability, or at least comparisons with other writers,
- > but instead of say Watten's Zizekian reading of Riding one would
- > have a Ridingian (oh no, I'm "ding donging") reading of Zizek,
- > for instance. I think Riding was far more critical of those who
- > SUBORDINATED poetry to theoretical grids than those who would
- > compare her thought and writing to others. She herself compares
- > her thought to others, if all comparison is also contrast, whether



424. **Donald Wellman**

***Re: Sexual preference in non-discrimination policies***

*Tue 13 Oct 1998*

---

"orientation" as in daniel zimmerman's language is the key word. If you go with "preference" you are open to debates about protecting a voluntary status. You will hear this debate anyway, but if you go with "orientation" some of the natural law conservatives will be outflanked. I believe American Psychological Association policy statements on homosexuality are also clued to "orientation" rather than "preference." The debate will center on whether or not homosexuality is a preference anyway--don't start by conceding this point.

don wellman

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425. **charles alexander**

***readings/pog***

*Tue 13 Oct 1998*

---

pog's poets & artist series kicks off tonight in tucson

7pm

dinnerware contemporary art gallery

135 E. Congress St.

Tony Lopez / poet

Nancy Solomon / video artist

---

the series will continue next month at the same place

nov. 17, tuesday

7pm

Douglas Barbour

&

Stephen Scobie

(RE: Sounding)

and visual/installation artist Barbara Penn

---

on december 5, saturday

7pm

orts theater of dance

on E. 7th St. in Tucson

Eli Goldblatt / poet  
Helen Mirra / visual artist

---

If you're around Tucson, or might be, and want more information, you can call chax press at [REDACTED] or email at [REDACTED]

I'll probably repost information closer in time to November and December readings, and will post information on january - april readings as soon as those are confirmed.

charles  
chax press : alexander writing/design/publishing  
[REDACTED]  
<http://alexwritdespub.com/chax>  
[REDACTED] (phone) [REDACTED] (fax)

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426. **Gabriel Gudding**  
***Bernstein & the Avant-Bored***  
*Tue 13 Oct 1998*

---

On Tue, 13 Oct 1998, Mark Weiss wrote:

| *I don't know about respectable, but coherent would help.*

Well said, Weiss. Which is precisely Henry's point.

I only meant that you might get a guy writing "essays" stuffed with 80s jargon and slinging brackets and dashes like nunchucks -- while being simultaneously incoherent AND respectable. This is, I think, the "stuffed shirt" situation recently priggishly decried by a heartfeldt Feld -- a situation entirely WORSE than being either simply respectable or incoherent.

When I say Give me a Vachel Lindsay with his buffo and his Lysol, I am referring to the poor man's suicide by quaffing Lysol while being more than half despondent that his experiments were ultimately laughed at.

When I say Give me a (can't bring myself to write "an") Arensberg with his and his up-dada's down-dada's, I'm referring to the aforementioned lack of a highly serious and stunningly boring theoretical apparatus during the days of dadaetc. The one unbearable thing about High Modernism was its High Seriousness. The one unbearable thing about the recent Avant Bored is their attachment to a High Seriousness.

Such stubborn seriousness is perpetuated in most cases by a virulent refusal to recognize that one is being utterly boring. And utterly cliché.



Cliche? That Saussure's theory of language is linguistically useful is entirely beside the point. The point is it's boring. B=O=R=I=N=G

Now, as for "stuffed shirts":

When I say Give me again the Baroness, please, with her shellacked head and dainty hands, I am being perfectly obvious.

These were the same hands that clocked WCW. The Baroness was one of the few who made The Little Review not just a good read but a Great Read. She was a nut: Margaret Anderson decried the obscurantism of the later Little Review and this was one of the reasons Anderson left the LR: The Baroness was not obscure. She was simply incomprehensible. There is a difference.

One is not allowed be incomprehensible in academia. One is only allowed be obscure. This is a problem only insofar as incomprehensibility is not boring, whereas obscurantism is.

The great Patrick Kavanagh (who certainly wouldn't qualify as "avant garde" but who nevertheless dragged Irish poetry from romanticism) insisted that you could tell a poet easily enough: a poet is not boring. I'd have to say that by this criterion a great many of today's avant-garde poets -- most especially those with heavy theoretical affiliations -- are not poets.

As for the "stuffed shirt" syndrome as witnessed on a list ostensibly about avant-garde poetics, I do say that one begins to get the sense that discussing the relevance or irrelevance of Wittgenstein, Adorno, Zizek, etc, will not lead to that BRISANCE one so often wishes for -- and which the avant-garde has so often historically provided.

We should all write like Jimmy Durante's face.

Very Warmly, Gaga

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427. **Louis Cabri**

**PhillyTalks 6 & 7**

*Wed 14 Oct 1998*

---

Available now to supersubscribers:

PhillyTalks #6: Responses to (mostly) PhillyTalks #3 (Derksen/Silliman) & Post-Reading Discussion from their event, Jan. 22, 1998, at Kelly Writers House, Philadelphia

PhillyTalks #7: Brian Kim Stefans & Fred Wah

They read and discuss issues raised in this newsletter on Nov. 2, 7:30pm, Kelly Writers House, 3805 Locust Walk, Philadelphia. All welcome.

Louis Cabri  
Ed., PhillyTalks  
4331 Pine St., #1R  
Philadelphia, PA  
19104

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428. **Gary Sullivan**  
***Bows/Bios, Arrows/Eros***  
*Wed 14 Oct 1998*

---

Stephen, I'm sorry to keep like cyberharassing you or whatever, but your input has been really helpful to me. And, I'm not convinced that Spicer doesn't reference the pre-Socratics. That pun in *\_Language\_* on Arrows/Eros, when Kennedy is shot in the back! that seems like a playful rewriting of the Heraclitus fragment about "bios." I mean, it's the same kind of pun & the essential irony is the same, resolves itself similarly. I read that & I'm struck! (Pun intended.) The ghosts of the pre-Socratics are here.

Anyway, I'm aware that reading like this, in some way goes against what I get as far as a way of being attentive to (respectful toward?) the poem, as hinted at in "Intermission I":

"The movement of the earth brings harmes and fears.  
Men wonder what it is and what it meant."

Donne

In the next line

Contrasts this with "the celestial movement  
of the spheres." Rhyme soothes. And  
in a book I read in college fifteen  
years ago it said that this was an  
attack on the Copernican theory and  
a spidery hand had pencilled in the margin  
"Earthquake."

Where is the poet? A-keeping the sheep  
A-keeping the celestial movement of the  
spheres in a long, boring procession  
A-center of gravity  
A-(while the earthquakes of happiness  
go on inside and outside his body  
and the stars in their courses stop  
to notice)

Sleep.

But, still (& more on this poem in a bit). Going back to Thales, Anaximander, & Heraclitus, these ideas of principle & elemental: Let's say that, in that previous Spicer poem quoted yesterday, "in place" maybe has something to do with "law." Law or principle prior to even something so seemingly formless or chaotic as "liquid" (or "fire," to insist on my own pre-Socratic hero). & this I take (tell me if I'm totally confused) to be what you mean by "aporia." Is "aporia" also "law"? I mean, is what happens when something emerges from & becomes distinct from "aporia" an attendance to law?

What is "law" in that poem "Transformations"? I mean, because if something has the capacity or tendency to transform, to be transformed, then its nature is . . . what? I don't think it's quite so simple as "boundlessness," necessarily. Because, okay, because the poem takes (as does everything else we can experience take) specific shape. And it is the capacity or nature or tendency of things to persist. (" . . . all things steered through all things"--Heraclitus.) (or "It is wise, listening not to me but to the Law, to acknowledge that all things are one"--Heraclitus.)

Bearing in mind the Heraclitus fragment about sleeping/waking, and read again the poem quoted above. Spicer says the poet is "A- . . . Sleep." & sleep seems to be that state in which we are when we are, as I read the Heraclitus fragment, most individuated, most "specific." And the poem, whatever else it might be, is a specific instance, and it doesn't really matter wherefrom the signals, they've been filtered through the poet (harelipped, cleft-palleted or otherwise).

So, while Language does seem saturated with these tropes of "signals," I've read much blander poetry, much more airy poetry, and find, in Language, a real attention to these, well, details, specific manifestations of signals. Now, I just read last night Kristin Prevallet's "The Reluctant Pixie Poole," in which she says that Helen Adam was "skeptical at [Spicer's] claims to understand magic . . . [was] a demon from hell." Which is pretty brutal, and no doubt had more than a little personal motivation behind the judgment. (Adam was, as Prevallet casts her, somewhat slavishly attendant to Duncan, & was caught, no doubt against her will, in between their feud.) And, frankly, I don't care whether or not Spicer was a magician in any "real" sense. His value to me is as a poet. (Whatever value a poet can have for a cartoonist.)

There are too many books & downloaded internet texts on my nighttable. Let me shove them all aside for a moment & concentrate on the poems themselves. Okay. That whole "Love Poems" series. Stephen, this is where I find what's most usable for myself. Is "love" the law governing those things experienced as individuated beings? Because, wow, look how this section begins:

Do the flowers change as I touch your skin?

This question, for me, is really essential. That you could ask such a thing. Because, wow, what is Love? he seems to be asking. A kind of energy (signal)? And as negative-sounding as what follows

They are merely buttercups. No sign of  
death in them. They die and you know  
by their death that it is no longer  
summer. . . .

it's not a refutation of such a thing or energy (or law?) as Love. If Heraclitus sees death in life or life in death (bow = bios), Spicer sees death in love or love in death (eros = arrows). So, okay, how about this: Is Love . . . Life? Are living things governed by the "law" of "Love"? And are these distinctions ("love," "life," "death") made merely because we have this thing or capacity or filter called "language"?

Up way to early this morning,

Gary

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#### 429. **Loss Pequeno Glazier**

##### ***Digital Arts and Culture 98***

*Wed 14 Oct 1998*

---

I'm passing along this message from [REDACTED]

-----  
-----

We'd like to invite you to

Digital Arts and Culture 98

26. - 28. November 1998

Bergen, Norway

<http://cmc.uib.no/>

Sponsored by the SKIKT Program of The Norwegian Research Council  
and the Cyber/Media/Culture Project  
at the Dept. of Humanistic Informatics, University of Bergen

---

Digital Arts and Culture 98 will provide a forum for the presentation and discussion of theoretical and artistic developments in digital arts, media and cultures. There will be no conference fee, but we may have to charge for certain social events (dinners etc.; plenary lecturerers excepted), depending on the number of attendees.

Please register at <http://cmc.uib.no/dac> before Nov. 1st.

---

CONFERENCE PROGRAM:

Lars Qvortrup, University of Aalborg

The Aesthetics of Interference: From Anthropocentric to Polycentric  
Self-Observation and the Role of Digital Media

Anita Hammer, Norges teknisk-naturvitenskaplige universitet, Trondheim: Role  
and Theatricality in Virtual Worlds: Extending the theatrical, and investigating  
thresholds of mythic identity.

Terry Harpold:

Before the Subject: Some Remarks on the Ethic of New Media

Loss Pequeño Glazier, Electronic Poetry Center, State University of New  
York at Buffalo:

With Code in Hand: an Inventory & Prospectus for E-Poetics

John Cayley:

Performances Of Writing In The Age Of Digital Transliteration

Jesper Juul, University of Copenhagen:

A clash between game and narrative: Interactive fiction

Marie-Louise Rinman, Stockholm University.

Digital Art and Culture

Eduardo Kac

Art at the Biological Frontier

Martin E. Rosenberg, Kettering University:

Chess Rhizome: Mapping metaphor theory onto hypertext theory

Martin Engebretsen, Høgskolen i Agder:

Hypertext-news and the problem of objectivity

Markku Eskelinen, independant artist, Finland:

Omission impossible: the ergodics of time

Aki Järvinen, University of Tampere, Finland:

Stories Powered by Cogwheels and Computers

Jørgen Kirksæther, Norges teknisk-naturvitenskaplige universitet, Trondheim:

The Structure of Video Game Narration

Adrian Miles, Royal Melbourne Institute of Technology:

Cinematic paradigms for hypertext

George Maeviski & Leonid Borodkin, Moscow State University: Russian Art of the 20th century in Electronic Media

Matthew G. Kirschenbaum, University of Virginia:  
Looking Backward: Visual Culture and Virtual Aesthetics, 1984-1998

Abstracts of the presentations are available at our web site  
(<http://cmc.uib.no/dac>).

---

Contacts and further information:

Conference Chair: Espen Aarseth ( [REDACTED] )  
Local coordinator: Jill Walker ( [REDACTED] )

-----  
Digital Arts and Culture 98  
26th - 28th November 1998, Bergen, Norway  
<http://cmc.uib.no/dac/>  
[REDACTED]

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430. **Sylvester Pollet**

***Re: Sexual preference in non-discrimination policies***

*Wed 14 Oct 1998*

---

The University of Maine, the whole state system, has such a policy, though it uses the words "sex and sexual orientation." "Fully inclusive of the diverse populations it serves," etc. Text must be on the Univ. website. Good luck with the campaign. Sylvester

At 11:16 AM -0500 10/13/98, KENT JOHNSON wrote:

>A group of faculty members here at Highland Community College (in  
>Freeport, Illinois) is interested in having our school add "sexual  
>preference" to its non-discrimination statement and we wish to  
>organize a campaign (it will take such to succeed in these  
>conservative environs) toward that end.

>

>It would be helpful for us to know the names of some colleges that  
>have full and unqualified non-discrimination policies. Anyone out  
>there have any experience with a similar campaign?

>

>Posts to the list on this or backchannel would be appreciated.

>Thanks.

>

>Kent

431. **Henry Gould**  
*try these experiments*

Wed 14 Oct 1998

---

1. Divide all your poetry into "practice work" and "poetry". Keep all your practice work at home - don't show it to anyone - make your will & designate all the practice work for the posthumous recycling bin.
  2. Establish extremely rigid, difficult & high standards for your poetry for public consumption. These should include: a) no poetry which you could not recite without embarrassment to ANYONE - from Czeslaw Milosz to the families in line at the food pantry; b) no imitations: ie. no vague strings that "sound like" Ashbery or pedantic excoriations of the bad guys that quote obscure historical documents & "sound like" Pound; c) nothing too boring to read to the most acidly clever wit you know; d) nothing too classy to read before a high school audience from the trailer park; e) no poems that start with "from"; f) no poems that will not confuse, bore, and offend your own literary set.
  3. Accept the fact that the poetics list is a substitute for reading and writing poetry and "sign off" for at least 3 months.
  4. Accept the fact that in a rich materialist consumer glut empire, the concept of "anything goes" in art & poetry, the cult of over-production, is one of the prime examples of conformity all along the literary spectrum, from the fat & bloated "margins" to the complacent "mainstream". As Errol Miller puts it (in his poem in Nedge #6) "here we have hard-hitting poetry and soft judges". Once you have accepted this fact, search for a sustainable poetic economy.
  5. Do the following over a period of six months, simultaneously: 1) volunteer at your local homeless shelter & devise an employment program for laid-off workers & high school dropouts involving the production of "people's bicycles"; 2) give away all your extra clothes; 3) learn Spanish and Swedish; 4) stop using the word "aporia"; 5) ride the rails; 6) work on no more than ONE poem.
  6. When you return to your "literary" life, do the following simultaneously (absolutely NO shirking): write an article about your "people's bike" industry for your local paper; write an essay on a poet you thought you weren't going to like & still aren't sure if you do; write a letter to your Mom; work on no more than ONE poem per month in your private notebook.
- I guarantee if you fulfill these six simple experimental assignments the literary atmosphere will clear & brighten considerably & all will be well & all manner of thing will be well & the inflated & devalued will be deflated & revalued. Amen.

- Henry Gould

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432. **Gary Sullivan**  
***Try this experiment***

*Wed 14 Oct 1998*

---

Stop telling us what to do.

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433. **dbkk**  
***Laura [Riding] Jackson conference question***

*Wed 14 Oct 1998*

---

Hi everyone, it's Kevin Killian. Thanks to all the people who attended the Laura Riding Jackson conference at Cornell for their reports, which really made me feel as though I were there, it sounds like an amazing event from any perspective. I remember once writing a play in which a mad scientist, yearning to return to the prelapsarian days when people had only one name, devised a doomsday-type machine to destroy all humans with two names, but instead he pressed the wrong button and the only people left alive on earth were those with three names, so the main characters became Olivia Newton-John, Joel-Peter Witkin, Mary Tyler Moore, Tommy Lee Jones, Andrew Lloyd Webber, Jennifer Jason Leigh and Laura [Riding] Jackson who, due to these improved conditions, gave her first poetry reading since 1938, from her front porch in Florida, where all had gathered. Laura Moriarty played this difficult part with all of Riding Jackson's saltiness and pepperiness. Sounds like I should have asked "the Board" for their permission, but what \*is\* "the Board, can anyone fill me in? Thanks . . .

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434. **Douglas Oliver**  
***Red: Neutral tunes***

*Wed 14 Oct 1998*

---

Andrew Rathbone and Mark Weiss have been making me think some more, and my thanks for that. But Henry Gould on code and neutral music raises complicated questions, which Mark has ably addressed. Pardon my opening simplicities here:

1. English has coded intonations at word level, such as: "breakfast" (US & Brit English, most dialects) higher pitch on "break", which is stressed because this is a double noun -- stress on first noun. This is grammatical (such codes were the basis of the dubious Chomsky-Halle attempt to codify stress).



2. English has other near-codes at phase level: "What are we having for breakfast?" Wh-question, nearly a code but passing fuzzily into pragmatics because questions like speaker-certainty enter into it, affecting intonation. Still, the phrase usually has a fairly constantly falling intonation in which "break" is still higher pitch than "fast". (Certain American dialects -- Buffalo included, I think -- may turn many sentences up at the end to give a peculiar insistence to the speech in general. Let's leave special dialects apart.)

3. If we don't hear the answer and check it with increased stress on "What", "\_What\_ are you having ..." or if we ask "Are we having breakfast?" (yes/no question), the intonation will probably turn upwards at the end of the sentence and "fast" may then have a higher pitch than "break", though "break" will still carry main stress, via other qualities than pitch.

So in points 2 and 3 we have the beginning of a trading (pragmatics) between real situation, attitudes, feelings on the one hand and code on the other, though the usages are so habitual they are almost coded in.

4. A line of really bad poetry, invented to illustrate:

In the wild breakfast where's the withered cornflake?

Normally (my own neutral tune), I'd read this with a rising pitch on "fast". If I gave "wild" and "where's" huge stress because I thought them very important words, it would change all the note values because my interpretation would have changed -- even the smallest change of interpretation makes some difference to tune. Then, I might read "fast" with slightly falling pitch.

5. The notion of "code" cannot survive the minute nuances of interpretation or the fact that the music you want to give a line as you perform it changes as you pass along. The only notion that makes sense to me is that at every stage of the line when being read, the possibility of a neutral tune underlies the changes that you make to its neutrality. It's a possibility only, an evanescent thing made concrete, determined, slightly changed out of neutrality by every sound you make. Therefore, it cannot be coded in, as it is an ephemera of the moment, yet in fact (since we're all human) may be broadly similar to any good reader's "neutral tune" for that poem -- the differences are often minute, as Andrew Rathbone implies.

Code is linguistic. Intonation is sited uneasily between linguistic rule and performance -- and, through its unease, allows in so much of poetry's subtlety.

Wyatt writes sexistically:

So unwarely was never no man caught  
With steadfast look upon a goodly face.

The pitch on "never" may change from "very high" to "high" to "mid" to "low" according to whether you: a) read normally with some fairly neutral attention to "unwarely" (high "never"); b) unusually stress "So" raising its pitch even more (low pitch for "never"); c) stress "no" (mid-pitch for "never"); d) or unusually stress "never" (very high pitch). But different readers may not follow what I've just said, because of cultural, dialect, or idiolect reasons. Fair enough. It remains that when readers do follow what I've just said, the smallest differences in their interpretations are crystal clear to me because the musical shape of the whole line, as now reinterpreted, falls into shape for me.

What they have shown is their departure (for emphasis and stress) from a more orthodox reading (as judged by myself and others), and are in the process of establishing another suggested norm for their own reading. But that norm cannot be trapped -- it flies away even as we listen for it. That's what the "neutral tune" is; it cannot be regarded as a code because codes are repeatable, whereas "neutral tunes" never are repeatable -- exactly, that is. In fact, their ontological status is decidedly dicey!

I expect you all want me to be quiet now.

Doug

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435. **Rachel Loden**  
*a lost Rilke translation*

Wed 14 Oct 1998

---

The original manuscript of Rimbaud's *\_Une saison en enfer\_* recovered in Paris, and now this, found by a custodian cleaning out lockers at Santa Monica High School. Eat your heart out, Stephen Mitchell!

AUTUMN DAZE

George, it's about time. The summer was really gross.  
Knock me unconscious with my surfboard,  
and in the porcelain goddess let the girls blow chunks.

Roll the last kegs into the entry hall;  
my parents are in Rio for only two more days,  
frontload some brewskis and throw  
another barney into the swimming pool.

Who has no Jeep now, will drive him one no more.  
Who is a dweeb now, will always live at home,  
will wake, chill, check his e-mail

and down the long aisles of the megamall  
cluelessly stumble, while his zits are growing.

David Bromige wrote:

*Fall*

*Man, where'd the time go? Detroit?  
But summer was really, really great.*

*Stand that side of the sundial, will ya?  
I want to dig the shadows.*

*Robert Duncan's freaking in the meadow.*

*Those apples can't get a whole lot riper.  
Give em a couple more hot days.  
My friends who have the winery are already making the wine.*

*It's getting chilly, nights. If you don't have a pad by now,  
Too bad. If you're not seeing someone  
You're likely stuck that way, they went back to school.  
Crack a book yourself. Write in Starbucks.  
Go walkabout downtown. [Time passes]. Hey, lookit  
the leaves, wind, etc. doing their thing. Rustle rustle.  
Contrast and compare yourself. Cool!*

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436. **henry**

***Re: Red: Neutral tunes***

*Wed 14 Oct 1998*

---

Doug, maybe code was the wrong word to use. I'm thinking of something more basic & simple. My question is: if you hear a neutral music or generic quality beneath variations of performance - could it not be that you are hearing what is truly universal & generic to language itself, no matter what the language, what the dialect, etc. You are hearing the rhythm of syllables - the rhythm created when sound is broken into components & reassembled. - Henry G.

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437. **Mark Weiss**

***Re: a lost Rilke translation***

*Wed 14 Oct 1998*

---

Nice. But suppose the third line read "and let the girls blow chunks in the porcelain goddess." You get that half-rhyme gross/ goddess, which seems meaningful all by itself, although you lose that nifty inversion.

At 09:58 AM 10/14/98 -0700, you wrote:

>The original manuscript of Rimbaud's *\_Une saison en enfer\_* recovered in  
>Paris, and now this, found by a custodian cleaning out lockers at Santa  
>Monica High School. Eat your heart out, Stephen Mitchell!

>

>

>     AUTUMN DAZE

>

>

>     George, it's about time. The summer was really gross.  
>     Knock me unconscious with my surfboard,  
>     and in the porcelain goddess let the girls blow chunks.

>

>     Roll the last kegs into the entry hall;  
>     my parents are in Rio for only two more days,  
>     frontload some brewskis and throw  
>     another barney into the swimming pool.

>

>     Who has no Jeep now, will drive him one no more.  
>     Who is a dweeb now, will always live at home,  
>     will wake, chill, check his e-mail  
>     and down the long aisles of the megamall  
>     cluelessly stumble, while his zits are growing.

>

>

>David Bromige wrote:

>

>>             Fall

>>

>>     Man, where'd the time go? Detroit?.  
>>     But summer was really, really great.

>>

>>     Stand that side of the sundial, will ya?  
>>     I want to dig the shadows.

>>

>> Robert Duncan's freaking in the meadow.  
>>  
>> Those apples can't get a whole lot riper.  
>> Give em a couple more hot days.  
>> My friends who have the winery are already making the wine.  
>>  
>> It's getting chilly, nights. If you don't have a pad by now,  
>> Too bad. If you're not seeing someone  
>> You're likely stuck that way, they went back to school.  
>> Crack a book yourself. Write in Starbucks.  
>> Go walkabout downtown. [Time passes]. Hey, lookit  
>> the leaves, wind, etc. doing their thing. Rustle rustle.  
>> Contrast and compare yourself. Cool!  
>  
>

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#### 438. **Billy Little**

##### ***Re: Bernstein & the Avant-Bored***

*Wed 14 Oct 1998*

dear gagu,

i'm with you on this inasmuch as all authority must be challenged and you challenge in a vigorous charged expression but i'll take this opportunity to reprise my theme 90percent of Whitman's writing is B-O-R-I-N-G, 90percent of Dickinson's writing is B-O-R-I-N-G, 90percent of Ginsberg, Spicer, Whalen, the finest poets you can think of Rumi, Homer, Sappho, 90percent of their writing was boring, we expect too much of poets, ourselves included, when we demand all of their dangling participles be golden turds, if they wrote one pome that boggles, jimmy durante's jimmy durante face, and i were the ferryman, they'd have free passage

so much of us is water, how do the extraterrestrials tell us apart from puddles

billy little

4 song st.

nowhere, b.c. V0R1Z0

Go ahead and say something true  
before the big turd eats You  
You can say any last thing in Your poem.

-Alice Notley

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439. **Mark Weiss**

**Re: Red: Neutral tunes**

Wed 14 Oct 1998

---

And the ur-voice of our ancestors discovering syntax.

At 01:05 PM 10/14/98 EDT, you wrote:

>Doug, maybe code was the wrong word to use. I'm thinking of something more

>basic & simple. My question is: if you hear a neutral music or generic

>quality beneath variations of performance - could it not be that you are

>hearing what is truly universal & generic to language itself, no matter

>what the language, what the dialect, etc. You are hearing the rhythm of

>syllables - the rhythm created when sound is broken into components &

>reassembled. - Henry G.

>

>

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440. **MAYHEW**

**Re: "Our" Laura (Riding) Jackson**

Wed 14 Oct 1998

---

I have the same difficulties with Laura as Perloff does--the theory, the poetry, the politics, the person-- I remain unconvinced of her importance, though I am open to arguments in her favor. She (Laura) seems to have adopted the problematic "misunderstood genius" mode associated with other modernist poets, but the problem is she wasn't a genius. She would write long involved letters complaining she had been misrepresented--often to people who had dealt with her sympathetically! It is precisely this sort of "misunderstood" autodidact that inspires cultish devotion.

She is a strangely fascinating figure all the same; I've read interesting articles \*about\* her but not as much of interest \*by\* her. One idea of hers that did strike me years ago is the complaint that poetry is too much a specialized concern of poets; that in some sense poetry (or the linguistic values it ought to embody) is too important to leave to specialized practioners.

If you want a theory of the correspondence between language and truth, there's always Wittgenstein's Tractatus. Or if you want a theory of how poetry gets in the way of truth, read Plato. (Riding) Jackson has always struck me as turgid and amateurish, though I could be wrong (as I usually am.)

Jonathan

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441. **Elizabeth Treadwell**

**Laura (Riding) Jackson**

Wed 14 Oct 1998

---

David-- thanks!

I do think its interesting to hear someone denounce something they've devoted themselves to for a long time. Is she quite, though?

Elizabeth

*"When I put away my implements of poetry, I felt for the first time the full difficulty of the linguistic task of truth. The difference between words as real words, words of a real language, and the imitation-words that crowd the mind I saw to be a far greater one than it had appeared to be under the auspices of my faith in poetry as capable of embodying the very spirit of language."*

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442. **tracy s. ruggles**

**Re: Bernstein & the Avant-Bored**

Wed 14 Oct 1998

---

"If something is boring, try it until it's not."

-- John Cage  
(i think...)

...and, boy, talk about boring poetry, Mr. Cage...

On Wednesday/14.October.1998 10.11.26am, Billy Little wrote:

>  
> dear gagu,  
>  
> i'm with you on this inasmuch as all authority must be challenged and you  
> challenge in a vigorous charged expression  
> but i'll take this opportunity to reprise my theme  
> 90percent of Whitman's writing is B-O-R-I-N-G, 90percent of Dickinson's  
> writing is B-O-R-I-N-G,  
> 90percent of Ginsberg, Spicer, Whalen, the finest poets you can think of  
> Rumi, Homer, Sappho, 90percent of their writing was boring,  
> we expect too much of poets, ourselves included, when we demand all of  
> their dangling participles be golden turds,  
> if they wrote one pome that boggles, jimmy durante's jimmy durante face,  
> and i were the ferryman, they'd have free passage  
>  
> so much of us is water, how do the extraterrestrials tell us apart from puddles

>  
> billy little  
> 4 song st.  
> nowhere, b.c. V0R1Z0  
>  
> Go ahead and say something true  
> before the big turd eats You  
> You can say any last thing in Your poem.  
>  
> -Alice Notley  
>

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443. **KENT JOHNSON**

***Re: non-discrimination***

*Wed 14 Oct 1998*

---

Thanks to the many helpful posts b-c and on the list regarding the "non-discrimination" query. Very, very helpful, and so may I say thanks through this instead of thank you twenty plus times. Thank you !

Now we'll see what happens. It's not going to be automatic, and it will be interesting to see the response here.

Kent

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444. **Hannah J Sassaman**

***CrossConnect Magazine***

*Wed 14 Oct 1998*

---

Hello, all -- I'm Hannah Sassaman, a student at the University of Pennsylvania and a new member of this listserv. I've been quiet for a couple of days, but now I have something interesting to say -- our next issue of CrossConnect, a premier online and print literary journal, is due for release in a few days. We still could use some good nonfiction pieces to round out the mag. If you have anything lying around, I'd love to take a look at it, and show it to the ed-in-chief of the magazine, David Deifer. Some of you have already submitted and/or been published in the magazine (Mike Magee is a contributing editor!), and I hope you can help us now.

Check out last issue's nonfiction and other stuff at <http://ccat.sas.upenn.edu/xconnect>. Great!

Thanks a lot.



Hannah Sassaman

\*\*\*\*\*

Hannah Jane Sassaman

School Address:                      Home Address:  
4009 Pine St.                      42 Framingham Lane  
Philadelphia, PA 19104              Pittsford, NY 14534

Talk not of wasted affection; affection never was wasted.  
-- Henry Wadsworth Longfellow

There is no course of life so weak and sottish as that which is managed by  
order, method, and discipline.  
-- Montaigne

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445. **Don Cheney**  
***Re: Bernstein & the Avant-Bored Bears***  
*Wed 14 Oct 1998*

---

| *"If something is boring, try it until it's not."*

if john cage said that then john cage has not seen the tv show "full house" nor  
has he tested his blood/sugar level 4 times a day. these things are boring, bor-  
ing, boring. what's wrong with boring? granted, being bored is not one of my  
favorite feelings but what the hell, boring happens. but then when i think about  
it there is some tension wondering if bob sagat or anyone else in the cast is go-  
ing to deliver a line that is genuinely funny or genuinely anything other than  
bad acting. but when that NEVER occurs the tension disappears. and there is a  
certain tension wondering what the blood/sugar level is going to be this time,  
but the poking a needle into your finger 4 times a day part wears thin fast.

don cheney

| *From: "tracy s. ruggles" <[REDACTED]>*  
*Subject: Re: Bernstein & the Avant-Bored*  
*To: [REDACTED]*

| *"If something is boring, try it until it's not."*

| *-- John Cage*  
*(i think...)*

| *...and, boy, talk about boring poetry, Mr. Cage...*

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446. **Mark Prejsnar**

**"My" Laura Riding**

Wed 14 Oct 1998

---

Jonathan--

With your post (as with a number of others) i'm not sure how much you are talking about her \*poetry\*...

I haven't looked at in a while, but my interest in it goes back 18 years or so...i suspect i still find much of it worth some attention; as i recall, it can be weird, startling, wildly ludic, sharply odd and dryly poignant. Much more unexpected and exhilarating, at its best, than the work of her sometime collaborator/lover, Graves. Her play with the sound level of the english tradition of nonsense doggeral can be fascinating.

Her work from after she saw the light and turning against poetry, seems to me irrelevant and without interest. But not necessarily the poems.

Parenthetically [(())}] ...i haven't yet seen the Perloff piece;

mark p.

On Wed, 14 Oct 1998, MAYHEW wrote:

*I have the same difficulties with Laura as Perloff does--the theory, the poetry, the politics, the person-- I remain unconvinced of her importance, though I am open to arguments in her favor. She (Laura) seems to have adopted the problematic "misunderstood genius" mode associated with other modernist poets, but the problem is she wasn't a genius. She would write long involved letters complaining she had been misrepresented--often to people who had dealt with her sympathetically! It is precisely this sort of "misunderstood" autodidact that inspires cultish devotion.*

*She is a strangely fascinating figure all the same; I've read interesting articles \*about\* her but not as much of interest \*by\* her. One idea of hers that did strike me years ago is the complaint that poetry is too much a specialized concern of poets; that in some sense poetry (or the linguistic values it ought to embody) is too important to leave to specialized practioners.*

*If you want a theory of the correspondence between language and truth, there's always Wittgenstein's Tractatus. Or if you want a theory of how poetry gets in the way of truth, read Plato. (Riding) Jackson has always struck me as turgid and amateurish, though I could be wrong (as I usually am.)*

*Jonathan*

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447. **Harriet Zinnes**  
**Re: CrossConnect Magazine**  
*Wed 14 Oct 1998*

---

14 October 1998'

Dear Hannah

Would you be interested in a prose piece on a recent MoMa show called OBJECTS OF DESIRE? Since you are in Philadelphia, perhaps you have seen my reviews on poetry and art in the Inquirer. Last Sunday, for example, review of PORTRAITS by the art critic Kimmelman.

At any rate, perhaps you know my work: a poet, fiction writer (just published a book of short stories called THE RADIANT ABSURDITY OF DESIRE reviewed beautifully in Publishers Weekly of 17 August) and literary and art critic.

Sincerely

Harriet Zinnes



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448. **Anastasios Kozaitis**  
**space between words**  
*Wed 14 Oct 1998*

---

The word is KERNING.

Kern \Kern\, v. t. [imp. & p. p. Kerned; p. pr. & vb. n. Kerning. ] (Type Found-  
ing) To form with a kern. See 2d Kern.

kerning

The process of reducing the spacing between certain pairs of letters to improve their appearance. When a font is created, each character is given a width that includes some space around it so that the letters don't run into each other when displayed or printed. This can be thought of as an invisible box around each character. Some pairs of characters such as A and V, look better if the boxes overlap slightly, bringing the characters closer together (but still not touching).

Source: Webster's Revised Unabridged Dictionary (1913) [web1913]

Kern \Kern\, n. (Type Founding)

A part of the face of a type which projects beyond the body, or shank.

Perhaps, we could look at lines breaks of a poem as the kerning of lines. Is it really all for some display purpose? I disagree with what was quoted of Pinsky. In that case, why doesn't he write prose? Let's just string all the lines together and write some prosaic doggerel? God knows, his poem in the NYRB is doggerel.

Lines, for me, are breaths. Poetry imposes a slower reading than prose. It takes a bit both physically and intellectually to read through a poem. Where one can scan a page of prose, one cannot scan a page of poetry and think that s/he will get a rich reading from the poem.

--AK

Date: Mon, 12 Oct 1998 22:27:26 PDT  
From: Mark DuCharme <[REDACTED]>  
Subject: Re: word breaks

Isn't the term pica? It's often used in the plural though, as a measurement of the space. Or is there another term?

Mark DuCharme

>is there a term, from typesetting or elsewhere, for the space between  
>words? -- for that piece of space used between words in traditional  
>letterpress?  
>  
>bill(x)marsh  
>  
>-----  
--  
>----  
>William Marsh | PBrain | <http://bmarsh.dtai.com>  
>-----  
--  
>----  
>

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449. **Mark Weiss**

***Re: space between words***

*Wed 14 Oct 1998*

---

Important to be precise. The Pinsky poem is not technically doggerel. Dog-breath is closer.

At 04:17 PM 10/14/98 -0400, you wrote:

>The word is KERNING.

>

>Kern \Kern\, v. t. [imp. & p. p. Kerned; p. pr. & vb. n. Kerning. ] (Type  
>Founding) To form with a kern. See 2d Kern.

>

>kerning

>

>The process of reducing the spacing between certain pairs of letters to  
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>and V, look better if the boxes overlap slightly, bringing the characters  
>closer together (but still not touching).

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>Source: Webster's Revised Unabridged Dictionary (1913) [web1913]

>

>Kern \Kern\, n. (Type Founding)

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>

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>poem in the NYRB is doggerel.

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>Lines, for me, are breaths. Poetry imposes a slower reading than prose.  
>It takes a bit both physically and intellectually to read through a poem.  
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>

>--AK

>

>

>

>

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>>-----  
>- -  
>>----  
>>William Marsh | PBrain | <http://bmarsh.dtai.com>  
>>-----  
>- -  
>>----  
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450. **Gabriel Gudding**  
***Re: Bernstein & the Avant-Bored***

Wed 14 Oct 1998

---

On Wed, 14 Oct 1998, Billy Little wrote:

*90percent of Whitman's writing is B-O-R-I-N-G, 90percent of Dickinson's  
writing is B-O-R-I-N-G,  
90percent of Ginsberg, Spicer, Whalen, the finest poets you can think of  
Rumi, Homer, Sappho, 90percent of their writing was boring,*

Hey, I take your point, Billy: most work boring. I wouldn't say 90% of Whitman or Dickinson is, though a good bit, yes. (75% Whitman, 45% Dickinson?)

My point however isn't about individual poets, but about schools or movements: if there is a PATTERN to the "boringness," that's a problem.

It's curious to me that so often the more boring the poet/school, the more theoretically inclined the poet/school is.

Call it Gaga's Law. Call it BS. Call it a hunch.

Man, if you're going to be boring then JUST DO IT: forget about telling the literary world why you intend to continue to be boring.

gg

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451. **Hannah J Sassaman**  
**Re: CrossConnect Magazine**  
*Wed 14 Oct 1998*

---

Yeah! Send it here.

Hannah

\*\*\*\*\*

Hannah Jane Sassaman

|                        |                     |
|------------------------|---------------------|
| School Address:        | Home Address:       |
| 4009 Pine St.          | 42 Framingham Lane  |
| Philadelphia, PA 19104 | Pittsford, NY 14534 |

██████████

██████████

Talk not of wasted affection; affection never was wasted.

-- Henry Wadsworth Longfellow

There is no course of life so weak and sottish as that which is managed by order, method, and discipline.

-- Montaigne

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452. **MAYHEW**  
**Re: space between words**  
*Wed 14 Oct 1998*

---

The controversy abt the correct term for the space between words is perhaps the dumbest in poetics list history, though maybe if we go on long enough it will become interesting again, who knows?

Close 2nd is discussion of line/breaks. It seems pretty obvious: Pinsky is wrong. In enjambed free verse, you got to put in a pause of however small duration (or mark the break somehow) or why are you breaking the line there? You don't have to breathe or drop the voice or count to ten. Can you imagine saying "as I

sd to my (gulp for air) friend because I am always (gulp for air) talking"? Creeley as asthmatic.

On the other hand, the fact that there is little agreement about any of this means that the line break is not effective as a convention. I remember a poetry reading by one Philip Levine, who told the audience he split his lines in two when sending poems for the New Yorker, because they paid by the line.

Jonathan

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453. **Thomas A. Vogler**  
**(no subject)**

*Wed 14 Oct 1998*

---

I'd like to announce the publication of a special double issue of \_Quarry West\_ devoted to the work of Ron Silliman:

RON SILLIMAN and the ALPHABET

"E-mail Interview with Ron Silliman" (Thomas C. Marshall and Thomas A. Vogler)

"Reading Ketjak" (Ron Silliman)

"'Nevermore' than: Form, Content and Gesture in \_Ketjak\_" (Thomas C. Marshall)

"Education, Equality and Ethnography in \_The Alphabet\_" (Hank Lazer)

"Public Poetry: Ron Silliman and the Value of Writing" (Tyrus Miller)

"The Labor of Repetition" (Lytle Shaw)

"Wild Form" (Ron Silliman)

"Reading Silliman Writing" (Thomas A. Vogler)

"The Language Poet as Autobiographer" (Marjorie Perloff)

"A Possible Course: The Long Poem in the 20th Century" (Ron Silliman)

"\_The Alphabet\_ : A Serial Poem: Sequence of publication"

I remember a thread on this list awhile back where many people expressed approval of journal issues devoted to the work of a single author, so I hope there will be interest in this attempt to make a critical and interpretive assessment of Ron's work. Members of the list can obtain copies postage free for \$15.00 by writing to \_Quarry West\_, C/O Porter College, University of California, Santa Cruz, CA 95064. Copies also available through SPD.

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454. **james perez**

***Re: space between words***

*Wed 14 Oct 1998*

---

since charles.a. is the only nay-sayer, I will lend him support, between words you have wordspace or word space, sorry no fancy term...for some reason there is no need for one, in the movable type days was the space slug just called a blank? (that's what I seem to remember but not clearly)

...b/w letters you have a variety of terms: kerning (as in pair kerning), character spacing (msword6.0), tracking, etc.

jamie.p

>Date: Mon, 12 Oct 1998 17:47:39 -0700

>Reply-To: UB Poetics discussion group

<[REDACTED]>

>From: Charles Alexander <[REDACTED]>

>Subject: Re: space between words

>To: [REDACTED]

>

>At 04:17 PM 10/14/98 -0400, you wrote:

>>The word is KERNING.

>

>OK, but this still isn't the space between words.

>

>>

>>Kern \Kern\, v. t. [imp. & p. p. Kerned; p. pr. & vb. n. Kerning. ]

(Type

>>Founding) To form with a kern. See 2d Kern.

>>

>>kerning

>>

>>The process of reducing the spacing between certain pairs of letters to

>>improve their appearance.

>

>>Lines, for me, are breaths. Poetry imposes a slower reading than prose.

>

>sometimes, OK -- but have you heard Tom Raworth read? Or Miles Champion?

>Not that most people would read their work, from the page, as fast as the

>authors read it -- but it certainly wouldn't be wrong to do so. And I don't  
>know that, just because something is "poetry," it "imposes" anything at all  
>in terms of the reading.  
>  
>charles  
>charles alexander :: poet and book artist :: [REDACTED]  
>chax press :: alexander writing/design/publishing  
>books by artists' hands :: web sites built with care and vision  
><http://alexwritdespub.com/chax> :: <http://alexwritdespub.com>  
>

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Get Your Private, Free Email at <http://www.hotmail.com>

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455. **Lisa Samuels**

**Re: "My" Laura Riding**

*Wed 14 Oct 1998*

---

dear jonathan, mark, et al,

for me, the two best books of riding's are =progress of stories= (1935) -- her principal, really her sole, collection of short stories -- and =anarchism is not enough= (1928), which i'm happy to say will be reprinted by the univ. of california press by this coming summer (so my editor tells me -- i wrote notes & intro for it). the latter is quite wonderful, in the vein of =guide to kulchur=, =content's dream=, and the like. both are wholly "prose."

my favorites of her poems come and go rather than being concentrated in a particular book (leaving aside the =collected=). some work in =love as love, death as death= (1928), and the outrageous blakean =the life of the dead= (1933), some work in =though gently= (1930, a kind of severe =spring and all= mix of prose and poetry), and in =poet: a lying word=, are meaningful to me as efforts toward poetry as intellectual beauty (stressing the first word) and/or a literature of embodied knowledge. hammering at words to break them open, structuring them to build something, concreting abstractions.

but i'll stand by the first-mentioned two prose works, any day. not to say they have no competition or context (eg calvino, wittgenstein, bataille). but that's not really to the point, since i presume we want to multiply rather than divide the works we find worth reading about ways of seeing.

as for riding's later works, i do find touching some of the heartfelt idealism of =the telling= (even as i find its totalizing unitarianism a bit scary and certainly impossible); but i think =rational meaning= was written by riding's spectre. except when i pretend that it's poetry, too.

as for her intrepreative screws -- put to interpreters, that is -- i figure 1/ she had some reasons to feel pissed off, but mostly 2/ she was an intransigent, cranky absolutist who could be very not nice. and isn't it a pretty common trait of 'genius' -- a category i find not terrifically useful, except perhaps in describing someone who has an extremely limited one thing they master and obsess about -- to lack common sense perspective?

and finally, she didn't denounce so much as renounce poetry, as people have pointed out in various articles. but she did not repudiate her old work. she wanted the powers of poetry to be absorbed into what she came to see as the genre-less universal language of english prose.

i'll shut up now -- i just felt moved to respond to some of these interesting remarks & queries about her work.

lisa s.

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456. **Rachel Loden**

***Re: a lost Rilke translation***

*Wed 14 Oct 1998*

---

Mark, I think Biff (my mute inglorious Milton) is the love child of Suzy Cream-cheese and Herter Norton, so he wants to retain some of that weird inverted German spine.

Rachel

Mark Weiss wrote:

>

> Nice. But suppose the third line read "and let the girls blow chunks in the  
> porcelain goddess." You get that half-rhyme gross/ goddess, which seems  
> meaningful all by itself, although you lose that nifty inversion.

>

> At 09:58 AM 10/14/98 -0700, you wrote:

> >The original manuscript of Rimbaud's \_Une saison en enfer\_ recovered in  
> >Paris, and now this, found by a custodian cleaning out lockers at Santa  
> >Monica High School. Eat your heart out, Stephen Mitchell!

> >

> >

> >       AUTUMN DAZE

> >  
> >  
> > George, it's about time. The summer was really gross.  
> > Knock me unconscious with my surfboard,  
> > and in the porcelain goddess let the girls blow chunks.  
> >  
> > Roll the last kegs into the entry hall;  
> > my parents are in Rio for only two more days,  
> > frontload some brewskis and throw  
> > another barney into the swimming pool.  
> >  
> > Who has no Jeep now, will drive him one no more.  
> > Who is a dweeb now, will always live at home,  
> > will wake, chill, check his e-mail  
> > and down the long aisles of the megamall  
> > cluelessly stumble, while his zits are growing.  
> >  
> >  
> > David Bromige wrote:  
> >  
> >> Fall  
> >>  
> >> Man, where'd the time go? Detroit?.  
> >> But summer was really, really great.  
> >>  
> >> Stand that side of the sundial, will ya?  
> >> I want to dig the shadows.  
> >>  
> >> Robert Duncan's freaking in the meadow.  
> >>  
> >> Those apples can't get a whole lot riper.  
> >> Give em a couple more hot days.  
> >> My friends who have the winery are already making the wine.  
> >>  
> >> It's getting chilly, nights. If you don't have a pad by now,  
> >> Too bad. If you're not seeing someone  
> >> You're likely stuck that way, they went back to school.  
> >> Crack a book yourself. Write in Starbucks.  
> >> Go walkabout downtown. [Time passes]. Hey, lookit  
> >> the leaves, wind, etc. doing their thing. Rustle rustle.  
> >> Contrast and compare yourself. Cool!

> >  
> >

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457. **Todd Baron /\*/ ReMap**

**Re: OUTLAW POETRY**

Wed 14 Oct 1998

---

██████ wrote:

>  
> THE OUTLAW BIBLE OF AMERICAN POETRY  
>  
> EDITED BY ALAN KAUFMAN AND S.A.GRIFFIN  
>

who broke what law?  
(or who--seemingly--didn't?)

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458. **Mark Weiss**

**Re: a lost Rilke translation**

Wed 14 Oct 1998

---

I'd follow my heart if I were you.

At 06:16 PM 10/14/98 -0700, you wrote:

>Mark, I think Biff (my mute inglorious Milton) is the love child of Suzy  
>Creamcheese and Herter Norton, so he wants to retain some of that weird  
>inverted German spine.

>

>Rachel

>

>Mark Weiss wrote:

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>> Nice. But suppose the third line read "and let the girls blow chunks in the  
>> porcelain goddess." You get that half-rhyme gross/ goddess, which seems  
>> meaningful all by itself, although you lose that nifty inversion.

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>> >Monica High School. Eat your heart out, Stephen Mitchell!

>> >

>> >

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>> >

>> >

>> > George, it's about time. The summer was really gross.  
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>> >

>> > Roll the last kegs into the entry hall;  
>> > my parents are in Rio for only two more days,  
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>> > another barney into the swimming pool.

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>> >> the leaves, wind, etc. doing their thing. Rustle rustle.  
>> >> Contrast and compare yourself. Cool!

>> >  
>> >  
>  
>

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459. **Sean Casey**  
***Impossible Object***

*Thu 15 Oct 1998*

---

Announcing the fall issue of Impossible Object, Brown's online literary magazine:

<http://www.brown.edu/Departments/English/Writing/object/>

Check out the "Ladder of Fitness" -- my fave.

Sean

--

Box 722, Brown University

Providence, RI 02912

x6748

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460. **dbuuck**  
***new book by jocelyn saidenberg***

*Thu 15 Oct 1998*

---

Announcing a new title from Parentheses Writing Series:

Mortal City

by Jocelyn Saidenberg

"In Saidenberg's surprising, varied universe, one may wander for many days without reaching or being allowed to enter the gates of the implicitly promised city. Or one may cease to be a "one" altogether, and develop into a plurality dedicated to rebuilding the city from the outside, as an agglomeration of texts with their own inevitabilities and generations of outcome. The rules of the game are still pending..."

-Pamela Lu, from a review in Tripwire 2 (forthcoming)

\$8

available from Small Press Distribution

1341 Seventh St

Berkeley, CA 94710-1490



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461. **louis stroffolino**

**Re: "My" Laura Riding**

Thu 15 Oct 1998

---

It's good to see Lisa mention "Progress" and "Anarchism" AS WELL AS the poetry of the period (in contrast to, say, vandler). ... when I was considering writing my dissertation on Riding at SUNY-Albany and having a hard time putting together a committee that would be interested enough in a) a single author study of ANYBODY and b) any who shared my enthusiasm for both aspects of Riding and (Riding) Jackson's work-- I could find a shared interest with Don Byrd in Contemporaries and Snobs (1928) and The Telling (1972), but he didn't care much for the poetry. Pierre Joris kept on confusing Riding with Mina Loy when I brought her up to him (and put one of her most uncharacteristic poems in the MILLENIUM anthology). I thought the Dickensonian there (Helen Elam) might have come to appreciate what I see as clear resonances (both thematically and rhythmically) in some of the early poems, but no go. Anyway, it does seem hard to find people who appreciate the range of her work--even antagonistically. I do largely agree with Lisa though--that (at this point in my writing and/or life) I am more interested in the earlier work than Rational Meaning (though many of the late essays, and The Telling, are definitely worth reading---and I do think that an understanding of the poetry may benefit by reading them. There's a very interesting relationship between the "early" and "later" works, not really adequately reducible to a "post-renunciation" binary)--yet I would include FOUR UNPOSTED LETTERS TO CATHERINE (certainly as important as Rilke's letters to a young poet--though my students found it too preachy; i guess i like being preached to--sometimes, at least; depending on how it's done) and CONTEMPORARIES AND SNOBS (and early essays like "A Prophecy or a Plea" or the chapter on Shakespeare and Cummings in "A survey"-- by the way, maybe those who have problems with Riding might appreciate the early work in "FIRST AWAKENINGS" more. I think this book is certainly as good as "THE LOST LUNAR BAEDEKER" by LOY). So I wonder if Lisa's "early" vs. "late", really works-- for she, and Charles B., and others who claim to prefer the "early" Riding generally do not include this book as one of the favs. Perhaps because by the terms of C AND S, these writers (and probably myself too) would be considered "snobs"--- I should probably plug LIVES OF



WIVES too (which "our" Douglass Messerli published) and definitely THE WORD "WOMAN"-- all of these written before 1938

I guess I'll say one thing more here about the conference-- The "board" people (largely british) objected (among other things) to the theorization that was seen in the american academics' papers --yet themselves could not effectively articulate a response to these papers. So, there was a very interesting moment when "OUR" charles bernstein changed the terms, and pointed out that the "theorists" (watten, samuels, schultz, but not me) were really--or should I say also--poets, and that the "binary" that was perceived by many of the loudest voices was not really between unquestioned acceptance of (Riding) Jackson's works on one hand and a more critically antagonistic (yet academically inflected) approach on the other, but, rather, between those who would claim the later writings were "even better" than the poetry and those who were POETS--- but I would still argue that this reframing of the argument on Bernstein's part does seem to imply that one must be THEORETICALLY inflected, and privileges the "legitimizing" discourse of Zizek ETC., by--in effect--claiming that one must be theoretically inflected in order to be a POET.

There are other ways to read this, I know. For instance, it did seem that the "antagonistic" writers did have more of a personality and that perhaps the brits took (Riding) Jackson in too dour a sense, and did not emphasize the moments in her writing--apparent even in her later writing I think--in which she isn't really asking for complete unwavering subordination to HER views. On this level, I would be very much aligned with the less "reverential" american theorist-poet-critics. But I still find many unanswered questions about the motivations of the "alternative" viewpoint that seemed to try to co-opt L(R)J into the terms of american academic discourse under the guise of defending her poetry.... It was noteworthy that nobody (myself included)--even those who claimed to be very moved by her poetry--could yet offer readings of the poems in their talks. Perhaps the framing, the myth, the FIGURE of L(R)J is still too much in the way ("Life size is too large"). I would like to see more of this at some point, and still believe that one can use Riding's, er, (Riding) Jackson's own writings AS a theoretical grid by which to read her poems (or poems by others), and I think her "crankiness" (in which I find much generous, good-natured humour by the way) is but one of many "roles" she played, in order to foster a possibility that one may have more intelligent, critical even, discussion of poetry and all forms of writing (whether literary or not) without having to constantly appeal to "legitimizing" theoretical writing. In this sense, one can see the "later" Riding Jackson IN the "earlier" poems by Riding; the poetry can also be used as a "theory" by which to read the "non-poetic" writing....

I don't know if any of this is going to be helpful to those who have not yet found pleasure or relevance or whatever in her, and I need to unpack many of these ideas further (since Riding IS daunting), but I had to at least say something more here in these email suburbs..... chris

On Wed, 14 Oct 1998, Lisa Samuels wrote:

*dear jonathan, mark, et al,*

*for me, the two best books of riding's are =progress of stories= (1935) -- her principal, really her sole, collection of short stories -- and =anarchism is not enough= (1928), which i'm happy to say will be reprinted by the univ. of california press by this coming summer (so my editor tells me -- i wrote notes & intro for it). the latter is quite wonderful, in the vein of =guide to kulchur=, =content's dream=, and the like. both are wholly "prose."*

*my favorites of her poems come and go rather than being concentrated in a particular book (leaving aside the =collected=). some work in =love as love, death as death= (1928), and the outrageous blakean =the life of the dead= (1933), some work in =though gently= (1930, a kind of severe =spring and all= mix of prose and poetry), and in =poet: a lying word=, are meaningful to me as efforts toward poetry as intellectual beauty (stressing the first word) and/or a literature of embodied knowledge. hammering at words to break them open, structuring them to build something, concreting abstractions.*

*but i'll stand by the first-mentioned two prose works, any day. not to say they have no competition or context (eg calvino, wittgenstein, bataille). but that's not really to the point, since i presume we want to multiply rather than divide the works we find worth reading about ways of seeing.*

*as for riding's later works, i do find touching some of the heartfelt idealism of =the telling= (even as i find its totalizing unitarianism a bit scary and certainly impossible); but i think =rational meaning= was written by riding's spectre. except when i pretend that it's poetry, too.*

*as for her intepretive screws -- put to interpreters, that is -- i figure 1/ she had some reasons to feel pissed off, but mostly 2/ she was an intransigent, cranky absolutist who could be very not nice. and isn't it a pretty common trait of 'genius' -- a category i find not terrifically useful, except perhaps in describing someone who has an extremely limited one thing they master and obsess about -- to lack common sense perspective?*

*and finally, she didn't denounce so much as renounce poetry, as people have pointed out in various articles. but she did not repudiate her old*

*work. she wanted the powers of poetry to be absorbed into what she came to see as the genre-less universal language of english prose.*

*i'll shut up now -- i just felt moved to respond to some of these interesting remarks & queries about her work.*

*lisa s.*

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462. **Eliza McGrand**

***theoretical/practical thoughts -- origin of the cliché***

*Thu 15 Oct 1998*

---

query on originality

ok listservers, i'm throwing in for comment/analysis some thoughts i've been having on that favorite of our subjects, writing. their focal point is originality.

i got in my email what purported to be a manifesto for rebel poets. the problem, for me, with this manifesto was that it was chock-a-block with cliches. "fire in the belly" was the one i particularly remember. i simply could not reconcile the notion of being a rebel with the use of tired stale phrases in any aspect of writing -- the actual writing or the marketing/promotional/theory/criticism around it.

if you like, a query more specific than the one going on the exchanged, perceptual generia of writing from a "school," or "movement."

i get to see a very wide range of writing -- everything from amateur to polished, from formal to langpo, from traditional to so-new-it-isn't-even- a-"school." one consistency i've found is that when people don't read much (and what they DO read is generally written by similarly non-reading writers), their writing is rife with cliché -- anything from "like a moth to a flame" to "her sweet kiss" to "knows how to treat a lady." not that they are the only ones to use cliché -- more on that anon. definition: when i say cliché, i don't mean someone who takes a cliché and turns it inside out, uses it not only conscious that it is a cliché, but intentionally examining the cliché and unravelling it, as in, for example, gertrude stein, or our own alan sondheim/jennifer. no, i mean a cliché placed contextually such that it is clear it was believed by writer to be a strong personal, artistic contribution to the poem.

i know there is the lens of cultural studies, as our maria damon is very good with. and (forgive me maria if i mis-state this) in that lens, there is not, per se, the cliché so much as a phrase or word-arrangement representing something to the user, communicating something. and "originality" might in many ways be

marginal to a project of study, as in, for example, an informed, critical dissection of partridge family episodes (meant quite seriously -- who does what to whom, how, and why, and when, using what language, could be extremely informative).

while that is certainly worth factoring in, i am trying to puzzle out, more, how cliches function, what it says about the writing, the writer's thinking, the writing context being imagined and invoked. at first, and still i must admit, part of me winces, and feels inclined to dismiss the user of a cliché. it feels dishonest in a combination of ways -- 1) socially dishonest/distasteful, as in the man in the hemingway story who brags about the size of fish he claims he caught, whilst his wife, who REALLY caught the fish, listens. cheezy. bad form. 2) in scholarly way -- a form of plagiarism. use of someone's words meant to seem as if they were your own in context where specifically, one's use of words, ways with them, are what is at stake.

but i've seen cliches in the writing of more skilled writers. indeed, one of the things one does in writing workshops, i've often found, is to be a sort of cliché-screener, pointing them out as one would any other weakness in early drafts. i've learned to look for them in my own writing. and found them.

from latter experience, i developed two points of origin for the cliché: 1) when working from strong, fairly fully developed conception, one might be trying to fill in a section of plot/writing whilst simultaneously trying to hurry and get to a section several plot twists/phrases/lines on so as not to forget the bit in one's head. in that situation, one can sometimes jam in a cliché just as a sort of temporary place marker, or filler -- clichés can sum up/stand in for/remind one of fairly complex material. i've learned to mark this in some way, and go back later. otherwise, one lets the sounding/phrases of this into one's editing consciousness and it is easy to lose sight of the clichéd fill-in quality. 2) you are writing from another person's phrasing/voice. specific: i found, once, when writing a technical-writing piece where i felt unsure, that i was adopting a sort of "voice of authority" cribbed out of, i later realized, documentaries on the subject. which, upon examination, were stuffed with the cliché, i.e. "in the beating heart of the sea, life, it's splendor and tragedy, goes on..." (DIDN'T use this dreadful sentence, just bring it up as typical example. NO ONE will EVER see the particular sentences -- they've been burned, and the ashes sown into fields, and buildings they were burned in razed to the ground, and hangin' was too good for 'em, sez i...

but against this background, the almost unimaginable originality, singular point-of-writing/technique/view of many extraordinary writers. for example, stein. or joyce. or niedecker. or e. bishop. or m. moore. or thomas browne, or g. herbert, or c. smart. k. acker. etc. as if the writing is so inherently

\_personal\_, distinctly arrived at, that cliché is almost impossible -- the writing is NEW, new-minted, direct from a recognizable consciousness.

unmediated? is cliché the intrusion of other into a "self" writing? the use of "other" to somehow palatiate, water down, an utterly personal -- perhaps threateningly so (to writer, or in writers perception, to other people) -- line of thought/inquiry?. a calling in of "authority," of other people to bolster what feels like a moment of terrible loneliness and exposure? a temporary drift into a sort of group consciousness, or voice from out of the individual solitary of original writing? can "original" unclichéd writing COME from a group?

anyway, any thoughts anyone?

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463. **louis stroffolino**

**FAREWELL TOUR**

Thu 15 Oct 1998

---

Well, it was going to be a "book tour" but the book may now not be out till afterwards....

Washington DC....

me and Jodi Bloom---Sunday Oct. 18th @3PM

DCAC--2438 18th St. NW. Washington DC 20009

Philadelphia

me and Ethel Rackin and Tom Devaney--

Saturday Nov. 14th. Highwire Gallery. Elf's Alley and 2nd St.

New York

Matthew Rohrer and me

Monday Nov. 16th. 8PM St. Mark's Poetry Project. 8PM

New York

Sharon Mesmer and me

Monday Dec. 7th. 6pm. NO MOORE (corner of No. Moore and Broadway)

-----chris stroffolino

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464. **Robert Corbett**

**Re: try these experiments**

Thu 15 Oct 1998

---

Do you also do six impossible things before breakfast?

Robert

On Wed, 14 Oct 1998, Henry Gould wrote:

1. Divide all your poetry into "practice work" and "poetry". Keep all your practice work at home - don't show it to anyone - make your will & designate all the practice work for the posthumous recycling bin.

2. Establish extremely rigid, difficult & high standards for your poetry for public consumption. These should include: a) no poetry which you could not recite without embarrassment to ANYONE - from Czeslaw Milosz to the families in line at the food pantry; b) no imitations: ie. no vague strings that "sound like" Ashbery or pedantic excoriations of the bad guys that quote obscure historical documents & "sound like" Pound; c) nothing too boring to read to the most acidly clever wit you know; d) nothing too classy to read before a high school audience from the trailer park; e) no poems that start with "from"; f) no poems that will not confuse, bore, and offend your own literary set.

3. Accept the fact that the poetics list is a substitute for reading and writing poetry and "sign off" for at least 3 months.

4. Accept the fact that in a rich materialist consumer glut empire, the concept of "anything goes" in art & poetry, the cult of over-production, is one of the prime examples of conformity all along the literary spectrum, from the fat & bloated "margins" to the complacent "mainstream". As Errol Miller puts it (in his poem in Nedge #6) "here we have hard-hitting poetry and soft judges". Once you have accepted this fact, search for a sustainable poetic economy.

5. Do the following over a period of six months, simultaneously:

1) volunteer at your local homeless shelter & devise an employment program for laid-off workers & high school dropouts involving the production of "people's bicycles"; 2) give away all your extra clothes; 3) learn Spanish and Swedish; 4) stop using the word "aporia"; 5) ride the rails; 6) work on no more than ONE poem.

6. When you return to your "literary" life, do the following simultaneously (absolutely NO shirking): write an article about your "people's bike" industry for your local paper; write an essay on a poet you thought you weren't going to like & still aren't sure if you do; write a letter to your Mom; work on no more than ONE poem per month in your private notebook.

- I guarantee if you fulfill these six simple experimental assignments the literary atmosphere will clear & brighten considerably & all will be well & all manner of thing will be well & the inflated & devalued will be deflated & revalued. Amen.

- Henry Gould

Robert Corbett "you are there beyond/ tracings flesh can [REDACTED]  
take,/ and farther away surrounding and University of Washington inform-  
ing the systems" - A.R. Ammons

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465. **Douglas Oliver**

**Re: neutral tune**

Thu 15 Oct 1998

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Henry writes: //maybe code was the wrong word to use. I'm thinking of something more basic & simple. My question is: if you hear a neutral music or generic quality beneath variations of performance - could it not be that you are hearing what is truly universal & generic to language itself, no matter what the language, what the dialect, etc. You are hearing the rhythm of syllables - the rhythm created when sound is broken into components & reassembled.//

I guess this is possible and find it v. interesting that Henry has this deep sense of the music. But it's what the French call a *mise en abyme* or Poe a descent into the *maelström* or Mark an *ur* universal. The nearest attempt I know to show that intonation has universal features is Ivan Fonagy's book *La Vive Voix*. Ivan, a wonderful old Hungarian prof and co-worker with Jakobson, searched with a certain success for common intonation factors across European languages for expressions of joy, sorrow, etc. But I think of a story by Fee Dawson where a Fee figure in a gift shop in Japan hears a hissing noise after an obnoxious customer leaves, thinks it's the heating pipes, and realises the shopkeepers are laughing. Aristotle, as interpreted by medieval commentators, thought animals' barks and cries might be universal, but I note they don't cross species. A fledgling songbird isolated in a lab from all contact with its species song will grow up, apparently, singing a badly flawed version of the adult song. Could be genes, I guess, but do genes sing? It's the sort of thing that makes me think life more mysterious even than we suppose. Anyway, what kind of person would isolate the little birdy thing like that? Someone without a song in his/her heart.

Doug

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466. **Stephen Cope**

**Re: Spicer from last night**

Thu 15 Oct 1998

---

Hi, Stephen,

Again, thank you for your thoughts & readings. Okay, as far as



*Actually, however, I wonder also what might happen in a reading of Spicer that deals with ocean and radio as sympathetic tropes (radio signal as that which is cast forth, like seaweed, from out of nowhere a la Cocteau). There seems a sense of ocean as primal static, a sort of undifferentiated semantic noise from which language ( \_Language\_ ) is formed.*

*in "Transformations," we get*

*... Those  
Swans we saw in the garden coming out of  
the water we hated them. "Out of place,"  
you said in passing. Those swans and  
I (a blink in context), all out of place  
we hated you.*

*So, what's happening here? For one thing, a reversal takes place, the "we" in the beginning of this hanging-indent stanza isn't the same "we" by the end of it. The first we "hated them"--the swans--the second we includes the swans. The I becomes a pivot. And, at the word "passing," we do pass, from one "we" to the next. But, now, Stephen, how does what you say above work with this image of swans coming out of water & hatred attached to them. Some judgment against them. And, also, judgment on the part of the swans against the others. The first hatred because the swans are seen as "out of place." The second hatred (the swans' hatred) as consequence of being "all out of place." Except, of course, this is Spicer, and when we read "Those swans and/ I (a blink in context), all out of place/ we hated you" it's another one of these great Hericlitean hinge-phrases, where, depending on the kind of emphasis you put & where you put it, the whole meaning changes. So that we can include I and be separate from I. In other words, in the final "we hated you," "we" might be "I and the swans" or "I and the 'you' in the second sentence."*

*Okay, so, I'm not sure if this is what you mean when you say substratic, how the language crystalizes, and then, as you begin to really study it, breaks back down into formless liquid. But, we do get the swans coming out of the water (as far as an image in the poem), and then, more significantly, what happens as we read this thing, I mean, it's a great effect, and of course we end with "We/ Hated them." which is kinda funny since by this time "we" and "them" are everyone involved. And this comes right after the phrase "the last/ swan back in place." So, to be "in place," okay, what does that mean for Spicer? Or for his pronouns? Does it mean liquid? Formlessness? Pre-crystallization?*

*Gary*

Gary,



Is this poem a meditation on deixis? To be "out of place" would then be a condition of pronominality. "I am not them," which is "the first transformation," (and the first definition) bespeaks the differential nature of 'sign' (which is in French pronounced the same as the word for 'swan,' an old pun that Spicer may have gotten from Proust or Baudelaire). Everything's context bound, and the context's constantly shifting. Nothing is in its place, because pronouns have no place. They are everyone's and no-one's, everywhere and nowhere.

This says little about water (or for that matter garden, which has its history as well), so I don't know how much it aides us. Nor do I really have any adequate knowledge of the strains of linguistic research that Spicer may have been following here (he published an article on linguistics, didn't he?). To clarify 'substrate,' though: I was using it cosmologically, meaning that for Thales everything was ultimately water in varying degrees of purification, and I don't see that kind of a notion being advanced on Spicer's part. Actually, beyond Anaximander even, I think Heraclitus, indeed, is the figure for this, particularly given Spicer's having figured the whole poem in terms of conflict, contentiousness, "hatred," and "enemies." (But then for Heraclitus, of course, all is fire...

I'm enjoying this conversation...

Stephen

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467. **George Bowering**

**Re: Berenstein & the Avant-Bored Bears**

Thu 15 Oct 1998

---

| *if john cage said that then john cage has not seen the tv show "full house"*

What I want to know is: why would anyone here have seen it?

George Bowering.

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

fax: [REDACTED]

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468. **George Bowering**  
**Re: space between words**  
*Thu 15 Oct 1998*

---

The space between people is called just that.  
The space between buildings? You got it!  
What about the space between rocks? That's inter-rock space.  
George Bowering.

2499 West 37th Ave.,  
Vancouver, B.C.,  
Canada V6M 1P4  
fax: [REDACTED]

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469. **henry gould**  
**Re: neutral tune**  
*Thu 15 Oct 1998*

---

We still seem to be talking at cross-purposes - I'm not suggesting ur-music at all - I'm questioning your testing method. If the process of breaking sounds into syllables & reassembling them as words is universal to language, isn't it possible that this universal is disrupting your experiment? How can you say you detect a "neutral music" underlying variations in performance without taking this into account? That is all I'm saying. The process of syllable- and word-formation might establish a sort of standard rhythm for all speech, which might be what you are hearing - the sameness of the same. - Henry G.

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470. **henry g**  
**Re: try these experiments**  
*Thu 15 Oct 1998*

---

On Wed, 14 Oct 1998 23:21:40 -0700 Robert Corbett said:  
>Do you also do six impossible things before breakfast?

Every poem should include at least this many impossible things.

Making light of my experimental proposals isn't difficult - certainly not impossible, especially if you take them literally, in good non-poetic fashion. Biblical literalists do it all the time. I doubt whether many have run through J. Mayhew's list of fantastic experiments either. But my point was to suggest some issues that rarely get much focus on this "innovative" list. Such as the role of the poet

as individual "social actor" or historical witness. In a literary market economy where the money lies in mysteries, thrillers, biographies, self-help books, and the rest of the mountain of conventional self-adjuster-release mechanisms, it's become an assumption that innovative or alternative poetries should just set up their own alternative networks and produce produce produce and publish publish publish and promote promote promote in ways that simply mirror the commercial sector. Whatever happened to the poet's role as political interpreter or exemplar? As outcast or participant in real events and political issues? I am not thinking so much of the "poet in prison" paradigm of various tyrannies, but of Whitman's example of the poet who insinuates him or herself into larger historical dramas (nursing the Civil War wounded), or even more pertinent, of the poet who makes the writing process consciously related to or dependent on an existential situation - the poet as reporter (can't think of an example offhand). Another aspect of this is the question of value & production - how do you compare the enormous oeuvres of contemporary poets with someone like Vallejo, for example - whose poetry is of great interest precisely because of the collision between creative innovation and existential (poor, emigre, exile, embattled) reality that is expressed throughout. What is precious about poetry if it simply mimics the mass commercial popularity & success contest - if it declines to "reach into the wound & heal it" as Mandelstam puts it (Slate Ode)? What is the value of innovation for innovation's sake? More specifically, what, if any, is its political or moral purpose? But that's a boring way to address these issues - the question is what do we value in poetry - technique, or technique justified by moral perception & commitment? Where is the ethos, the criticism of life and human ways, the wisdom? Where is the pathos of solidarity with non-literary pursuits? - Henry Gould

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471. **Pierre Joris**

**Re: "My" Laura Riding**

Thu 15 Oct 1998

---

louis stroffolino wrote:

| . Pierre Joris kept on confusing Riding with Mina  
| Loy when I brought her up to him (and put one of her most  
| uncharacteristic poems in the MILLENIUM anthology).

hmm, chris, that wasn't so much confusion as my old frustrated desire to get one of my students to do a diss on riding & loy (& elsa von F-L). am in fact still looking for someone to write on that specific troika. and then you go & do billy shake... btw, over & over 100% besides myself make all the reperations & preparations worthwhile -- lovely works,

Pierre

--

=====

Pierre Joris

████████

<http://www.albany.edu/~joris/>

6 Madison Place

Albany NY 12202

tel: ██████████

fax: ██████████

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All that is not gas is grammar

— Wittgenstein

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#### 472. **Pierre Joris**

**[Fwd: FW: [RRE]copyright law]**

Thu 15 Oct 1998

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thot this re copyrights may be of interest to some on the list -- Pierre

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

From: ██████████ [mailto:████████] On

Behalf Of Phil Agre

Sent: Monday, October 12, 1998 9:44 PM

To: Red Rock Eater News Service

Subject: [RRE]copyright law

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*This message was forwarded through the Red Rock Eater News Service (RRE).*

*Send any replies to the original author, listed in the From: field below.*

*You are welcome to send the message along to others but please do not use*

*the "redirect" command. For information on RRE, including instructions*

*for (un)subscribing, see <http://dlis.gseis.ucla.edu/people/pagre/rre.html>*

*or send a message to ██████████ with Subject: info rre*

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*Date: Sun, 11 Oct 1998 20:52:09 +0000*

*From: Eric Eldred <████████>*

*To: Phil Agre <████████>*

*Subject: Sonny Bono Copyright Extension Act*

Hi Phil,

An emergency alert.

*The U.S. Congress on Wednesday, October 7, 1998, passed the "Sonny Bono Copyright Extension Act." As of 10/11 it was waiting for the signature of the President, who has already said he will sign it.*

*I have taken my web site down and urged everyone to email [REDACTED] to veto the act, if they want a digital library on the Internet.*

*The important aspect of the Act is that it will prevent from entering the public domain most works first published after 1922. Thus those of us volunteers such as in Project Gutenberg who scan and post full texts of books will be denied access to those works, and be unable to continue with our work of presenting a free global public library.*

*The Act was passed without public debate, without news coverage, under a suspension of the rules, by voice votes, without even a quorum. You may read all about it at <http://thomas.loc.gov> if you search under S505.*

*In my opinion the significance of the Act is that it transfers a huge amount of rights and monies from the public to special private interests. If there is anything such as American cultural imperialism it only strengthens it by force of law.*

*One argument for the act is that it is required in order to normalize free international trade that countries have the same copyright terms. However, the act will not implement that, since European terms are after the death of the author, while U.S. terms until recently were dated after first publication. Secondly, there seems no reason why European terms should not be shortened instead of U.S. terms lengthened.*

*The Act will increase copyright terms by 20 years. That means up to 95 years after first publication. I can't think of a single author who lived that long. Clearly, the act will benefit only distant heirs, or, more likely, the large publishers who own most*

*of these copyrights. It would hardly encourage new authors--can you think of anyone who would refuse to publish a book because the term was only 70 years after her death, instead of 90?*

*By the way, the act was named after the late Representative Sonny Bono by request of his wife, who was appointed in his stead. Rep. Mary Bono stated that he and she wished copyright to last forever, but that would be in violation of the Constitution, she was told, so she would settle for forever minus one day. Although Sonny Bono is not particularly known for a great amount of intellectual property, evidently his widow wishes to be enriched even in the distant future by royalties from any of his songs or works.*

*Nobody spoke up for the public and the consumer. No one reminded the legislators that the American people have a Constitutional right to all works protected by copyright. Copyright is and ought always to be a sacred contract between an author and the public. When the fixed, limited term expires, the rights revert to the public. Only this way can the public use the ideas for the free public discussion necessary for an informed democratic republic such as ours.*

*I see this act as part of a larger movement aimed squarely at the book as we know it and the Internet as we have constructed it.*

*In the future, the e-book will be a software product that will be protected not by copyright, but by a shrinkwrap license and by hardware locks. The "reader" will not be able to own the book, but will only be licensed to consume it as "pay-per-view". Scholars will find that books that are not commercially successful will just evaporate--libraries will not be able to function in the way they have been accustomed to.*

*To facilitate production of this type of book, NIST (U.S. National Institute for Standards and Technology) sponsored an "e-book" conference this week in Maryland. At the conference the large publisher Microsoft announced a proprietary*

*format for e-books, a combination of HTML and XML islands that will withstand copying.*

*The World Wide Web will be turned into something like "pay-per-view" television. Books will not be available for free nor will purchased books be able to be copied or resold. Consumers will be allowed to consume products if they pay for them, but non-profit producers or home self-publishers will be crowded out of the e-markets.*

*We are being presented with some clear alternatives. If we are going to do anything to use the Internet to promote democracy and human rights and literacy and intelligent discussion, then we need to fight actively all attempts such as the bone-headed Bono Act that restrict the power of the web. Our government must not be allowed to listen only to lobbyists for large publishers, and use its power of criminal enforcement only in their behalf. If the government wishes to aid the Internet, let it keep its hands off.*

*Those of us who wish to promote a free global public library must redouble our efforts. We will need to beg rich people to buy up the rights to copyrighted works and donate them for free posting to the web. We will need to financially support a competitive free space on the web that makes works available. We will need to encourage all means for small producers to publish from their own web sites.*

*Please note that I am not opposed to a reasonable copyright term. However, 95 years seems ridiculous. And I am not opposed to selling books over the net. Indeed, Internet technology can only facilitate that, and aid protection by copyright alone--there is no need for additional criminalization nor locks. And I am not opposed to businesses making money. I am opposed, however, to businesses crying for special protection at the expense of the public. Finally, it is quite true that many American workers are employed in businesses that produce copyrighted works. However, it remains to be explained why if they are so successful they need this added protection. In fact, the protection seems to be granted only so as to enable U.S. firms owning*

*these copyrights to dominate companies in other countries. Thus the end effect is to encourage an American cultural imperialism of a capitalist consumer society, at the expense of the public places in a democratic global society.*

*I hope you will aid me in publicizing these remarks.*

--

"Eric" Eric Eldred Eldritch Press  
mailto: [REDACTED] http://eldred.ne.mediaone.net/

--

=====

Pierre Joris

[REDACTED]

<http://www.albany.edu/~joris/>

6 Madison Place

Albany NY 12202

tel: [REDACTED]

fax: [REDACTED]

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All that is not gas is grammar

— Wittgenstein

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473. **Charles Alexander**  
***Tony Lopez reading in Maryland***

Thu 15 Oct 1998

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Announcing a reading -- HIGHLY RECOMMENDED:

TONY LOPEZ

reading October 19, Monday, at 2pm

Montgomery College

Rockville Campus

Science West, Room 122

Manakee Street (not sure I am spelling the street right)

Rockville, Maryland

Tony Lopez was born in 1950 and grew up in Brixton, South London. He began working as a freelance on short stories for newspapers and magazines in the 1970s and published five crime and science fiction novels with New English Library between 1973 and 1976, when he gave up fiction writing and returned to



school. He attended the University of Essex (BA 1980) and Gonville & Caius College, University of Cambridge (PhD 1986). During the 1980s he was involved in various performance art events, staged in Britain and Europe. He has published many books and pamphlets of poetry, including Snapshots (1976), Change (1977), The English Disease (1979), A Handful of British Birds (1982), Abstract & Delicious (1983), A Theory of Surplus Labour (1990), Stress Management (1994), and most recently Negative Equity and Other Poems (1995). A selection of his poetry is included in the Picador anthology Conductors of Chaos (1996) edited by Iain Sinclair. He teaches in England at the University of Plymouth.

from the poem "Non-Core Assets"

They took a shadow and laid it in the straw.  
Let it be rough and ready to make a reality  
Deft, restless and unpredictable. Thus they rode  
Through Norwich in every sort of fantastic dress.  
Reason explained that good living was now over,  
Time itself at hand. Lights, lanterns and fires  
Burning in the woods. Damp air, shell-suit trousers,  
Light blue sweatshirt, green padded jacket: the subject  
Of this attack unknown. If you have no wire,  
Roll newspapers into spirals, tie the ends together  
In white cloth and herring skins. Thence souls in torment  
Who do enter into these family customs  
In schools, clubs, or any organisation.  
Among the straw cut-out is something of the truth.

They are like straight unwinding roads that lead  
Into eternity. When we launch a car  
We like to drop it. Root nourishing shampoo:  
Dolphins ascending a water staircase.  
Big coat and grip, gondola wedding,  
Big coat and away through Lombardy poplars.  
I find we have plenty of opportunities  
For listening to speech, yet few people take them:  
We need practical ways of securing resonance.  
Urizen is at home on the world wide web  
Sending pulses of self-indulgent grief echo  
To measure your file space without hiring new staff.  
A stretched limo floats over a crimson sunset  
I never knew he missed driving so much.

charles alexander :: poet and book artist :: [REDACTED] chax press :: alexander  
writing/design/publishing books by artists' hands :: web sites built with care  
and vision <http://alexwritdespub.com/chax> :: <http://alexwritdespub.com>

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474. **MAYHEW**

***Re: theoretical/practical thoughts -- origin of the cliché***

*Thu 15 Oct 1998*

---

Some "random thoughts" on a "thought-provoking" post:

I only write in clichés, but you mean the unconscious ones used by amateur writers. Moving up the scale, there are commonplaces used in particular schools of writing. I'm thinking of "deep image" poetry for example: a particular vocabulary seen to be intrinsically poetic, or lyrical: deep, dark, same, sound, sky, empty, stone, whole, always, desire, silence, memory, dead, dawn. Merwin or Gluck (Louise) would know better than to use stock phrases of the sort you cited in your post, but their language is often trite all the same.

Maybe instead of teaching beginning writers to avoid clichés, writing workshops could teach them to write only\* in clichés, that way writers would at least know that that\* is what they are doing. Then if they wanted to avoid certain commonplaces they could do it more easily. This could be done even at a fairly sophisticated level. There are the clichés of Langpo, vizpo, etc...

Michael Riffaterre's Semiotics of Poetry contends that poems are written through the transformation of cultural commonplaces.

If we said "good writers avoid clichés" wouldn't that be the first entry in a Dictionary of Received Ideas? Or, as Oscar Wilde might have said, "only unoriginal writers worry about avoiding clichés."

Jonathan

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475. **Michael Magee**

***Lee Ann Brown***

*Thu 15 Oct 1998*

---

Anyone know if Lee Ann Brown's email address has changed? Lee Ann, you out there? I have a question. -m.

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476. **Joe Amato/Kass Fleisher**  
***in the mood...***

*Thu 15 Oct 1998*

---

yknow typically i read poetics b/c i want insight into, not the critical apparatus per se, but the more generative side of the author-text-reader-context continuum...

but reading the various remarks on riding-jackson---which i've really enjoyed---and several other threads, i feel compelled for some reason to do the continental... to wit (and the following excerpt begins with more than a touch of irony):

"... how can one reduce the great peril, the great danger with which fiction [read poetry too, e.g.] threatens our world? the answer is: one can reduce it with the author. the author allows a limitation of the cancerous and dangerous proliferation of significations within a world where one is thrifty not only with one's resources and riches, but also with one's discourses and their significations. the author is the principle of thrift in the proliferation of meaning. as a result, we must entirely reverse the traditional idea of the author.... the author is not an indefinite source of significations which fill a work; the author does not precede the works, he is a certain functional principle by which, in our culture, one limits, excludes, and chooses; in short, by which one impedes the free circulation, the free manipulation, the free composition, decomposition, and recomposition of fiction ... the author is therefore the ideological figure by which one marks the manner in which we fear the proliferation of meaning. in saying this i seem to call for a form of culture in which fiction would not be limited by the figure of the author. it would be pure romanticism, however, to imagine a culture in which the fictive would operate in an absolutely free state, in which fiction would be put at the disposal of everyone and would develop without passing through something like a necessary or constraining figure."

these words will no doubt be familiar to many of you---from foucault's little, (academically) influential 1969 essay, "what is an author?"... i offer them here not as a corrective to anyone's thinking on the matter---and certainly not to privilege one way of thinking over another (and certainly not to condescend to anyone)---but simply with the aim of suggesting that the discussion of riding-jackson's work in particular would seem to benefit from an exploration of her status as "author," with quotes intact---i.e., the way the author-function (foucault's term, in translation) works in her case... you can go the zizek route too---any number of critical routes, in fact... but it strikes me that a diverse array of works (an oeuvre, if you like), in prose and poetry, works that present us with contradictory intertextual appeals, might benefit from scrutiny as to the way the or an "author" emerges in our attempts to "get at" same... it's probably too easy, too, to simply attribute such works to multiple authors (and this in itself,

and as foucault suggests, would likely become, however multiple, a "constraining figure")...

a matter of emphasis?---perhaps... no, i don't know quite how to proceed with regard to riding-jackson in particular, but i can almost get a glimpse of how one might...

best,

joe

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#### 477. **Don Cheney**

##### ***Re: Berenstein & the Avant-Bored Bears***

*Thu 15 Oct 1998*

---

george,

i have a 12 year old son who was younger around the FULL HOUSE heyday.

i have a 4 year old dog who will actually pull the tv's plug out of the socket when MTV's Road Rules is on.

i have a 5 year old tortoise who has never seen television in his life.

and our 8 year old parakeet died last week without ever having seen the television right below her.

but rest assured when we leave the dogs alone in the house for short periods of time we put on national public radio.

don cheney

*if john cage said that then john cage has not seen the tv show "full house"*

*What I want to know is: why would anyone here have seen it?*

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#### 478. **Mark Weiss**

##### ***Re: space between words***

*Thu 15 Oct 1998*

---

interlithic space

At 12:37 AM 10/15/98 -0700, you wrote:

>The space between people is called just that.

>The space between buildings? You got it!

>What about the space between rocks? That's inter-rock space.

>

>  
>  
>  
>George Bowering.  
>  
>2499 West 37th Ave.,  
>Vancouver, B.C.,  
>Canada V6M 1P4  
>  
>fax: [REDACTED]  
>  
>

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479. **Pierre Joris**

***soyinka's return***

*Thu 15 Oct 1998*

---

this, from today's NYT, is a rare piece of good news -- Pierre  
LAGOS, Nigeria -- Wole Soyinka, Nigeria's exiled  
Nobel literature  
laureate, returned home Wednesday, nearly four years  
after  
fleeing the military dictatorship he vigorously  
opposed.  
As Nigeria's most prominent exile, the playwright's return  
is an  
important expression of confidence in the promise by the  
country's  
military ruler, Gen. Abdulsalami Abubakar, to restore  
democracy in the  
West African country.  
Hundreds of well-wishers sang freedom songs in Soyinka's  
native  
Yoruba language at the international airport in Lagos.  
They surged  
toward him as he emerged from a flight from Germany just  
after 7.30  
P.M.  
Soyinka drove straight to the home of Moshood K. O.  
Abiola, the

presumed winner of 1993 elections who died in detention in July after being locked up for claiming his mandate on the basis of the vote that was annulled by the army.

"What I looked forward to so much was the day I would hug Abiola, but that never happened," Soyinka said. "Let us not talk about that now. Let us concentrate on the inspiration that Abiola and his family have been to us."

Soyinka, the winner of the 1986 Nobel Prize for Literature, left Nigeria secretly in 1994 after Gen. Sani Abacha, the late dictator, banned him from traveling. He had led street protests against military rule and for the recognition of Abiola as President, and his outspoken criticism of the junta from inside Nigeria and later from abroad has made him an important opposition symbol to many Nigerians.

From exile, he called on Western countries to impose sanctions to force General Abacha to step down and warned that armed struggle might be needed to end military rule. In 1997 he was charged in absentia for treason over a bombing campaign.

Most of his time was spent in the United States where he taught at Emory University in Atlanta.

Nigeria, Africa's most populous nation with more than 104 million people, has undergone a swift reopening since General Abacha's sudden death in June. General Abubakar says he will step down next May. He has freed dozens of political prisoners and last

month called on  
all exiles to return home to take part in the new  
democracy plan after  
dropping charges against them. Several have returned in  
response to  
the call.

General Abubakar is from the north, as were General Abacha  
and most  
of Nigeria's rulers since independence from Britain in  
1960.

Soyinka and General Abubakar met in New York last month  
and the  
general asked Soyinka to come home.

"He is not the type who will return and fold his arms,"  
said Tunji

Adebiyi, a political activist. "Even if he wanted to, his  
supporters from  
across the country will not allow him to, as they will be  
looking up to  
him for direction."

--

=====

Pierre Joris



<http://www.albany.edu/~joris/>

6 Madison Place

Albany NY 12202

tel: 

fax: 

=====

All that is not gas is grammar

— Wittgenstein

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480. **schuchat**

***the eternal return***

*Thu 15 Oct 1998*

---

Although outside the ordinary purview of our list, this is some news which may  
never reach you otherwise.

481. **daniel bouchard**  
*WCW in Internet Age*

got this on a mis-type:

# 404 File Not Found

I ate your Web page.  
Forgive me. It was juicy  
And tart on my tongue.

Translation:

The URL you requested could not be found on this server.

Please don't email us...yet!

If you're not sure what to do about this, please read our list of helpful information before emailing

[illegible]

460



482. **Edward Fristrom**

**Re: theoretical/practical thoughts -- origin of the cliché**

Thu 15 Oct 1998

---

MAYHEW wrote:

*If we said "good writers avoid clichés" wouldn't that be the first entry in a Dictionary of Received Ideas? Or, as Oscar Wilde might have said,*

*"only unoriginal writers worry about avoiding clichés."*

*Jonathan*

My thoughts exactly. Oh. . .damn. . . I'm doing it too, receiving ideas from Wilde. I suppose in the end it's not the size or source of your reception, but what you do with it that matters. I think that's also what McGrand is getting at, that in spite of how various theoretical positions might complicate how we think about "cliches," what do you do practically, if you are in a classroom and confronted by students who write, what to you, looks unbearably derivative, pre-rehearsed, stilted, or just plain dull? And I think McGrand's insights are helpful (thought familiar), at least in that they get us to think about "cliche" as something other than a particular category of scribbles on the page. For me it has as much to do with reception and context as anything else. "I wanted to put a bug in your ear" is a cliché of conversation, of course, but when it shows up on an old episode of Night Gallery, it's not the same thing at all.

These questions, however, still keep me awake at night:

1) Rather than focusing our aim on increasing awareness of clichés, or placing prohibitions on clichés, shouldn't we be putting our time into encouraging whatever the opposite of cliché is?

That is to say. . . if I get a piece of writing that seems so limited in its use of language that every expression is a dead metaphor or a hackneyed expression--the last thing I want to limit that writing further. Or. . .if student writer writes in clichés because some editor-within is telling them to (You must sound like an author to have authority", aren't we giving them another homuncular-editor-within that, rather than wrestling away the first voice, is simply including another voice,(Look, another example of your lack of [author]ity and [able]ity")

2) Is there something developmental at stake here? Do most poets struggle through a period of clichéd writing that later embarrasses the hell out of them? If so. . .is our role to pre-empt these embarrassments? Or is getting a

beginning poet to write with only "original" language similar to getting a basic writer to try and write only in long, complicated sentences?

(Note: this is neither a rhetorical question, nor a question which I am stating because I think the answer is "yes." I'm asking if anyone has ever actually done developmental research on student poets, or poets in general? Where would I look?)

--Ted

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483. **dbkk**

### ***Ethics in Writing***

*Thu 15 Oct 1998*

---

Hi, this is Dodie. I'm going to be teaching Ethics inWriting to undergraduate English majors. I want to cover all the things that get tail feathers ruffled on this list: racism, essentialism, privacy issues, ownership, censorship, Ezra Pound or someone similarly problematic and those issues, exclusion, the problematic use of the word "we"--also need to talk a bit about legal issues.

My question is, does anyone have any advice--important essays, books, etc. that would be accessible/interesting to undergraduates?

A friend of mine did a search of Aristotle and Ethics on the classics web and sent me her findings. It was brain-death for me, but a starting point. Particularly interesting was the stuff about slaves having no rights . . .

Thanks for any input.

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484. **dbkk**

### ***Lopez, Selby at SPT***

*Thu 15 Oct 1998*

---

Small Press Traffic presents

Tony Lopez

Spencer Selby

Friday, October 16, 7:30 p.m.

New College Theater

777 Valencia Street

\$5

With False Memory and Negative Equity Tony Lopez's career, hitherto glimpsed in bits and pieces, comes into focus like a shift in the kaleidoscope or my

binoculars. His writing makes a person nervous, painfully conscious of the falsities that simplify and abbreviate our lives. But he is a kind master, and provides plenty of pleasure along with the pain. Come on down and show Mr. Lopez a real good time at his first reading in San Francisco. Tony Lopez, born in 1950, has written *Snapshots* (1976), *Abstract & Delicious* (1982), *A Theory of Surplus Labour* (1990), *Stress Management* (1994) and *Negative Equity* (1995). His first US book was *False Memory* published by The Figures in 1996. Recent work appears in many international magazines and in the anthologies *Conductors of Chaos*, (edited by Iain Sinclair, Picador, 1996) and *The Poets Calendar for the Millennium* (Sun & Moon, 1997). He teaches in England at the University of Plymouth.

Spencer Selby lives in San Francisco. He's the author of five books of poetry, and two more forthcoming (*The Big R*, Angle Press, and *Task*, from Zasterle Press), and two of visual poetry, *Stigma* (Score, 1990, and *Malleable Cast* (Generator, 1995). He has moved through the experimental formalism of the 80s ("This is the voice of description speaking") into a new and more highly evolved and humanistic version of the "Spencerian stanza," which he invented way back when in his more acerbic, abrasive days. Selby's recent work gives off a palpable warmth and directness that's refreshingly new. This isn't your father's Spencer Selby.

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485. **MAXINE CHERNOFF**

***Barbara Guest Reading***

*Thu 15 Oct 1998*

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A reminder that Barbara Guest is reading at 8pm Thursday, Oct 22, at the Residency Hall Auditorium @ Columbia College, Chicago.

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486. **Eliza McGrand**

***Re: Ethics in Writing***

*Thu 15 Oct 1998*

---

dodie

in light of the mike barnicle/patricia smith imbroglio, what about touching on plagiarism as well -- for example, what differentiates collaged "found" writing from plagiarism, how should/must you attribute (i.e. "found" words overheard in confidential meeting, can they be used if no attribution? but if no attribution, is that in sense plagiarism?).

and of course, my topic for today -- the... CLICHE... as plagiarism.

e

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487. **Anthony Lawrence**

***Re: try these experiments***

*Thu 15 Oct 1998*

---

| *Do you also do six impossible things before breakfast?*

CHARLES BUKOWSKI

Here he is at the window  
notice the beautiful hands  
the face an open-cut mine  
Is he the only poet  
to beat up his lover  
do the shopping  
think twice about dying  
masturbate  
abuse his neighbours  
smoke a pack of cigars  
drink a pint of bourbon  
place a bet on the afternoon race  
fart like a drafthorse  
write nine poems  
turn up the stereo  
answer fan mail  
get into a streetfight  
and read For Whom the Bell Tolls  
before breakfast?  
And when the cops come  
(some complaint regarding  
Beethoven & breaking glass)  
he'll stand on the bed  
take a hit of beer &  
"Cunstanon afterbles"

best

Anthony

\*\*\*\*\*

Anthony Lawrence

Po Box 75

Sandy Bay  
Tasmania 7006

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488. **Anthony Lawrence**

**Bukowski**

Thu 15 Oct 1998

---

| *Do you also do six impossible things before breakfast?*

CHARLES BUKOWSKI

Here he is at the window  
notice the beautiful hands  
the face an open-cut mine  
Is he the only poet  
to beat up his lover  
do the shopping  
think twice about dying  
masturbate  
abuse his neighbours  
smoke a pack of cigars  
drink a pint of bourbon  
place a bet on the afternoon race  
fart like a draft horse  
write nine poems  
turn up the stereo  
answer fan mail  
get into a streetfight  
and read For Whom the Bell Tolls  
before breakfast?  
And when the cops come  
(some complaint regarding  
Beethoven & breaking glass)  
he'll stand on the bed  
take a hit of beer &  
"Cunstanon afterbles"

best

Anthony

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489. **michael corbin**

***Re: Ethics in Writing***

Thu 15 Oct 1998

---

wrote:

*My question is, does anyone have any advice--important essays, books, etc. that would be accessible/interesting to undergraduates?*

a couple possibilities from some recent reading: *Entre Nous* a new collection of Levinas, phenomenology of intersubjective ethics. *Excitable Speech*, Butler, "hate-speech", iterability and representing the ethical.

mc

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490. **P.Standard Schaefer**

***Good Reads***

Thu 15 Oct 1998

---

Hello listees.

Sitting here under stacks of publications that people have sent me of late, probably assuming that I'd get them reviewed in Rhizome, was struck by the fact that I simply can't run reviews of every chapbook or perfect bound book that comes my way. I'd like to call attention to a couple of things that I've received that are particularly exciting and won't be reviewed in Rhizome, probably not anywhere.

Elizabeth Treadwell's *The Erratix and Other Stories* is a crazy ride through something faintly narrative, but packed with wild detours and short poems, lots of fairytale madness. (Published by Texture Press. PO Box 720157 Norman Oklahoma).

Another stack that I have is from Guy Bennett's *SEEING EYE*. He's done chaps of Clark Coolidge (*THE BOOK OF STIRS*), Lynn Heijian, Mohammed Dibb (simply stunning translations from Paul Vangelisti), and most recently Bob Crosson.

*The Book of Stirs* is one long poem sustained by lots of swing, by far the best of the Coolidge stuff to appear in print lately.

Bob Crosson will be in the next issue of *MrKnife*, *MissFork* and has been in *Rhizome* and *Ribot* most recently but he remains the best kept secret in L.A. although he's been publishing alongside all the Temblor crowd for all this time. This chapbook *In Aethers of the Amazon* is truly deranged.

Crosson comes out of the Stein/Spicer and takes a lot of chances, a lot unusual gambits with diction/syntax, but always swings back with lovely and quotable lines like "To Rabbits it is all rabbits. It is not frogs."

The real strength of the SEEING EYE series is Guy Bennett's typography. He knows the difference between desktop publishing and book designing.

Other remarkably well-produced books in the series include Catriona Strang and very shortly Eleani Sikleanos.

SEEING EYE is located at 12011 Rochester Ave. #9 LA, CA 90025 I don't have Guy's e-mail address but if anyone does, they should post it as I know Guy will take orders that way. (Also, visit the LA Books Web site)

Other recent releases of note include the Poetry NY Pamphlet series. Laura Moriarty's Spicer's City is not at all a sentimental homage. Possibly it is my favorite of that series although the Enslin is also very nice.

Avec Books has just released Ogling Anchor from Chris Reiner. He really knows his way around the prose poem. Gave a lovely reading here the other day. There's a romantic often surreal feel to these pieces.

Also Susan Smith's Nash Dooms Day Belly which is from Trip Street Press and says it is available through S.P.D.

AVEC Sampler #2 has outstanding work from George Albon (as to be expected) as well as a long exciting series from Joe Ross, translations of Alferi, a really strong piece from Andrew Joron (that addresses some issues of translation, obliquely) and work by Camille Guthrie who is relatively new to me, but her work is consistently haunting and lyrical.

Just want to call attention to this stuff in case people haven't seen it. Like I said, I wish I could get each of these reviewed in detail for Rhizome but this current issue is filled.

Please buy that Robert (Bob) Crosson book from SEEING EYE. It is some of the most stirring prose/poetry to be found anywhere.

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491. **Louis Cabri**  
***My aurora is idling***  
*Thu 15 Oct 1998*

---

I am peculiarly ready to say that "I am" seems to sign off a lot on Riding and that Joe Amato might be for the dust off Foucault alert to a cramping or lidding effect that has contained various authors including it seems Riding to author status as if agency was enthralled to its nostalgia. And also I too I too was desperate to attend the Riding event but now having read the posts about it I am

not at all sorry I missed it not at all. I have not I that is I have not been taken by anything that has been said so far about the event or about Riding on the No Ads All Hits UBPoetics mesmer. And I am I am I the first to taste the pleasures of pointing to this or to that as the best or the worst of her pleats. May I continue and say continue in May or not it stands to feasible doubt that there is less to say about Riding and more to say about Riding as a dissipated author function as, instead, function as a limit she found a limit she found she thought the limit but she certainly found a limit not Stein's limit either. She finds limits she detected them she incised them on the social space she found and only partly inhabitable. How can you take away that limit finder to bind her to her.

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492. **Laura E. Wright**  
**Re: Original Good Reads**

Thu 15 Oct 1998

---

*This chapbook In Aethers of the Amazon is truly deranged.*

I've been trying all day to come up with a real opposite of cliché (one issued raised by Ted Frstrom) and I think "truly deranged" is a pretty good one.

Good derangement cannot be taught, though some learn it on their own, whether their early clichés are harshly criticized or not.

The D=E=R=A=N=G=E=M=E=N=T school poets have usually never met each other, in fact, some of them have never met anyone at all.

--

Laura Wright, Library Assistant  
Allen Ginsberg Library, The Naropa Institute  
2130 Arapahoe Ave  
Boulder, CO 80302

\*\*\*\*\*

"Then there was a situation with tufts (and flowers). This did not agree with me either, and time just kept on passing."  
(Henri Michaux)

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493. **Wystan Curnow**

***Re: in the mood...***

*Thu 15 Oct 1998*

---

Joe Amato wrote apropos Laura Riding Jackson discussion:

>

>

> these words will no doubt be familiar to many of you---from foucault's  
> little, (academically) influential 1969 essay, "what is an author?"... i  
> offer them here not as a corrective to anyone's thinking on the  
> matter---and certainly not to privilege one way of thinking over another  
> (and certainly not to condescend to anyone)---but simply with the aim of  
> suggesting that the discussion of riding-jackson's work in particular would  
> seem to benefit from an exploration of her status as "author," with quotes  
> intact---i.e., the way the author-function (foucault's term, in  
> translation) works in her case... you can go the zizek route too---any  
> number of critical routes, in fact... but it strikes me that a diverse  
> array of works (an oeuvre, if you like), in prose and poetry, works that  
> present us with contradictory intertextual appeals, might benefit from  
> scrutiny as to the way the or an "author" emerges in our attempts to "get  
> at" same... it's probably too easy, too, to simply attribute such works to  
> multiple authors (and this in itself, and as foucault suggests, would  
> likely become, however multiple, a "constraining figure")...

>

> a matter of emphasis?---perhaps... no, i don't know quite how to proceed  
> with regard to riding-jackson in particular, but i can almost get a glimpse  
> of how one might...

One way to proceed is to figure out her authorship of other people's work. Some years ago I edited the selected critical essays of Len Lye, a friend of Laura and Robert in the London and Majorca years. One essay, 'Film-making' which first appeared in Epilogue I in 1935, is co-authored with Laura Riding. In style and in much of its substance it is her work, and a remarkable piece. She also gave Lye a certain permission ( and no doubt some advice) on to produce prose poems, and her Seizin Press published a selection of them. I am aware that during the years in Majorca there were a number of writers in residence writing under pretty close supervision, whose published works from the time do not also carry her name. I wonder how much is known of her covert authorship?

Wystan

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494. **Karen Kelley**  
**Re: "My" Laura Riding**  
Thu 15 Oct 1998

---

That Mina Loy piece (I assume you mean Three Moments in Paris) is my \*favorite\* in Millennium. Seems to live in a space similar to Duras' \*Moderato Cantabile\* & Elizabeth Bowen's \*To the North\*.

Pierre Joris wrote:

*louis stroffolino wrote:*

*. Pierre Joris kept on confusing Riding with Mina  
Loy when I brought her up to him (and put one of her most  
uncharacteristic poems in the MILLENIUM anthology).*

*hmm, chris, that wasn't so much confusion as my old frustrated desire to get  
one of my students to do a diss on riding & loy (& elsa von F-L). am in fact  
still looking for someone to write on that specific troika. and then you go &  
do billy shake... btw, over & over 100% besides myself make all the  
reperations & preparations worthwhile -- lovely works,*

*Pierre*

--

=====  
*Pierre Joris*

  
*http://www.albany.edu/~joris/  
6 Madison Place  
Albany NY 12202  
tel:   
fax: *

=====  
*All that is not gas is grammar  
— Wittgenstein*  
=====

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495. **Karen Kelley**  
**Re: "My" Laura Riding**  
Thu 15 Oct 1998

---

Oops, well I see the idiocy of responding before reading the whole post, but hey, a plug for Mina Loy!

Karen Kelley wrote:

*That Mina Loy piece (I assume you mean Three Moments in Paris) is my \*favorite\* in Millennium. Seems to live in a space similar to Duras' \*Moderato Cantabile\* & Elizabeth Bowen's \*To the North\*.*

*Pierre Joris wrote:*

*louis stroffolino wrote:*

*. Pierre Joris kept on confusing Riding with Mina  
Loy when I brought her up to him (and put one of her most  
uncharacteristic poems in the MILLENIUM anthology).*

*hmm, chris, that wasn't so much confusion as my old frustrated desire to get  
one of my students to do a diss on riding & loy (& elsa von F-L). am in fact  
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do billy shake... btw, over & over 100% besides myself make all the  
reperations & preparations worthwhile -- lovely works,*

*Pierre*

--

=====

*Pierre Joris*

██████████

*http://www.albany.edu/~joris/*

*6 Madison Place*

*Albany NY 12202*

*tel: ██████████*

*fax: ██████████*

=====

*All that is not gas is grammar*

*— Wittgenstein*

=====

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496. **louis stroffolino**

**troika.....**

Thu 15 Oct 1998

---

Pierre--thanks for the kind comments on my poems---  
chris

On Thu, 15 Oct 1998, Pierre Joris wrote:

*louis stroffolino wrote:*

*. Pierre Joris kept on confusing Riding with Mina  
Loy when I brought her up to him (and put one of her most*

uncharacteristic poems in the MILLENIUM anthology).

*hmm, chris, that wasn't so much confusion as my old frustrated desire to get one of my students to do a diss on riding & loy (& elsa von F-L). am in fact still looking for someone to write on that specific troika. and then you go & do billy shake... btw, over & over 100% besides myself make all the reperations & preparations worthwhile -- lovely works,*

Pierre

--

=====

Pierre Joris

██████████

<http://www.albany.edu/~joris/>

6 Madison Place

Albany NY 12202

tel: ██████████

fax: ██████████

=====

*All that is not gas is grammar*

— Wittgenstein

=====

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497. **louis stroffolino**

**Re: Laura Riding**

Thu 15 Oct 1998

---

On Tue, 13 Oct 1998, Marjorie Perloff wrote:

*In response to Chris: quite true, I did write a pretty negative piece on LR for PARNASSUS; the response on the List shows me that this is not a mag people on this list read, which may be just as well given the Ross Feld piece and some other nasties in this issue. I took the opportunity because Herb Leibowitz, the editor, asked me to think about Riding and I never really had. I spent a lot of time on the work and must say I am totally mystified as to what anyone sees in her. I hate feeling that way, given that some of my very favorite poets and critics--including Charles Bernstein, Jerry McGann, and Susan Schultz admire LR but they haven't (at least in print) made me see it. I can't stand her abstract stilted language; more important: I have a really hard time with her ideas and her poetics! I can see that she is a phenomenon, but....*

*So to me the whole idea of a Riding conference sounds bizarre--but it may be my blindness. Charles B makes a valiant case for her in the Intro to her RATIONAL MEANING.*

xxx  
Marjorie

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498. **Matt Kirschenbaum**  
***Blake Archive's October Update***  
*Thu 15 Oct 1998*

---

The latest news of work completed here at the Blake Archive. Apologies for cross-posting. Please forward as appropriate. Matt

--

16 October 1998

The editors of the William Blake Archive <<http://www.iath.virginia.edu/blake>> are pleased to announce the publication of four new electronic editions of Blake's illuminated books. They are:

\_The Ghost of Abel\_ copy A (The Library of Congress)

\_On Homers Poetry [and] On Virgil\_ copies B (The Fitzwilliam Museum) and F (The Pierpont Morgan Library)

\_Laocoon\_ copy B (collection of Robert N. Essick)

These three works are Blake's final illuminated books, their composition dateable between 1822 (\_The Ghost of Abel\_, \_On Homers Poetry [and] On Virgil\_) and c. 1826-27 (\_Laocoon\_). In the words of Sir Geoffrey Keynes, they offer Blake's "Last Testament" on subjects ranging from aesthetic theory to political economy, from forgiveness to apocalyptic judgment. A drama in miniature, \_The Ghost of Abel\_ addresses "Lord Byron in the Wilderness" (plate 1) and, more specifically, the issues of vengeance and forgiveness raised by Byron's \_Cain: A Mystery\_ (1821). The broadsheet \_On Homers Poetry [and] On Virgil\_ challenges these representative figures of classical learning, with special emphasis on concepts of unity as an artistic ideal, identity, and the destructive consequences of imperialism. There are five copies extant for each of these works, which, like most of Blake's illuminated books, were produced in relief etching; the \_Laocoon\_ plate, which is an intaglio etching/engraving, is extant in two copies. Through a careful representation and restoration of the famous Hellenistic sculptural group, Blake attempts to return the \_Laocoon\_ to its supposed Hebraic origins and its allegorical meanings, revealed by the terse yet intellectually expansive texts with which Blake surrounds the central image.

All of these editions have newly edited SGML-encoded texts and are all fully searchable for both text and images and supported by the unique Inote and ImageSizer applications described in our previous updates. We now have twenty-six copies of sixteen illuminated books in the Archive. Late this year and early in the next, we will add *\_Milton\_ copy D* and *\_Jerusalem\_ copy E*. We will also be adding at least six more copies of *\_Songs of Innocence* and of *\_Experience\_*, two copies of *\_Songs of Innocence\_*, five copies of *\_The Marriage of Heaven and Hell\_*, four copies of *\_The Book of Urizen\_*, and two copies each of *\_America, a Prophecy\_* and *\_Europe, a Prophecy\_*. In addition, by the end of 1998 we will provide a fully-searchable SGML edition of David V. Erdman's *\_Complete Poetry and Prose of William Blake\_*.

In the coming weeks we will also be opening a brand-new wing of the Archive, consisting of an extensive array of supporting materials: an updated and expanded Plan of the Archive, a statement of Editorial Principles and Methodology, a summary of the Archive's technical design and implementation, a list of Frequently Asked Questions, an in-depth illustrated Tour highlighting the Archive's features and some ways to use its resources, and more. Our hope is that these extensive documentary materials will prove valuable both to our own growing user community as well as to scholars interested in the theory and practice of electronic editing more generally. We will make a separate announcement when these materials are available on the site.

Finally, on our recently opened Contributing Collections page, we plan to begin adding color-coded and linked lists of each institution's entire Blake collection to indicate what is and is not in the Archive and what is forthcoming. In addition to providing a convenient index of the scope and contents of the Archive, these lists should also be useful to scholars in planning research trips.

Morris Eaves, Robert Essick, Joseph Viscomi

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499. **Jacques Debrot**  
***Re: OUTLAW POETRY***

*Thu 15 Oct 1998*

---

Reva Wolf, in her book *\_Any Warhol, Poetry & Gossip in the 1960s\_*, has a somewhat more subtle take on this topic. Discussing Berrigan's plagiarisms (petty crimes) she writes: "The poet, in short, is a criminal because he does not receive a regular payment for his work; his work is illegitimate." As she observes, Berrigan's theft of words was not only metaphorical; being broke -- not having a legitimate job -- Berrigan regularly stole books as well, something he incorporates into his idea of who he was as a poet -- sampling, I don't think, is as interesting a practice without the tang of theft attaching to it.

--j

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500. **Todd Baron \*/ ReMap**

**Re: OUTLAW POETRY**

*Fri 16 Oct 1998*

---

██████ wrote:

>  
> "Overcome the angry by love  
> and the evil by good.  
>  
> Overcome the greedy by generosity  
> and liars by truth.  
>  
> -the Buddha  
>  
> I'm sorry that you no longer believe in the power of poetry to change the  
> world...  
> you are not alone in this view. But I am one who believes that it does.  
>  
>

huh?

I simply do not believe in an old cliché--

artist/poet as "outlaw"

as a writer I do not position myself OUTSIDE of society--  
as the term OUTlaw seems to say--oddly enough--  
that one has broken some/thing (a law?)--and that  
writing a poem for me would not --no--change the world  
nor would I want it too.

Todd Baron

(ReMap)

ps: poet as outlaw seems so--well--quaint!

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501. **Stephen Cope**

**Re: Bows/Bios, Arrows/Eros**

*Fri 16 Oct 1998*

---

Gary,

What a lovely post (although it's \_apeiron\_, and not aporia, although the root may be the same(?)). Love, of course, for Spicer - for whom the 'one night stand' was a thing of the past by the time of what's in the \_Collected Books\_ - is a serious and tragic issue, perhaps precisely because of this language from which one cannot escape. Language draws distinctions. It parses, separates, supersedes. (G. Spencer-Brown's extraordinary thesis in \_Laws of Form\_: "a universe comes into being when a space is severed or taken apart..."). This, for me, gives rise to magic:

"Things fit together. We knew that -- it is the principle of magic. Two inconsequential things can combine together to form a consequence."

Spicer, to Blaser, in \_Admonitions\_

In Olson, for example, (the Olson for whom a faith in coherent cosmology, based in pre-Socratism, is everywhere apparent) nothing is inconsequential: each unique event is underwritten by a cosmological 'truth'. In Spicer, "nothing" is inconsequential: everything else is like blocks of wood knocking against one another, creating magical truths which are multiple and conflicting - and never resolute. (Heraclitian strife indeed...). (?)

I'm still coming to terms with much of your post, but I'll send this along for now, for momentum's sake...

Stephen

PS- In Nate Mackey's \_Bedouin Hornbook\_ (the first letter of which is cc'd to Spicer and Lorca), N. recalls a drummer once telling him that "if the harmony of the spheres were to come near me, I'd pop it upside the jaw..." I wonder how this might apply to Spicer, or might describe his stance w/ regard to the wholeness cosmology implies? There's another great passage as well, where N.'s describing a piece of music:

"Graspability is a self-incriminating thirst utterly native to every hand, an indigenous court from which only the drowned hope to win acquittal. The piece makes use of two triadic phrases which I call utility riffs: 'Whatever beginnings go back to' and 'an exegetical refusal to be done with desire.' These generate a subtheme which could put as follows: Thirst is by its nature unquenchable, the blue lips of a muse whose refusals roughen our throats with duende."

I hope I've not broken orbit here, but might this inform a reading of Spicer? Of the tension of form and formlessness as the crux of erotic law? (Love looking for space before severance, for 'whatever beginnings go back to...')?

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502. **Fred Muratori**

***Nobody's Laura (Riding) Jackson***

*Fri 16 Oct 1998*

---

From my limited knowledge of L(R)J -- based largely on \_Selected Poems in Five Sets\_, smatterings of her prose, and what some others have accurately or inaccurately written about her -- I'd guess she'd chafe at the idea of anyone (even Chris S.) appropriating her work/ideas in any remotely "personalized" way -- my, our, whoozit's -- because that approach would contradict her more "universally" apprehensible aspirations. The woman seemed to be mercury -- try to hold her in your hand and she scatters into a zillion pieces: no, she wouldn't mean what you mean her to mean at all, even if she meant to be meant that way originally. But I find her interesting for that very reason.

When I was in my grad creative writing program 20 years ago, L(R)J was PNG. A friend of mine who wanted to study her poetry was met with a monolithic (and, if I remember, self-righteous) No; hearing the echo all the way back in my shabby, mouse-ridden apartment, I took the hint and stayed away too. Oh yeah, I snuck a look at her now and then (flashlight under the covers so the Poetry Police wouldn't catch me) and didn't find much I connected with. But then, as I got used to reading the Objectivists, the Projectivists, Language Poets, un po' dei Novissimi, and other non-representational schools, the L(R)J poems that I ran across became easier to read. I belatedly realized that L(R)J's unique talent to piss *\*everybody\** off is the fun of the paradox. For decades, she undermines the ideas that representational poets and critics -- like realist landscape painters -- have dedicated their lives to: capturing Truth via poetry. Then along comes postmodern indeterminacy and the idea that it's okay not to expect Truth from poetry/language, that in fact such Truth -- if there even is such a thing -- eludes communication by such means ("This is not exactly what I mean/Any more than the sun is the sun" -- uh, Mr. Bronk? Ms. (Riding) Jackson on line 3). Match made in heaven, no? No, because L(R)J still insists that Truth exists, and that its transmission through language is possible, albeit not via poetry. That Absolutist thing again.

If I visualize all our 20th-century thinking-about-poetry as an ouroboros, then to me L(R)J marks the point where the serpent has his tail and eats it, too. Like it or not, it's a fairly special (even stimulating) position to occupy. Sure, as Prof. Perloff says, the language of L(R)J's poems can be "abstract" and "stilted," but I've thought the same way about Creeley at various times. And Pound. And St. Gertrude. And Olson. And H.D. And dozens of tweedy 1950/60's formalist poets whose books I keep re-buying at used book sales because I keep forgetting I already had them and didn't like them and actually donated them to the sale to begin with.

The Cornell symposium -- the very idea of which Prof. Perloff found "bizarre" -- was really a blast (within restrained academic limits, of course) because all the contradictions surrounding L(R)J's work were together in one room, squeaking and flopping against each other. It was certainly fascinating to me, and I'm not a cult follower by any means. Admire her or not, L(R)J is there like the stone wedged in your roto tiller: eventually you'll have to try to extract it without losing some fingers.

-- Fred M.

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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503. **Dale Smith**  
***Re: OUTLAW POETRY***  
*Fri 16 Oct 1998*

---

There's a touch of Hermes, patron of thieves, in poets ('tis said). (Mercury gave Apollo his lyre). Maybe it's part of the package... like it or not... contradicting (or supporting?) the message with deviant social behavior... secrecy, passage, a swiftness of mind and hand...

>Reva Wolf, in her book *\_Any Warhol, Poetry & Gossip in the 1960s\_*, has  
a

>somewhat more subtle take on this topic. Discussing Berrigan's  
plagarisms

>(petty crimes) she writes: "The poet, in short, is a criminal because  
he does

>not receive a regular payment for his work; his work is illegitimate."  
As

>she observes, Berrigan's theft of words was not only metaphorical;  
being broke

>-- not having a legitimate job --Berrigan regularly stole books as  
well,

>something he incorporates into his idea of who he was as a poet --  
sampling, I

>don't think, is as interesting a practice without the tang of theft  
attaching

| to it.

| -j

---

Get Your Private, Free Email at <http://www.hotmail.com>

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504. **Fredrik Hertzberg LIT**

**CFP: "A World of Local Voices", Saarbruecken, Oct 22-23 1999 (fwd)**

*Fri 16 Oct 1998*

---

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

>Date: Fri, 16 Oct 1998 10:37:27 +0300 (EET DST)

>From: Mikko Keskinen <[REDACTED]>

>To: kulttuurintutkimuksen verkosto <[REDACTED]>

>Subject: CFP: "A World of Local Voices", Saarbruecken, Oct 22-23 1999

>X-Mime-Autoconverted: from 8bit to quoted-printable by tukki.cc.jyu.fi id  
KAA27612

>X-MIME-Autoconverted: from quoted-printable to 8bit by ra.abo.fi id  
KAA21534

>

>

>CALL FOR PAPERS

>

>A World of Local Voices: English Language Poetry Today

>

>Universität des Saarlandes

>Saarbrücken, Germany, October 22-23, 1999

>

>Today, when the terms of "local vs. global," "center vs. periphery"

>are being re-thought and re-defined in all areas of knowledge,  
>poetry, always the spear-head of the literary avantgarde, is  
>one of these areas. Poetry, by definition intensely personal  
>and local, but today increasingly global in its references,  
>languages, and readership, thus awaits examination from  
>premises other than purely nationally ori-ented ones. Similarly,  
>when literature is no longer wielded as a weapon in the cultural  
>battles of national states, redefinition of critical concepts  
>is urgently needed. In the future, the term "local," for instance,  
>would have to transcend national catego-ries, subsuming similar  
>properties of the identifiably individualistic.

>

>The common reference of this conference is poetry written in all  
>the varieties of the English language, including translations.

>

>We hope to be able to welcome several poets at the conference.

>

>Please send your proposals for a presentation by March 15, 1999

>to

>Prof. Dr. Klaus Martens

>Nordamerikanische Literatur und Kultur

>FR. 8.3 Anglistik, Universität des Saarlandes

>PF 15 11 50

>66041 Saarbrücken

> [REDACTED]

>

>If you have interest in a particular topic worth examining in  
>more tan one presentation please send your suggestion to the  
>address above a.s.a.p. Please also indicate whether you would  
>like to chair the proposed session.

>

>

>

>

>

>

>

>\*\*\*\*\*

>My new e-mail address is: [REDACTED]

>

>Jaap Verheul

>History Department, Utrecht University

>Kromme Nieuwegracht 66  
>3512 HL Utrecht  
>The Netherlands  
>tel. [REDACTED] fax. + 31 30 [REDACTED]  
>\*\*\*\*\*  
>  
>  
>

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505. **Pattie McCarthy**

***Fwd: Philadelphia Poetry Reading Announcement***

*Fri 16 Oct 1998*

---

This is a multi-part message in MIME format.

--part0\_908542651\_boundary

--part0\_908542651\_boundary

From: [REDACTED]

To: [REDACTED]

Subject: Philadelphia Poetry Reading Announcement

Date: Fri, 16 Oct 1998 08:05:04 EDT

To all those in and around Philadelphia:

5 Corners Free Poetry Series is pleased to announce:

Saturday, October 24th, 7 p.m.:

New York poets

GARRETT KALLEBERG & HEATHER RAMSDELL

read @ GEORGE'S 5th STREET CAFE

(5th St. between Lombard & South Sts in Center City)

Garrett Kalleberg is the author of *\*LIMBIC ODES\**. His poetry and criticism have appeared in *Mandorla*, *Sulfur*, *First Intensity*, *American Letters & Commentary* and many other journals. He edits the web poetry journal *THE TRANSCENDENTAL FRIEND*.

Heather Ramsdell is the author of *\*LOST WAX\**, selected by James Tate as one of the winners of the 1997 National Poetry Series competition; the book was recently published by the University of Illinois Press and reviewed in the *St. Mark's Poetry Project Newsletter* (Oct/Nov issue).

The authors' books will be on sale at the reading, as will other local-based poetry magazines and small press issue, including the premier issue of *\*ixnay\**

magazine, featuring large selections from many Philadelphia poets. Please join us and bring any small press issue you might have to sell/barter/trade.

For questions/directions/info e-mail: [REDACTED]

Hope to see some of you there.

The following are excerpts from Garrett Kalleberg and Heather Ramsdell's poetry:

Garrett Kalleberg, from "An Undisturbed Song of Pure Content"

There is a thing  
or there are several things  
which, recollected, are one thing  
and this thing is a thought  
or is a way of thinking  
or is a way of undergoing  
in the way that the tree grows  
in the wind outside  
the window, in the way that  
the gate closes and footsteps are carried  
down the street until the hand is frozen  
in silence, then  
scratches away again

Heather Ramsdell, from "Surd"

I am a hand on an arm, I thought  
metonymous, at least, but am a bag  
of parts. Sound falls out of me and in me.  
It goes, if X, then Z. It says,  
An antique object fell from these, and did not break or broke.  
and music says, seductively,  
permission--a form of imprisonment.  
persimmon--the fruit of a tree  
dangles, thus

thus verisimilitude,  
and cannot reconcile itself.

These are      not      things  
not images      not      things not  
matter.

Tic tic.

A pebble in a tin cup, nothing

enough, though no one saw gravity either  
carry the avalanche into the valley today.

--part0\_908542651\_boundary--

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506. **Gwyn McVay**

***Re: Bows/Bios, Arrows/Eros***

*Fri 16 Oct 1998*

---

>>>What a lovely post (although it's \_apeiron\_, and not aporia, although the root may be the same(?))

Thank heaven I know this word now. There's a Macintosh shareware game, much like the venerable Centipede, called Apeiron, and we used to sit in the cave huddled around our monitors calling it "ape iron," wondering what on earth was going on in the game designer's head.

Gwyn

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507. **Gary Sullivan**

***"Centipedes, Gorillas & Burns, bay-bay, Burns" is not a cliché. Sadly, it's a really stupid title for a post.***

*Fri 16 Oct 1998*

---

Gwyn! In the mid-80s I was addicted to Centipede and could not, by myself, physically walk away from a Centipede game if I still had quarters in my pocket. But, as to "ape iron" ... you know, Gerald Burns' long poem on narrative ("A Workbook for Readers") begins with an ape (a gorilla, I think) tearing an iron radiator from the wall. (This is the same poem that uses Salt & Pepper for, oh, I'm pretty sure, little signifiers for Subject & Predicate. Maybe?) So, narrative (conflict/as in "war is the king & father of all things"--Heraclitus, again) is that which, violently?, appears "out of nowhere" from misty (play "Gorillas in the Mist" for me, bay-bay) apeiron. A word, Stephen, I totally fucked up in my post cuz I idiotically trusted my memory. Which is (obviously) not so good.

Which all leads me to this question: I got a backchannel from William Sylvester about Gerald Burns (Bill wrote on him for the last \_House Organ\_) and I'm wondering, does anyone else out there read Burns? And does anyone know the fate of The Myth of Accidence? Did he ever finish the 12th book? Did he ever name the 11th? Are there plans to publish it? If you \_don't\_ read him is it cuz he was, okay, kind of a "difficult" personality? Or cuz you think his writing sucks? Or, like, what?

Stephen, thank you SO much for pointing out the swan/sign pun. I'm gonna take your two last posts home with me 2-nite & go back to \_Language\_ this weekend.

Eliza, did you know: Cliche was a printer's term for ready-2-use letter combos (& maybe whole phrases?--Charles Alexander, do you know?).

Bye for now, I have a bag of baby carrots to attend to,

Gary

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## 508. **Douglas Oliver**

### ***Re: neutral tunes***

*Fri 16 Oct 1998*

---

Can't let this one go. I was glad Henry provided further clarity, because it makes our difference clearer. I withdraw ur-music comment. But why when someone talks of poetic "music", do people so frequently redefine that word to "rhythm" as if no change in the argument had taken place?

Melody and beat are obviously inextricably related. The mental concept of stress seems to be formed partly by pitch -- along with duration, loudness, voice quality, pausing, tempo, mental weighting, proactive and retroactive expectation, and various other things. Via pitch and other sonic factors, therefore, melody is a co-partner with rhythm. But if no one would think of reducing a song to its beat, why do so many people do that with poetry?

Isn't this one reason why the young are so rarely taught in schools that much poetry works, basically, in the same way as song? I agonise often over these constantly missed chances to turn them on to the craft. The main differences are that poetry has no time signature or tonic system, there is no such thing as a flat note, the intervals are usually smaller than in song, and the tempo is usually more variable. Traditional metrics only partly substitute for this and in my experiments do not impose tempo from one line to the next.

To talk of language's division into syllables and reassemblage into words would certainly indicate that a sort of universality underlay poetic music. Let me agree tentatively that this provides a basis for all spoken poetic music. But it doesn't disrupt either my testing procedures (which are not, I emphasise, "scientific" but merely illustrative) or my sense of neutral tune -- any more than the provision of separate notes on a guitar and their combination into chords decides what tune is played. Or is a better analogy with music's tonic system? I don't know. Whatever these universals are, then, would represent the way language is "strung" and perhaps this, or "language tonicity", limit the (immense) number of permissible combinations of sounds. But, that limitation is at a very far remove, and I'm not so sure the combinations aren't infinite. Will pop music run



out of tunes when all mathematical combinations of notes have been run through? Possibly, because the tonic system permits far fewer permissible combinations than language, but even so the number is pretty large.

Divisions, syllables (very difficult to delimit, actually), words, yes. Beat yes. The beat in ordinary conversation, however, is not "standard" but depends upon emotional and intellectual stressing of myriad kinds, even though it tries to tend towards isochrony. If we confine the argument to "beat", I'd agree this move towards regularity is influential. But it would not quite get at "neutral tune".

For music is, as always, a creation out of existing elements of sound, and even with a time signature its beat never achieves isochrony -- a good drummer is not a metronome, because pitch and beat are inextricable, flow is inextricable from instant, and feelings influence the pulse of things. In poetry, add much greater freedom of tempo etc., intellectual weighting, and so on. What I'm talking about is the neutral sense that arises from that very mysterious process, and I repeat that it's ineffable, even though I'd agree with Henry that it is influenced in its shaping by syllable (that slightly fluid entity) and word (another entity which can fluidly join onto following words, e.g. via voicing, as I have shown).

Doug

Henry said:

We still seem to be talking at cross-purposes - I'm not suggesting ur-music at all - I'm questioning your testing method. If the process of breaking sounds into syllables & reassembling them as words is universal to language, isn't it possible that this universal is disrupting your experiment? How can you say you detect a "neutral music" underlying variations in performance without taking this into account? That is all I'm saying. The process of syllable- and word-formation might establish a sort of standard rhythm for all speech, which might be what you are hearing - the sameness of the same. - Henry G.

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509. **henry g**

***Re: neutral tunes***

*Fri 16 Oct 1998*

---

Doug, all power to your investigations of these ineffable musical qualities. Perhaps the word "neutral" led to my associating music merely with rhythm. However, even if you took pitch etc, into account, it seems like any regularities you discovered beneath variations in performance would have to be balanced against the consideration of possible "sound universals" in all speech. Though you may certainly be onto something - wouldn't you have to show that these

were poetic regularities, and not simply measurements of internal constants basic to language itself? - Henry

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510. **Poetics List**

***Doombook (fwd)***

*Fri 16 Oct 1998*

---

F.Y.I.

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

Date: Thu, 15 Oct 1998 13:38:29 PDT

From: maya gurung <[REDACTED]>

To: [REDACTED]

Subject: Doombook

Could you please announce the publication of Doombook by Michael Price from The Figures. Copies can be purchased from the author or The Figures by sending a check for ten dollars (post-paid) to:

Michael Price

766 Valencia St.

San Francisco, CA 94110

(check payable to Michael Price)

or

The Figures

5 Castle Hill

Great Barrington, MA 01230

(check payable to The Figures)

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511. **raea100900**

***address request***

*Fri 16 Oct 1998*

---

Dear List Folk,

I hope someone will be able to give me Juliana Spahr's e mail and/or street address. I will put it to good use.

Rae Armantrout

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<http://members.home.net/trbell/start.htm>  
<http://home.talkcity.com/EaselSt/trbell/Blackwho.htm>

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513. **Susan Schultz**

***Re: address request***

*Fri 16 Oct 1998*

---

Juliana Spahr's email is [REDACTED].

sms

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514. **Aldon Nielsen**

***Re: Nobody's Laura (Riding) Jackson***

*Fri 16 Oct 1998*

---

I've lurked at the edges of the Laura Riding Jackson conversation these last days, partly because I've never adequately explained to myself why it is I keep reading her poetry.

One thing, for sure, has changed in the LRJ reception in recent years. The first MLA panel I ever attended devoted to her work began with the reading of a lengthy and fairly convoluted letter from LRJ, the gist of which seemed to be that she didn't hold out much hope for the endeavor -- I half expected a posthumous posting from the former poet to the recent conference --

LRJ still believed that there was "truth," but that it couldn't be communicated through poetry -- My own sense is that "truth" only exists as a relationship among statements, and is thus as readily available in poetry as anywhere else --

I await her judgement --

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515. **Thomas Bell**

***Re: in the mood...***

*Fri 16 Oct 1998*

---

per Alcorn ( \_Narcissism and the literary libido\_, 1994) Foucault also asserts in the same source text that those "aspects of an individual which we designate as an author...are projections of our way of handling texts"

As a practitioner I am curious how you (and others) would see these quotes applying (or not) to the phenomenon of "interactive" fiction and poetry on the internet. As "author/participant" I don't see interactivity on the internet as significantly (to my disappointment) different than available in print works?

Alcorn also argues that critics are prone to ignore complex theories implied in their use of terms which leads to vagueness in their use of concepts at times. E.g., Lacan and Kristeva are primarily practitioners while those who use their terms are generally neither primarily analysts or poets.

tom bell

Joe Amato/Kass Fleisher wrote:

 $\succ$ 

> yknow typically i read poetics b/c i want insight into, not the critical

> apparatus per se, but the more generative side of the

> author-text-reader-context continuum...

 $\geq$ 

--

[illegible]

<> <> <> <> <>

[illegible]

^ ^ ^ ^ ^ ^ ^ ^ ^ ^

<http://members.tripod.com/~trbell/Waysout.htm>

<http://members.tripod.com/~trbell/petals/petals.htm>

<http://members.home.net/trbell/motheran.htm>

<http://members.home.net/trbell/start.htm>

<http://home.talkcity.com/EaselSt/trbell/Blackwho.htm>

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516. **David Zauhar**

## *Dan Quisenberry's poetry*

Fri 16 Oct 1998

A few weeks ago, upon the death of former KC Royal relief pitcher Dan Quisenberry, there was some discussion of his passing, and a passing discussion of his poetry. Here are excerpts from an article that appeared in the Chicago Sun Times, written by Dave Hoekstra. It mentions some of his poetry, and other interesting things about him.

## "MORE POET THAN PLAYER"

Kansas City, Mo.-- The sixth annual Dan Quisenberry Haarvester's Celebrity Golf Classic was held under patchy blue skies last week at Loch Lloyd Country Club, just south of Kansas City. The clouds looked like ice cream cones.

Quisenberry died Sept. 30 of brain cancer at age 45. The former Kansas City Royals relief ace was on his way to acclaim as a poet. His first book of poems, *\_On Days Like This\_* (\$12.95) was published in May by Helicon Nine Editions, a non-profit small press. Helicon Nine publisher and editor Gloria Vando

Hickok suggested a baseball motif for the cover of *\_On Days Like This\_*, which features 100 of Quisenberry's poems, about half of which are about baseball. "We had quite a fight about the cover," Vando Hickok said in her office, which is in a 90 year old house called The Writer's Place. "I thought it would be wonderful to have a cover of Dan or some baseball topic. And he said, 'absolutely not!' He said he'd like a Kansas landscape. We did three mockups from different area artists. This one he liked. The clouds reminded him of ice cream cones." ....The five time American League Fireman of the Year always said the best part of writing baseball poems was that it helped him get over the game. In 1994, Quisenberry became a student in the Wednesday night poetry-writing workshop run by Vando Hickok at The Writers Place. He was one of 14 students sitting in a circle in the former living room of the old house. He was nothing more and nothing less than his fellow writers. "He didn't put on any airs," Vando Hickok said. "He was very generous and considerate of his comments. He wrote some interesting poems, and I showed him 'Night Baseball' a phenomenal poem by (Wichita writer) Michael Blumenthal. He said, 'Well, I have some baseball poems.' He brought them to me. They were so good...." Vando Hickok chose three of Quisenberry's poems and published them in a 1995 pamphlet called *\_Down and In\_*. Quisenberry's writing carried a rhythm that was seasoned with a rare air of humility. He was an undrafted baseball player who begged for a tryout with the Royals in 1975. As a pet, he understood economy and liked to play around with style.... Quisenberry's poem "Baseball Cards" appears in *\_Down and In\_* and in *\_On Days like This\_*. It begins

that first baseball card i saw myself  
in a triage of rookies  
atop the bodies  
that made the hill  
we played king of  
i am the older one  
the one on the right  
game-face sincere  
long red hair unkempt  
a symbol of the 70s  
somehow a sign of manhood  
you don't see  
how my knees shook on my debut  
or my desperation to make it...

The poem concludes...

i look back  
at who i thought i was

or used to be  
now, trying to be funny  
i tell folks  
i used to be famous  
i used to be good  
they say  
we thought you were bigger  
i say  
i was

Quisenberry's teammates remember him as an avid reader, but they don't recall him trying to write poetry until after he retired in 1990. "I've read his poems, and he even put me in a couple, for which I'm flattered," said Willie Wilson, a former Royals and Cubs centerfielder. "He had a gift for words. He was always reading on the plane. He always made us laugh. He made us feel like we were good human beings." Paul Splittorff, the winningest pitcher in Royals history, was one of Quisenberry's teammates from 1979-1984. "Dan was the kind of guy who walked around and noticed the simple things in life" Splittorff said. "I had a feeling he had depth to him when we played. People said, 'Baseball player and poetry?' I told people he was more like a poet than he was a baseball player. He was gracious. He was Gentleman. He was out of character as a relief pitcher. He wasn't intimidating." Quisenberry received his first royalty check in June and planned to teach a poetry workshop this fall. But fate had other plans. Quisenberry made his final public appearance May 30, when more than 30,000 fans at Kauffman Stadium saw him get inducted into the Royals Hall of Fame. Along with his wife, Janie, and their teenage children, Alysia and David. Quisenberry was active in the Colonial Presbyterian Church in Kansas City, where a memorial service was held the day before the golf tournament. Quisenberry left behind some unpublished poems.... Ice Cream cones melt away, we even when they are dreams floating through the sky, but Quisenberry kept a solid commitment to family, community and friends. His poems articulate a faith, which is why his spirit would never be diminished.

glancing at her husband  
of twenty-nine years  
his nose in the sports pages  
she thinks  
do something says something breathe damn it I can't take this  
any more life's way too short I gotta be better than  
box scores  
he drops the paper, says  
'the red sox are out of it,  
let's go to the hills and pick blueberries"

and she thinks  
I love you so much

---

Not much along the lines of formal innovation, but I'd like to see one of America's avant-garde poets get three outs in the bottom of the ninth inning of a close game.

David Zauhar  
University of Illinois at Chicago

"And I remember somebody leaning up against the dirt wall of the hillside, deriding William Carlos Williams, when suddenly there was a loud roaring, crunching noise and a chunk of the hill fell off and covered the person up to his neck. The person, being a young classical poet fresh from NYU, begun screaming that he was being buried alive. Fortunately, the landslide stopped and we dug him out and dusted him off. That was the last time he said anything against William Carlos Williams. The next day he began reading *Journey to Love* rather feverishly."

--Richard Brautigan.

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517. **Simon DeDeo**

***Aubade, found***

*Fri 16 Oct 1998*

---

My hair is up.  
It is in pleats, it is tied, it has been  
divided in groups, three of them,  
and each group has been laid,  
in sequence,  
to effect *flowers*.  
*Free delineations* have I drawn  
upon my world, I arrange  
these rooms as I wish,  
introducing curtains against this city's light,  
doomed city, Priam's sorrow. With this sun,  
a day of labor, working *outlines*  
*intertwined with one another*  
*without design*  
*and called conventional foliage*.

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518. **Hannah J Sassaman**

***My Poem About Hair***

*Fri 16 Oct 1998*

---

Not sure if this is kosher... do we share poems here? Yes? No?

Anyway, here it is. Comments and criticisms more than welcome.

Hannah

KNOT

Who can knot  
hair like night?

(She knows girl-  
children long

for smoothness,  
neatness. She

ties my hair in  
wet plaits. The

tight curls quiet  
their insistency

under the tapestry  
of night-black braids.)

\*\*\*\*\*

Hannah Jane Sassaman

|                        |                     |
|------------------------|---------------------|
| School Address:        | Home Address:       |
| 4009 Pine St.          | 42 Framingham Lane  |
| Philadelphia, PA 19104 | Pittsford, NY 14534 |

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Talk not of wasted affection; affection never was wasted.

-- Henry Wadsworth Longfellow

My father warned me about men and booze, but he never mentioned a word  
about women and cocaine.

-- Tallulah Bankhead

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519. **Joe Amato/Kass Fleisher**

***Re: in the mood...***

*Fri 16 Oct 1998*

---

tom, foucault's thinking, in that piece in fact, along with the work of other structuralists and poststructuralists, led george landow some years ago to speculate in precisely the directions you suggest... so rather than offering my thoughts here, i'll simply cite landow's \_hypertext: the convergence of contemporary critical theory and technology\_ (johns hopkins, 1992; landow cites "what is an author?" four times)... a follow-up volume of essays edited by landow, \_hyper/text/theory\_ (johns hopkins, 1994), challenges any easy equations between cont. theory and new media... if you've looked at either/both of these and are interested in what we can say \*now\*, with five more years of web/internet experience under our cultural belt, my apologies for being so pedantic (!)...

anyway, i've found both volumes of use in trying to sort out the issues, though the tendency is to deal with narrative rather than poetry... there's lots more 'out there' too...

best,

joe

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520. **Peter Balestrieri**

***Christopher Alexander's Email Address***

*Fri 16 Oct 1998*

---

Hi,

Does anyone have Chris Alexander's new email address? Chris, if you're reading, please drop me a line.

Thanks,

Pete

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521. **P.Standard Schaefer**

***Seeing Eye***

*Fri 16 Oct 1998*

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People looking for Guy Bennett to check out Seeing Eye books can find him at



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522. **Pritchett, Patrick**

**Re: WCW quote**

*Fri 16 Oct 1998*

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Loath though I am to reveal my ignorance, I'd appreciate it if someone cld backchannel me the source and/or full quote for WCW's "A poem is a machine made of words." I'm delivering a little poetry talk to a captive freshman Intro to Poetry class for a professor of mine (it's Sue Zemka, Maria...) and need it by Tuesday.

Thanks,  
Patrick Pritchett

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523. **Linda Russo**

**Alexander email, Christopher**

*Fri 16 Oct 1998*

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Peter B & all NEW ADDRESSES PLEASE NOTE  
that i just happened to be slumming the archives  
chris alexander be at

██████

19 Hodge Ave. #9  
Buffalo NY 14222

still accepting stuff for nominitive press i believe

\* \* \* \*

Linda Russo

██████

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524. **r. drake**

**Re: WCW quote**

*Sat 17 Oct 1998*

---

pat--

i asked th same question here about a year ago, for the intro to our site  
(<http://www.burningpress.org/gallery/gallery.html>) ov the same name... here's  
what i got (minus my elisions, sorry 'bout that):

Machine Made of Words:

"To make two bald statements: There's nothing sentimental about a machine, and: A poem is a small (or large) machine made of words... Prose may carry a load of ill-defined matter like a ship. But poetry is the machine which drives it, pruned to a perfect economy. As in all machines its movement is intrinsic, undulant, a physical more than a literary character... When a man makes a poem, makes it, mind you, he takes words as he finds them interrelated about him and composes them--without distortion which would mar their exact significances--into an intense expression of his perceptions and ardors that they may constitute a revelation in the speech that he uses. It isn't what he says that counts as a work of art, it's what he makes."

--William Carlos Williams, from "Authors Introduction to The Wedge"

i've always liked that, machines being tools with which we do work...

lbd

*Loath though I am to reveal my ignorance, I'd appreciate it if someone cld backchannel me the source and/or full quote for WCW's "A poem is a machine made of words." I'm delivering a little poetry talk to a captive freshman Intro to Poetry class for a professor of mine (it's Sue Zemka, Maria...) and need it by Tuesday.*

*Thanks,  
Patrick Pritchett*

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525. **Douglas Oliver**

***Re: neutral tunes***

*Sat 17 Oct 1998*

Henry: Many thanks for your last message. Very likely there's an influence from language's internal restraints, but the primary sonic determinants of the pitch/duration/voicing traces that I obtain are either sub-segmental -- the quasi-instant of "stress" in all its ill-defined mystery -- or supra-segmental -- durations of pitch and voicing that often exceed the borders of syllables and can on rare occasions weld almost 9/10ths of a line together. One favourite example of this, is Chaucer's "And bathèd every vein in swich licour" which, in Middle English pronunciation, doesn't dislocate voicing or pitch until "-cour", so that any syllabic effect, or "restraints" syncopate within an overall, continuous sounding. Similarly, Wyatt's "So unwarely was never no man caught", which I've referred to, will not dislocate until "caught" if a reader is sensitive to the possibilities of continuous voicing in the earlier part of the line. This voicing possibility is perhaps a hint of your restraints, but other readers (less sensitive, perhaps) don't always profit from it and make an unnecessary intonation break which spoils

the line very slightly. If you drone the voicing continuously and also undulate the pitch of "So unwarely was never no man" (making a "z" out of "was" to keep the voicing), you can create a sudden and tiny effect of the poet being "caught" at the end of the line, when the voicing necessarily breaks to create the transition from "n" to back-of-throat "c". This slightly accentuates the meaning and emotional significance of the line. But rather than "restraints" there, I prefer to speak of possibilities the language voicing "code" creates for a performer to exploit. That is, they are not so much "poetic regularities" as possibilities exploited in similar ways by different performers, whose interpretations roughly converge in that way.

Various modern poetries, turning perhaps against the lyric, may not be approachable by such investigations as mine. That's fine by me: I like all exploration in poetics, philosophy and, no doubt, political viewpoint. I would merely note that every sonic element I look at occurs in ordinary conversation and prose as well as in poetry. And as far as I know, no poetry -- whether Chinese, Thai, Bengali, French, German, Sanskrit, or English even in its anti-lyric or rantesque forms -- can be free of the following factors: pitch, stress, duration, voicing, voice quality, loudness. Even if you say, "This poem is not for reading aloud", the mouth (it has been shown) will make those premonitory muscular movements as though you were about to read aloud. Perhaps you could demonstrably train your subconscious not to act that way: I don't know! Anyway, those sonic factors, plus meaning and emotional significance, are what I study.

I don't want to preoccupy listees as a whole with my obsessions. But if you were interested, I could send you photocopies of what these tunes look like. Just e-mail me an ordinary mail address. Within reason, that offer is also open to any other listees wanting to satisfy more than idle curiosity.

Best

Doug

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526. **david bromige**

*fraser/bromige sf reading//fractals of a devoted disorderer*

*Sat 17 Oct 1998*

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Listafarians, apologies for the late posting of this, a posting probably too late for you to cancel your garden parties, polo matches, or charity work tomorrow at 5:15 when Kathleen Fraser will address the mob at the Attic Club (or Bar or Pub?), just metres west of Mission on 24th St. I David Bromige will take up part of the program.

I regret the tardiness of this instigation. Its been one of those weeks. A fine one. What I need is a volunteer to help me with these items. Someone whose intelligence I surely cannot afford. Ah well. I wont say "\*see\* you there," because the Attic is a dark, dive bar where, it is rumored, there are those who still smoke therein, flouting California law in the transgressive spirit of Poetry, while remaining safely invisible. I envy them.

PS Do you notice how many DJs say "see you next week" on the air? "To see" bleeds, doesnt it? Are you "seeing" someone right now? See what I mean? D.

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## 527. **A. Jenn Sondheim**

### **Confessions**

*Sat 17 Oct 1998*

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-

#### Confessions

I pulled the second trigger at the Kennedy assassination. It was me got Shorty. I violated those kids. Them heterosexuals were mutilated by me, the ones in Panama. I didn't know but I had the gun. And I gave Mrs. Kennedy cancer, the kind that killed her. I ran two against three at Belmont but skimmed off the bottom and got to win place. Got my semen on her fur but what was she doing on the IRT. I pulled the second trigger at the Martin Luther King assassination. Now I got your attention, you got to believe me. It was me who done Brinks. Maybe you don't think I'm serious. See, I'm dead serious. I wrote kike in Lewiston on the school ground there. It makes a difference with a kid. You can look a kid in the eye. Kids are honest. Did some swastikas too. But I set the explosives in the truck. I don't need to explicate, you know what truck I mean. Look, I don't have anything personal against them. But I don't need to eh. Was me raped that tourist in Orlando, she looked at me funny. I don't get orders I give them. I got no truck with punks. They'd set deadeye on you without thinking but no control. Like that time in Larrabee, one of them's still looking for his mama, other don't say nothin or maybe can't. You can't tell cause I look just like you. Maybe a kid can tell. Maybe a kid is dead.

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528. **Gabriel Gudding**

***Plath-Hughes Legacy***

Sat 17 Oct 1998

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Last Saturday's *Irish Times* has it that Frieda Hughes, daughter of T & S, will publish her first book of poetry in the near future. Her publisher is Bloodaxe. Her work has appeared recently in a Faber anthology.

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529. **Franklin Bruno**

***burns (and other things)***

Sat 17 Oct 1998

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Gary Sullivan wrote:

*Which all leads me to this question: I got a backchannel from William Sylvester about Gerald Burns (Bill wrote on him for the last *House Organ*) and I'm wondering, does anyone else out there read Burns? And does anyone know the fate of *The Myth of Accidence*? Did he ever finish the 12th book? Did he ever name the 11th? Are there plans to publish it? If you *don't* read him is it cuz he was, okay, kind of a "difficult" personality? Or cuz you think his writing sucks? Or, like, what?*

I don't have any answers to the above questions, but I'll pipe up as a reader. I find Burns' writing (I don't know anything about his personality) difficult, in the best sense of that word, and better in small doses (a few poems at a time from *-Shorter Poems-*, for example). I particularly take to heart his complaint in *-A Thing About Language-* that many of the language poets rarely use a noun that can't be found in *-People-* magazine. His own work is of course full of such nouns; there's an observational (even phenomenological) closeless to much of his poetry that I value, even when I don't know quite what it adds up to. I don't know what to make of his claims that his poems were written in complicated weighted metrics; I can't read any such thing out of the poems, but, hey, I don't really understand the variable foot either.

Odd note--he was quoted, a few mos. before his death, in either *-Time-* or *-Newsweek-* as thinking, when he read the *-Unibomber Manifesto-* in the paper, that its Kantian strains sounded a lot like his old Harvard classmate Ted Kozinski (sp?).

I too would be interested in hearing about any plans to publish Burns' work posthumously.

Oh, while I'm here, could someone tell me how to get in touch (by phone or e-mail) w/ Coffee House Press? Backchannel fine.

Oh, oh: Anyone read the David Lehman book on JA/FOH/KK/JS?

fjb

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530. **Bob Grumman**  
***Re: burns (and other things)***

*Sun 18 Oct 1998*

---

I dip into Burns every once in a while, and think he's A-1. I recently read William Sylvester's piece on Burns's \*Freud and Picasso\* (or vice-versa) in \*House Organ\* and found it absorbing reading. Will be mentioning it, briefly, in my next column for \*Small Press Review\*. As for the Lehman book about what Lehman with incredible fatuousness titles \*The Last Avant- Garde\*, I haven't read it but HAVE read a review of it in \*The New Criterion\* by John Simon, the only widely-published poetry critic in this country more obtuse and behind-the-times than Lehman. Quite a laugh.

--Bob G.

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531. **miekal and**  
***fwd from nettime announcer***

*Sun 18 Oct 1998*

---

[notice that they are trying to make an online compilations of small presses]

From: Trace <[REDACTED]>

Subject: A New trAce Website and a New trAce Community

Date: Wed, 14 Oct 1998 15:25:05 +0100

The trAce site has been enlarged and redesigned, and our online community is now open. Take a look at <http://trace.ntu.ac.uk> or check out the following special pages:

The new trAce Community is now open.

<http://trace.ntu.ac.uk/portal2.htm>

Just a few days before the first anniversary of the opening of the trAce Mailbase list we are pleased to announce our new Online Community. Now, instead of a single conversation, we offer a variety of online conferences plus your own homepage and a host of other features. There are four conferences with more to be added as time goes on. We invite you to join and participate in the new expanded community where there is room for every point of view.

Map added to Noon Quilt <http://trace.ntu.ac.uk/quilt/map/index.html> There is now a Noon Quilt Map showing the locations of all contributions. After two weeks online and contributions from 18 countries the Quilt is almost full.



Interest has been intense and submissions are still coming in steadily from everywhere. It closes on 23rd October so there is still time to contribute, but will we be forced to stitch another to fit everyone in? Decisions must be made!

### Calling Small Presses

trAce is putting together a list of small presses from around the world. If you would like to be featured as part of this resource list, contact Carolyn Bamborough (██████████). We will link to your url, or create a basic page of information for you to display online.

### Writers & the Internet Conference 16 October 1998

<http://trace.ntu.ac.uk/eastm/conf.htm> Just a few days left until the first trAce Day Conference featuring an international line-up of guests including Dale Spender and Mark Amerika. The conference takes place on Friday 16 October 1998 at the Broadway Media Centre, Nottingham, England.

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>trAce international online writing community

><http://trace.ntu.ac.uk> ██████████

>Faculty of Humanities, Nottingham Trent University, Clifton Lane,

>Nottingham NG11 8NS UK

>phone: ++ 44 (0)██████████ fax: ++ 44 (0)██████████

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### 532. **schuchat**

#### ***Lehman & the last avant garde***

*Sun 18 Oct 1998*

---

I thought Lehman's book was pretty good for what it was meant to be, and should help to introduce those writers to a broader audience. I know some people don't believe that is a noble goal, and I agree that its alright if someone doesn't want to read poetry. But I also like to share or propagandize on behalf of art & literature & music (and food and travel and other pleasures of peace) that I have enjoyed, so I think its worth trying. It's a great book for a high school senior or college freshman interested in poetry.

Does anyone object to Lehman's reading of the the poems or poets? I suppose someone might object to his downplaying of O'Hara's sexuality (in an attempt to rebalance after the Gooch biography), but of course O'Hara's poetry has delighted plenty of non-homosexuals.

Lehman emphasizes the pleasure that the NY school poets found and took in writing and reading and in art and in life, and, being old fashioned, I think those are good things.

Is it possible that someone on the list will disagree with me?

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533. **Susan Wheeler**

***Re: Tony Lopez reading in Maryland***

*Sun 18 Oct 1998*

---

And for those of you in New York, mark your calendars: Tony will be reading at The New School for Social Research Monday, October 26, at 6:30 p.m. -- 66 West 12th Street, 5th floor. A don't-miss!

>Announcing a reading -- HIGHLY RECOMMENDED:

>

>

>TONY LOPEZ

>reading October 19, Monday, at 2pm

>Rockville, Maryland

>

>Tony Lopez was born in 1950 and grew up in Brixton, South London. He began

>working as a freelance on short stories for newspapers and magazines in the

>1970s and published five crime and science fiction novels with New English

>Library between 1973 and 1976, when he gave up fiction writing and returned to

>school. He attended the University of Essex (BA 1980) and Gonville & Caius

>College, University of Cambridge (PhD 1986). During the 1980s he was involved

>in various performance art events, staged in Britain and Europe. He has

>published many books and pamphlets of poetry, including Snapshots (1976),

>Change (1977), The English Disease (1979), A Handful of British Birds (1982),

>Abstract & Delicious (1983), A Theory of Surplus Labour (1990), Stress

>Management (1994), and most recently Negative Equity and Other Poems (1995).

>A selection of his poetry is included in the Picador anthology Conductors of

>Chaos (1996) edited by Iain Sinclair. He teaches in England at the University

>of Plymouth.

>

>from the poem "Non-Core Assets"

>

>They took a shadow and laid it in the straw.

>Let it be rough and ready to make a reality

>Deft, restless and unpredictable. Thus they rode

>Through Norwich in every sort of fantastic dress.

>Reason explained that good living was now over,  
>Time itself at hand. Lights, lanterns and fires  
>Burning in the woods. Damp air, shell-suit trousers,  
>Light blue sweatshirt, green padded jacket: the subject  
>Of this attack unknown. If you have no wire,  
>Roll newspapers into spirals, tie the ends together  
>In white cloth and herring skins. Thence souls in torment  
>Who do enter into these family customs  
>In schools, clubs, or any organisation.  
>Among the straw cut-out is something of the truth.  
>  
>They are like straight unwinding roads that lead  
>Into eternity. When we launch a car  
>We like to drop it. Root nourishing shampoo:  
>Dolphins ascending a water staircase.  
>Big coat and grip, gondola wedding,  
>Big coat and away through Lombardy poplars.  
>I find we have plenty of opportunities  
>For listening to speech, yet few people take them:  
>We need practical ways of securing resonance.  
>Urizen is at home on the world wide web  
>Sending pulses of self-indulgent grief echo  
>To measure your file space without hiring new staff.  
>A stretched limo floats over a crimson sunset  
>I never knew he missed driving so much.  
>  
>charles alexander :: poet and book artist ::   
>chax press :: alexander writing/design/publishing  
>books by artists' hands :: web sites built with care and vision  
>http://alexwritdespub.com/chax :: http://alexwritdespub.com  
>  
>  
Susan Wheeler  
  
voice/fax 

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534. **David Baratier**

**Re: Laura (Riding) Jackson**

Sun 18 Oct 1998

---

Elizabeth, as Lisa says "she didn't denounce so much as renounce poetry, as people have pointed out in various articles. but she did not repudiate her old work. " She does not regret her own work but rather acknowledges the inherent flaws in poetry itself. In the back of collected poems there is an interview with her which clarifies the matter. I would not consider the time she spent writing poetry to be a particularly long time especially by comparison to the nearly 50 years she spent mounting her opposition.

Be well

David Baratier

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535. **David Baratier**

**bloody twin press**

Sun 18 Oct 1998

---

Pavement Saw Press is proud to announce they will now be the US distributor for Bloody Twin Press

Each of the books listed below are letterpress limited editions, and are hand-bound as the orders are received to ensure the freshness of the title. The special price listed is for members of the poetics list & should be mentioned when ordering. If there are questions regarding specific papers used (handmade and/or imported), cover artists and the like, feel free to backchannel me.

Boxed broadside set, all oversized & frameable includes Tom Clark, Ed Dorn, Joel Lipman, Howard McCord, Nick Muska, Brian Richards, and Joe Sheffler, \$50

Theodore Enslin, Music in the Key of C, 32pp, \$15

Tom Clark, Apocalyptic Talkshow, 24pp, \$15

Anne Waldman, Tell me about it: Poems for painters, 24pp, \$15

Cover drawing by George Schneeman

Steve Kowit, Pranks, 24pp, \$12

Howard McCord, The Duke of Chemical Birds, 32pp, \$15

Christy Sheffield Sanford, Bride Thrashing Through History, 24pp, \$12

Christy Sheffield Sanford, The H's: Spasms of a requiem, 24pp, \$12

Skip Fox, Wallet, 24pp, \$20

Skip Fox, Kabul Under Siege, 32pp, \$30

Carl Thayer, The Drivers (2nd Series), 24pp, \$10

Brian Richards, Early Elegies, 30pp, \$15

Earl Butler, Zero Bonding, 32pp, \$50  
David Canalos, Mad National Geogery, 40pp, \$25  
Joel Lipman, Provacateur, 24pp. \$12  
Gogisigi / Carroll Arnett, Spells, 28pp. \$15  
Lynne Walker, Big Red Burns, 24pp. \$20  
Joe Sheffler, Dirty Dogs: Poems out of Asia, 48pp. \$50

As the titles run scarce the price will rise.  
US orders enclose \$2, Canada \$3, others \$4. All checks payable to Bloody  
Twin Press.

Pavement Saw Press  
PO Box 6192  
Columbus OH 43206

Be well

David Baratier

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536. **David Baratier**

***Detail from Wallet***

*Sun 18 Oct 1998*

---

Pavement Saw Press is proud to announce a new title from Bloody Twin  
Press

Skip Fox's, Wallet, 24pp, \$20. A serial piece, sample below.

and Spicer's radio. Deep space. "The Primitive does not  
reveal the radical (though he may resemble it). How many  
words does the eskimo have for snow? Whence the cold  
beneath the wind? Ganik, the ghost within the storm, and aput,  
ghost on the ground. (Or would it depend on the eskimo?) And why  
the desire for 17? They are as they are. And we as we. Believing  
man might inhabit the land, not merely live on or off it. Dwell  
therein. As in ear or mind. Attentive to the purely  
possible. (How many do you have for ghost?) As though  
you could tune into a tern as it oils its wings. Or a word that  
rises from the root. The bodiless serpent climbs into the most desolate  
regions of the sky. Flashes above the raw flesh eater on  
his floe. It casts an eerie correspondence on the notion of what  
is--where  
resemblance disappears into identity, spirit into newly fallen snow.

Includes pieces which first appeared in House Organ, lower limit speech, New Orleans Review, and Oasii Broadside series

125 copies, letter press edition, handbound, two color pressing, cover paper imported from france & handmade. The price is \$20 to folks who mention this posting. As the titles run scarce the price will rise. Also available by Skip Fox, Kabul Under Seige, 32pp, \$30

US orders enclose \$2, Canada \$3, others \$4. All checks payable to Bloody Twin Press.

Mail to:  
Pavement Saw Press  
PO Box 6192  
Columbus OH 43206

Be well

David Baratier

[↑ Contents](#)

537. **Bob Grumman**

***Re: Lehman & the last avant garde***

*Sun 18 Oct 1998*

---

For what it's worth, I expect to enjoy the Lehman book on the New York school poets--as I enjoyed the Gooch book on O'Hara. The problem with books like Lehman's, and with his "Best Poems" anthologies, is not that they are particularly stupid but that they ignore so much that is far better than what they are about or contain. Why write about four mediocrities who were tepidly "experimental" in the manners of Eliot and Williams (paraphraxis and super-demotic diction) some FORTY years or so ago when there are SEVERAL REAL avant-gardes going on in poetry RIGHT NOW that could use a book about them?

--Bob G.

[↑ Contents](#)

538. **Todd Baron /\*/ ReMap**

***whitman got fired too***

*Sun 18 Oct 1998*

---

today's New York Times Book Review has a wonderful endpaper on WHitman and Washington scandals.

todd baron  
(remap)

[↑ Contents](#)

539. **Hilton Manfred Obenzinger**

***Re: whitman got fired too***

*Sun 18 Oct 1998*

---

Berman's piece was a pleasure, but a limited one. Information and analysis were all derived from David Reynold's "Walt Whiteman's America," a fine historicizing (though, in terms of poetry, only narrowly interpreted) cultural biography of the all-time champ. Berman's piece could have used a little tip of the hat to its source -- it smacked too much of book report or a hash job (as if no one would notice). Still, it was good to see it -- and the fact that such an outrageous poet remains the national poet (as Clinton would testify) is a wonderful, comforting thought. However, in terms of both Reynold and Berman, I would still like to see more about the poems themselves, particularly the still-radical and disturbing democratic/totalitarian eruption of the 1855 edition.

Hilton Obenzinger

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*today's New York Times Book Review has a wonderful endpaper on WHitman and Washington scandals.*

*todd baron  
(remap)*

[↑ Contents](#)

540. **David Baratier**

***Tom Bridwell***

*Sun 18 Oct 1998*

---

Been absent for a few days. Wanted to report on a reading I was at in Portsmouth Ohio at Teeny's, third thursday of each month. The main reader was Tom Bridwell who read ten pieces from a new book\_Notes from the Cis-tern\_. No publisher yet. The book is a massive serial work, 110 pages (after 56 were discarded), incredibly dense material written in a six month period holed up in Virginia. Reoccurring themes of construction, food, Beckett, drinking, eating, drugs, roadkills, Wittgenstein, Levi-Strauss, a human joint maker, sex, texts, properly prepared roadkills, building a building, surfaces, mixes thereof and dozens of others done primarily in prose with a scarcity of poems interspersing. I can't find small areas to quote that I am satisfied with but here goes:

"Lay the knots open. Tension keeps the cords taut, the ends fall away soon enough. Sense is seldom unveiled. Were She standing before you, naked, the

lateness of the hour or some things pressing would preclude the sight. It bears repeating."

"I've signed away everything that was mine. I'm as uncomfortable as I can be. But I do, by god, twitch. If this is a test, for those of you with your notebooks, be clear about that: he did twitch. " His intensity frightened the hell out of two tables of old ladies near the front. Hell, his reading scared everyone there which is amazing considering that, except for a few minor exceptions, it was lacking emotional changes in timber and tone.

Not including the folks who had to listen out in the street, the audience inside was counted at 67 including Joe Napora, Bob Fox, Darren Baker, Ralph LaCharity, Brian Richards and myself.

Non-featured readers included Ralph LaCharity who bears similarities to Chuck Stein but it's a lot more phonetically complicated. He is a phenomenal reader & has this set of pieces where he says "I am going to do a poem and if I do it correctly you will hear TWO languages at the same time. The first will be a vernacular of English from south California. The second you will hear is modern Greek." Then he pulls it off. Its amazing. Heads up Boston folks he is hitting all the open mike readings out there starting the 24th of this month.

I read a few and was amazed at how the waitstaff was chastizing patrons for not being silent during the readings, especially when Ralph was reading.

Brian Richards ended the reading with a phenomenal piece, *\_Talking at Teeny's\_* I loved the lines "What may be said is a piton in the face / of Mount Nonsense, part of a specific problem" and ends with:

Do you like sports? Then be one. Buy me a drink.  
Buy everyone a drink; the hostess needs the business.  
Give her the business. Give us all time to think  
about it over a fresh one: cool.

And the merriment went long into the night after and after, got home saturday.

Be well

David Baratier

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541. **Todd Baron /\*/ ReMap**

***Re: whitman got fired too***

*Mon 19 Oct 1998*

---

Hilton Manfred Obenzinger wrote:

>

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> analysis were all derived from David Reynold's "Walt Whiteman's America,"  
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> and disturbing democratic/totalitarian eruption of the 1855 edition.

>

> Hilton Obenzinger

>

> On Sun, 18 Oct 1998, Todd Baron /\*/ ReMap wrote:

>

> > today's New York Times Book Review has a wonderful endpaper

> > on Whitman and Washington scandals.

> >

> > todd baron

> > (remap)

> >

for more on the poems

see DH LAWRENCE

definitely NOT

a newspaper article on the pres.!

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542. **David Kellogg**

**Re: Plath-Hughes Legacy**

Mon 19 Oct 1998

---

On Sat, 17 Oct 1998, Gabriel Gudding wrote:

*Last Saturday's \_Irish Times\_ has it that Frieda Hughes, daughter of T & S, will publish her first book of poetry in the near future. Her publisher is Bloodaxe. Her work has appeared recently in a Faber anthology.*

I saw the American version in a bookstore on Friday. The title is one word, begins with a W., very Hughesian. Published in the States, I think, by FSG.

Cheers,

David

~~~~~

~~~~~  
David Kellogg                      Duke University  
[REDACTED]                      Program in Writing and Rhetoric  
[REDACTED]                      Durham, NC 27708  
FAX [REDACTED]                      http://www.duke.edu/~kellogg/

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543. **David Baratier**  
***Bloody Twin Press***

*Mon 19 Oct 1998*

---

I listed the PO box wrong: its 6291

Pavement Saw Press  
PO Box 6291  
Columbus OH 43206

Be well

David Baratier

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544. **ken|n|ing**  
***coolidge/hejinian/rova/soule***

*Mon 19 Oct 1998*

---

As promised, a report of sorts on the conference here at the University of Iowa last week, on Composition & Improvisation, featuring Lyn Hejinian, Clark Coolidge, Rova Saxophone Qrt., and painter Tom Soule. I had the pleasure of meeting other list members who'd made the trip to attend some of the events & it's my hope that they will add to this "report" -- substantiate it . . . The first conference consisted of poets, with poetry workshop students mostly in attendance. Coolidge recounted some anecdotes re: the improvisatory nature of the NYSchool scene of which he was part, saying it was considered polite to edit and/or amend the work (inevitably) in progress laying out or sitting in the typewriter at parties. Making reference, obviously, to the emphasis on process over product, and citing the term "work" as preferred over "poem", &tc. He read, at the request of Marvin Bell, work from *The Rova Improvisations*. Lyn Hejinian asserted from the offset, improvisation as "entirely in the medium of referral," "in time," and for her purposes always with reference to the page (prior works/the other...). When improvising one seeks resistance, one "volunteers to doubt", one engages correspondence -- Jorie Graham asked how this is different than the work "we" do everyday, Hejinian responding, with something to the effect of, responding to Hopkins, say, is not improv. by virtue that

Hopkins safely has no response, himself. This led to discussion of improvisatory strategies, which Rova picked up on the next day. Using the example of a new work-in-progress entitled "Radar", the four Rovas discussed the hand signals or cues that compose the piece. That is, hand signals (which any one of the band members may offer up at any time) represent improvisatory strategies which they have titled accordingly, "micro-tonal groan", "machine sounds", "the wave" [this one just like the auditorium game, in their case passing a riff along to the edge of the horseshoe/mixing that up/sending it back] . . . Thus, the Rovas perform a "Radar", will one day record some "Radars" -- indeed, their encore at the concert Friday night consisted of two "Radars" Coolidge and Hejinian read Thursday night. Hejinian began with a long (specially edited version) of "A Border Comedy" -- a piece she had earlier explained arose out of improvisatory experiments conducted with the poet Jack Collum (sp?). W/ "A Border Comedy", she used forgetfulness as a correspondent, writing several lines, setting aside, later adding more lines; she improvised with herself. Coolidge read many shorter pieces, highly comical["poets go ape shit when they see themselves coming"], employing neologistic verbs that inevitably gave the impression that someone was whispering to you while chewing on potatoes chips, and you were to gather what you could . . . what could a term such as "rurtch" mean? Besides Baraka, these are two of the best readers I have come across. Unfortunately, I missed Tom Soule's presentation on 20th Cent.. Painting Aspiring to Music . . . anyone there for this? The gist of the rest of the proceedings, however, was in the perhaps impossible task of delineating between composition and improvisation. Patrick F. Durgin

|  
 |  
 k e n n i n g .....  
 a newsletter of contemporary |poetry, poetics, and non-fiction writing  
 |418 Brown St. #10 Iowa City, IA 52245 USA

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### 545. Christopher Reiner

## Paris Reading

Mon 19 Oct 1998

If anyone is going to be in Paris in the next few weeks, you might want to check out this reading:

Keith Waldrop, Cydney Chadwick, Rosmarie Waldrop at the Village Voice Bookstore (an English language bookstore). Tuesday, November 3rd, 7 p.m. 6 rue Princesse, 75006, tel. 33 1 46.33.36.47. Metro: St. Surplice.

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546. **Elizabeth Treadwell**

**LAURA's WORD "WOMAN" -- & hey, does it correspond.**

Mon 19 Oct 1998

OK, OK, I'm simply playing the role of questioner, having only read 3 of her books and only dipped into the Progress of, and not used to being a lecturer but a lecturee. I am wondering if the person(s) who mentioned THE WORD WOMAN could please say more about it. Then maybe I'll try my hand.

with a fake fur faux pas,

Elizabeth

*Subject: Re: Laura (Riding) Jackson*

*Elizabeth, as Lisa says "she didn't denounce so much as renounce poetry, as people have pointed out in various articles. but she did not repudiate her old work. " She does not regret her own work but rather acknowledges the inherent flaws in poetry itself. In the back of collected poems there is an interview with her which clarifies the matter. I would not consider the time she spent writing poetry to be a particularly long time especially by comparison to the nearly 50 years she spent mounting her opposition.*

*Be well*

*David Baratier*

-----  
*Date: Sun, 18 Oct 1998 14:11:30 +0000*

*From: David Baratier <[REDACTED]>*

*Subject: bloody twin press*

*Pavement Saw Press is proud to announce they will now be the US distributor for Bloody Twin Press*

*Each of the books listed below are letterpress limited editions, and are handbound as the orders are received to ensure the freshness of the title. The special price listed is for members of the poetics list & should be mentioned when ordering. If there are questions regarding specific papers used (handmade and/or imported), cover artists and the like, feel free to backchannel me.*

*Boxed broadside set, all oversized & frameable includes Tom Clark, Ed Dorn, Joel Lipman, Howard McCord, Nick Muska, Brian Richards, and Joe Sheffler, \$50*

*Theodore Enslin, Music in the Key of C, 32pp, \$15*

Tom Clark, *Apocalyptic Talkshow*, 24pp, \$15  
Anne Waldman, *Tell me about it: Poems for painters*, 24pp, \$15  
    Cover drawing by George Schneeman  
Steve Kowit, *Pranks*, 24pp, \$12  
Howard McCord, *The Duke of Chemical Birds*, 32pp, \$15  
Christy Sheffield Sanford, *Bride Thrashing Through History*, 24pp. \$12  
Christy Sheffield Sanford, *The H's: Spasms of a requiem*, 24pp. \$12  
Skip Fox, *Wallet*, 24pp, \$20  
Skip Fox, *Kabul Under Seige*, 32pp, \$30  
Carl Thayler, *The Drivers (2nd Series)*, 24pp. \$10  
Brian Richards, *Early Elegies*, 30pp, \$15  
Earl Butler, *Zero Bonding*, 32pp, \$50  
David Canalos, *Mad National Geogery*, 40pp, \$25  
Joel Lipman, *Provacateur*, 24pp. \$12  
Gogisigi / Carroll Arnett, *Spells*, 28pp. \$15  
Lynne Walker, *Big Red Burns*, 24pp. \$20  
Joe Sheffler, *Dirty Dogs: Poems out of Asia*, 48pp. \$50

As the titles run scarce the price will rise.  
US orders enclose \$2, Canada \$3, others \$4. All checks payable to Bloody  
Twin Press.

*Pavement Saw Press*  
PO Box 6192  
Columbus OH 43206

*Be well*

*David Baratier*

-----  
Date: Sun, 18 Oct 1998 14:46:12 +0000  
From: David Baratier <[REDACTED]>  
Subject: Detail from Wallet

*Pavement Saw Press is proud to announce a new title from Bloody Twin  
Press*  
*Skip Fox's, Wallet, 24pp, \$20. A serial piece, sample below.*

*and Spicer's radio. Deep space. "The Primitive does not*

*reveal the radical (though he may resemble it). How many  
words does the eskimo have for snow? Whence the cold  
beneath the wind? Ganik, the ghost within the storm, and aput,  
ghost on the ground. (Or would it depend on the eskimo?) And why*

*the desire for 17? They are as they are. And we as we. Believing  
man might inhabit the land, not merely live on or off it. Dwell  
therein. As in ear or mind. Attentive to the purely  
possible. (How many do you have for ghost?) As though  
you could tune into a tern as it oils its wings. Or a word that  
rises from the root. The bodiless serpent climbs into the most desolate  
  
regions of the sky. Flashes above the raw flesh eater on  
his floe. It casts an eerie correspondence on the notion of what  
is--where  
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*Includes pieces which first appeared in House Organ, lower limit speech,  
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*125 copies, letter press edition, handbound, two color pressing, cover  
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*US orders enclose \$2, Canada \$3, others \$4. All checks payable to Bloody  
Twin Press.*

*Mail to:  
Pavement Saw Press  
PO Box 6192  
Columbus OH 43206*

*Be well*

*David Baratier*

-----

*Date: Sun, 18 Oct 1998 16:58:50 -0700  
From: Hilton Manfred Obenzinger <[REDACTED]>  
Subject: Re: whitman got fired too*

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analysis were all derived from David Reynold's "Walt Whiteman's America,"  
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*thought. However, in terms of both Reynold and Berman, I would still like to see more about the poems themselves, particularly the still-radical and disturbing democratic/totalitarian eruption of the 1855 edition.*

*Hilton Obenzinger*

*On Sun, 18 Oct 1998, Todd Baron /\*/ ReMap wrote:*

*today's New York Times Book Review has a wonderful endpaper on WHitman and Washington scandals.*

*todd baron  
(remap)*

-----

*Date: Mon, 19 Oct 1998 06:21:38 +0000  
From: Todd Baron /\*/ ReMap <[REDACTED]>  
Subject: Re: whitman got fired too*

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*todd baron  
(remap)*

*for more on the poems  
see DH LAWRENCE*

*definitely NOT  
a newspaper article on the pres.!*

-----

*End of POETICS Digest - 17 Oct 1998 to 18 Oct 1998 (#1998-97)*  
\*\*\*\*\*

Outlet, a periodical  
Double Lucy Books  
P.O. Box 9013  
Berkeley, California 94709  
U.S.A.  
<http://users.lanminds.com/~dblelucy>

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547. **Elizabeth Treadwell**  
***and a MAJOR faux pas***

*Mon 19 Oct 1998*

---

excuse me ever so for not erasing all the long list in my response!! it is my pet  
peeve when people even attach the single note to which they are responding

and here i am guilty beyond the pale

a thousand eyelashes blushing,  
Elizabeth

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Double Lucy Books  
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Berkeley, California 94709  
U.S.A.  
<http://users.lanminds.com/~dblelucy>

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548. **Pierre Joris**  
***Re: Paris Reading***

*Mon 19 Oct 1998*

---

Christopher Reiner wrote:

*If anyone is going to be in Paris in the next few weeks, you might want to  
check out this reading:*



*Keith Waldrop, Cydney Chadwick, Rosmarie Waldrop at the Village Voice Bookstore (an English language bookstore). Tuesday, November 3rd, 7 p.m. 6 rue Princesse, 75006, tel. 33 1 46.33.36.47. Metro: St. Surplice.*

Well, it will be a great week in Paris -- 'cause if you're there that first week in November, you can also catch a retrospective of Stan Brakhage's films at the Centre Pompidou (monday tuesday & wednesday night), plus, in the context of the Brakhage week, on thursday night at 7:30 in the Auditorium Colbert (Bibliothèque Nationale) 2 rue Vivienne a reading with:

Robert Creeley, Robert Kelly, Kenneth Irby & Michael McClure,  
with their translators: Jean Daive, Serge Fauchereau, Pierre Joris.

and on Friday ay 7:30pm a conference/roundtable:

"Poétique et art de la vision "

with :

Paolo Bertetto, Jean Michel Bouhours, Robert Creeley, Robert Kelly, Michael McClure, P.-Adams Sitney.  
Presentateur/moderator:  
Pierre Joris

For further details check out the following url:

<http://www.centrepompidou.fr/actualites/f2-conference.htm#littérature>

--

=====

Pierre Joris



<http://www.albany.edu/~joris/>

6 Madison Place

Albany NY 12202

tel:

fax:

=====

All that is not gas is grammar

— Wittgenstein

=====

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549. **David Baratier**

**PNY / MEB**

Mon 19 Oct 1998

---

Here's the pny pamphlet series for the next year:

- 1/ Mark Wallace My Christmas Poem (available)
- 2/ Theodore Enslin Conversations (available)
- 3/ Laura Moriarty Spicer's City (available)
- 4/ Peter O'Leary Midas (available)
- 5/ David Baratier A Run of Letters (available nov.)
- 6/ Jane Augustine French Windows (available Nov.)
- 7/ Tod Thilleman 1988: An Artist's Diary (available dec.)
- 8/ Michael Stephens Going Thoreau (available dec.)
- 9/ Charles Borkhuis Dinner with Franz (available jan.)
- 10/ Peggy Garrison Ding The Bell (available dec.)
- 11/ Stephen Ellis White Gravity (available dec.)
- 12/ Keith Waldrop Two-Part Invention (available jan.)
- 13/ Cid Corman Nothing doing (available feb.)
- 14/ Joseph Donahue Terra Lucida X-X11
- 15/ 1998 contest winner Catherine Mellet Sat. aft. in my kitchen

All of these are perfect bound 16 to 40 pages each. The Laura Moriarty, Mark Wallace, and Steve Ellis titles alone make it well worth paying for two subscriptions.

Price is 6 for \$20 or \$4 each.

All requests should be e-mailed (not backchanneled here) to:

mailto: [REDACTED]

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550. **Alaric Sumner**

***I wish I was in Northern California in OTHERMINDS (concert info FWD)***

Mon 19 Oct 1998

---

Just a reminder to those of you in the Northern California area:

Other Minds opens its 5th anniversary season this coming week with concerts on Wednesday and Thursday, Oct 21 and 22, of the Bang on a Can All-Stars in

their first-ever Northern California appearance. This remarkable 6-member ensemble is profiled on our Web site at <http://www.otherminds.org>.

I hope you will join us for an enjoyable two evenings and support this effort of Other Minds with your ticket purchases. Please plan to attend both evenings if possible. They will be quite different in the first half, with Brian Eno's 40-min. Music for Airports comprising the entire second half both nights, giving you a chance to memorize the piece or simply orbit inside it.

# # #

Other Minds, in association with the Yerba Buena Center for the Arts, presents The Bang on a Can All-Stars at the Yerba Buena Center for the Arts Theatre, San Francisco for tickets: (415) 978-ARTS, 11am-6pm Pacific Standard Time, or BASS Ticket Outlets \$26.00/\$22.00 students/seniors

Program #1 Weds Oct 21: 8:00pm

pre-concert talk with composers Pamela Z, Julia Wolfe and David Lang,  
hosted by Charles Amirkhanian: 7:00pm

David Lang: Cheating, Lying, Stealing (1996)

Michael Gordon: X/Y (1996)

Pamela Z: The Schmetterling (1998)

---intermission---

Brian Eno: Music for Airports (1978)

Music for Airports 1/1, arranged by Michael Gordon

Music for Airports 2/1, arranged by David Lang

Music for Airports, 1/2, arranged by Julia Wolfe

Music for Airports, 2/2, arranged by Evan Ziporyn

---

Program #2 Thurs Oct 22, 1998: 8:00pm

pre-concert talk with composers Dan Plonsey, Evan Ziporyn, Julia Wolfe and David Lang, hosted by Charles Amirkhanian: 7:00 pm

Julia Wolfe: Lick (1994)

Evan Ziporyn: Tsmindao Ghmerto (1996)

Dan Plonsey: The Plonsey Episodes 1-9 (everybody does that),  
The Nostalgia of the Infinite (1998)

---intermission---

Brian Eno: Music for Airports (1978)

Music for Airports 1/1, arranged by Michael Gordon

Music for Airports 2/1, arranged by David Lang

Music for Airports, 1/2, arranged by Julia Wolfe

Music for Airports, 2/2, arranged by Evan Ziporyn

---

AND THEN . . .

Following these concerts, don't miss the spectacular 10-hour

Opus415 no.4 Marathon

Saturday, November 7th, from 1pm to 11pm.

I know that's 12 hours, but there will be a four half-hour breaks for oxygen.

OM presents this event, produced by the Common Sense Composers' Collective, in association with the Yerba Buena Center for the Arts, and featuring 100+ performers and 27 composers, mostly of the Bay Area. Special guests of note: Harold Budd (Los Angeles), Henry Brant (Santa Barbara), and Ingram Marshall (Connecticut). Brant's work will be very unusual, combining eight of the ensembles of other composers into a phantasmagoric boullibaise of spatial wackiness, with instrumentalists everywhere in the hall except in the laps of the audience.

Tickets are \$15/\$10 students and seniors. Available from the same phone number above. All seats general admission and you may come and go as you please. This event will take place at the Forum Theatre, Yerba Buena Center for the Arts, San Francisco. Tickets now on sale. (415) 978-ARTS.

For complete listing details, e-mail [REDACTED] (Dan Becker) or watch this list.

PLEASE PASS ALONG THIS NOTICE TO ANYONE YOU KNOW WHO MIGHT ENJOY COMING TO OUR CONCERTS THIS WEEK. THANKS!

CHARLES AMIRKHANIAN

EXECUTIVE DIRECTOR, OTHER MINDS, INC.

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551. **Jerry McGuire**  
***Deep South Contest Winners***

*Mon 19 Oct 1998*

---

Here are the results of this year's Deep South Writers Conference

contest. (We've also posted them to our website, which can be reached through a clearly marked button at

<http://www.usl.edu/Departments/English>

I'm sorry to be bringing bad news, if you weren't among our winners, but we may take some consolation in the fact that our robust submissions assure that many fine writers did not garner an award this year. Our deep thanks to all participants. We hope you will give us another try in the future.

Sincerely yours,

Jerry McGuire  
Conference Director

CONTEST WINNERS OF THE DEEP SOUTH WRITERS CONFERENCE, 1998

The Ethel Harvey Award for Non-Fiction

First Prize (\$200), Ms. Diana Pinckey, Charlotte, North Carolina

"Porches"

Novel

First Prize (\$300), Mr. Paul Perry, San Antonio, Texas

A Room in Ueno

Second Prize (\$100), Ms. Carole Glickfield, Seattle, Washington Sidney & Melva & Me

The James H. Wilson Full-Length Play Awards

First Prize (\$300), Mr. William Baer, Evansville, Indiana

Lighthouse

Second Prize (\$100), Mr. Robert Williams, Danville, Virginia Deep South

The John Z. Bennett Awards in Poetry

First Prize (\$300), Ms. Vivian Shipley, North Haven, Connecticut

"Adjust the Size of Grief: 6x9 8x10"

"Twinning"

"Defacing Sylvia Plath's Grave"

Second Prize (\$200), Ms. Stella Brice, Houston, Texas

"Forecast"

"Mothers Punishment"

"Mr. & Mrs. Under"

Third Prize (\$100), Ms. Margaret Rabb, Chapel Hill, North Carolina

"H RORSCHACH"

"Klecsographie"

"Swiss Sects"

Fourth Prize (\$50), Ms. Catherine Neuhardt-Minor, Tappahannock, Virginia

"Riveright"

"Sidewalk Artist"

"Edges"

Honorable Mention, Ms. Delores Merrill, Dothan , Alabama

"By Grace of Her Hand"

"These Women Sit Around Their Men"

"The Day Stephanie Turns 16"

Honorable Mention, Ms. Gail Peck, Charlotte, North Carolina

"Waking Up in Spain"

"Can Change Nothing"

"The Lost World"

The Paul T. Nolan One-Act Play Awards

First Prize (\$200), Mr. David Barker, New York, New York

"Does Thinking Take Place Out Loud?"

Second Prize (\$100), Ms. Cheryl Lilko, New York, New York

"Augusta"

Honorable Mention, Mr. Larry Linda, Castro Valley, California "Cryogenic"

Short Fiction

First Prize (\$300), Ms. Diane Farrington, Salt Lake City, Utah

"Life Raft"

Second Prize (\$200), Mr. Steve Weathers, Abilene, Texas

"When It Comes"

Third Prize (\$100), Mr. Alan Cockrell, Huntsville, Alabama "Jupiter 616"

Children's Fiction

First Prize (\$100), Ms. Nancy Burns, Lafayette, Louisiana

"Zadock's Crossing"

Young Adult Fiction

First Prize (\$200), Mr. Brent Hartinger, Seattle, Washington

"Dreamgirl"

CODOFIL Award in French Prose

First Prize (\$100), Mr. David J. Holcombe, Alexandria, Louisiana

"L'Art de Faire un Pysanka"

CODOFIL Award in French Poetry

First Prize (\$100), Dr. Beverly Matherne, Marquette, Michigan

"Le blues brilliant"

--

---

Jerry McGuire

Director of Creative Writing

English Department Box 44691  
University of Southwestern Louisiana  
Lafayette LA 70504-4691



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552. **louis stroffolino**

***Re: Lehman & the last avant garde***

*Mon 19 Oct 1998*

---

I suggested to someone who was reviewing the book that he should review it alongside of Charles North's new book of essays/reviews from Hanging Loose press, as complementary (and also as a book which will not get as much "play" because of the press, and the lack of a "jarring" media-goadng title)--becsue Lehman's idea of the NYS is as reductive as the anti-Ashberians'--on the other hand-- idea of it is (it's great to see him include Connie Deanovich and Tom Breidenbach, for instance, in his list of younger "NY School" types---but to exclude Notley and Mayer?). Anyway, it seems this person is taking my advice, and I will let you know if and when his review is published.... chris s.

On Sun, 18 Oct 1998, schuchat wrote:

*I thought Lehman's book was pretty good for what it was meant to be, and should help to introduce those writers to a broader audience. I know some people don't believe that is a noble goal, and I agree that its alright if someone doesn't want to read poetry. But I also like to share or propagandize on behalf of art & literature & music (and food and travel and other pleasures of peace) that I have enjoyed, so I think its worth trying. It's a great book for a high school senior or college freshman interested in poetry.*

*Does anyone object to Lehman's reading of the the poems or poets? I suppose someone might object to his downplaying of O'Hara's sexuality (in an attempt to rebalance after the Gooch biography), but of course O'Hara's poetry has delighted plenty of non-homosexuals.*

*Lehman emphasizes the pleasure that the NY school poets found and took in writing and reading and in art and in life, and, being old fashioned, I think those are good things.*

*Is it possible that someone on the list will disagree with me?*

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553. **P.Standard Schaefer**  
**historical ?s**

Mon 19 Oct 1998

---

I'm hoping someone out there can help me with a minor point about NY history.

When did the Ear Inn and/or St. Marks begin?

I have a hunch that it was sometime after 1968. Anyone that can help me with firmer dates maybe should just back channel me.

Thanks in advance.

SS

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554. **Poetry Project**  
**marquis de sade**

Mon 19 Oct 1998

---

Well, here's the latest line-up of NIGHT OF DE SADE, a multimedia event happening at the Poetry Project this Wednesday, Oct. 21st, 8 pm. The evening will feature readings from the works of the Marquis de Sade, with music, and is produced by Hal Willner, producer of Allen Ginsberg's Holy Soul Jelly Roll.

Diamanda Galas

Stanley Tucci (director, "The Imposters")

Carol Kane (yes, of "Taxi")

Lili Taylor ("I Shot Andy Warhol")

Chloe Webb ("Sid & Nancy")

Edwin Torres

Marge Suti

and the Voice of Sting (he'll be on tape)

Music/turntabling/dj-ing by Eric Mingus & Karen Mantler

Billy Corgin may make a surprise appearance.

Tickets are \$15, \$12 students, \$10 for members, and free if you want to volunteer (which means helping set up, break down, do admissions, etc.)

The Project is located in St. Mark's Church, corner of 2nd ave and 10th st.

Call [REDACTED] for more information.

Hope to see you there!

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555. **Safdie Joseph**

**Re: Good News**

*Mon 19 Oct 1998*

---

Apropos of Pierre's "good news" last week about Nigeria's laureate returning home, I can't remember being so surprised and delighted at any international news as the headline this weekend that Pinochet has gotten arrested and detained by the British and Spanish authorities.

25 years later . . . "justice"? Probably not. But still, it tastes sweet.

A few notes on other topics: the thread between Gary Sullivan and Stephen Cope on Spicer and the (perhaps continuing) Laura R. Jackson discussion have both been really interesting, and I hope the principals continue to contribute. (Perhaps we could have a poem of hers to look at? I don't have her poems here, but what about the short one that begins, I think, "the map of places passes / the reality of paper tears")

On Friday Aldon said:

"LRJ still believed that there was "truth," but that it couldn't be communicated through poetry-My own sense is that "truth" only exists as a relationship among statements, and is thus as readily available in poetry as anywhere else-

I await her judgement-"

And I think this absolutist tone, as it's been called in the last week or so, is very much the issue. The idea of someone renouncing poetry as "insufficient" should be enough to get the attention of any practitioner, which was my reason for checking out The Telling many years ago. But right after Aldon's post above came the latest news from the Blake website (for which I thank Matt Kirschenbaum PROFUSELY -- what lovely images!), which got me, between innings this weekend, to taking him off the shelf. And this is what he says to Ms. Jackson:

"No man can think write or speak from his heart, but he must intend truth. Thus all sects of Philosophy are from the Poetic Genius adapted to the weaknesses of every individual"

Sometimes you gotta talk across centuries to make any sense. This, for instance, is Blake's comment on the Bill, Monica and Ken story:

"Mutual forgiveness of each Vice  
Such are the Gates of Paradise  
Against the Accusers chief desire  
Who walkd among the Stones of Fire"

That little ditty from "For the Sexes" ends with an epilogue called "To the Accuser who is The God of This World" -- I think someone should send it to the Special Prosecutor . . . ya know, some of Blake looks just like lang po . . .

Joe Safdie

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556. **George Bowering**

**Re: Paris Reading**

Mon 19 Oct 1998

---

*Keith Waldrop, Cydney Chadwick, Rosmarie Waldrop at the Village Voice Bookstore (an English language bookstore). Tuesday, November 3rd, 7 p.m. 6 rue Princesse, 75006, tel. 33 1 46.33.36.47. Metro: St. Surplice.*

Is this possible? Two nights ago I dreamed that I was standing at a counter at some damned place, and the Waldrops were too. This was definitely not Paris. Does this dream forebode my going there instead of Indianapolis?

George Bowering.

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

fax: [REDACTED]

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557. **Pierre Joris**

**Re: Good News**

Mon 19 Oct 1998

---

Safdie Joseph wrote:

*Apropos of Pierre's "good news" last week about Nigeria's laureate returning home, I can't remember being so surprised and delighted at any international news as the headline this weekend that Pinochet has gotten arrested and detained by the British and Spanish authorities.*

*25 years later . . . "justice"? Probably not. But still, it tastes sweet.*

yes, yes, yes -- it may only be shabby revenge, but I do hope Pinochet celebrates his 110th birthday in a spanish jail. It wld at least be symbolic justice, even if it cannot make up for the past sufferings of the people of Chile or for the still

virulent heritage of Pinochet. Now how about some country doing the same to the CIA goons who set up the coup that brought him to power? -- Pierre

--

=====

Pierre Joris

████████

<http://www.albany.edu/~joris/>

6 Madison Place

Albany NY 12202

tel: ██████████

fax: ██████████

=====

All that is not gas is grammar

— Wittgenstein

=====

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## 558. **Pierre Joris**

### ***some bad news***

*Mon 19 Oct 1998*

---

News just in that the French poet Pierre Martory died last week. A very secretive poet, he was not well-known in France, but was championed in this country by his great friend John Ashbery who also translated him brilliantly -- two volumes at least, tho I don't know if they are still in print: *\_Every Question but One\_* and *\_The Landscape is Behind the Door\_*. In 1997 Alyscamps/Sheep Meadow published a selected poems in French, called *\_Veilleur de Jours\_*.

--

=====

Pierre Joris

████████

<http://www.albany.edu/~joris/>

6 Madison Place

Albany NY 12202

tel: ██████████

fax: ██████████

=====

All that is not gas is grammar

— Wittgenstein

=====

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559. **Anthony Lawrence**

**Robert Archambeau**

*Mon 19 Oct 1998*

---

Could someone please let me know Robert Archambeau's email address?

thanks

Anthony

\*\*\*\*\*

Anthony Lawrence

Po Box 75

Sandy Bay

Tasmania 7006

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560. **Pierre Joris**

**Albany Reading**

*Mon 19 Oct 1998*

---

This may be of interest to listmembers in Albany & the Albany area:

THE NEW YORK STATE WRITERS INSTITUTE / STATE UNIVERSITY OF NEW  
YORK ALBANY

THURSDAY, OCTOBER 22

POEMS FOR THE MILLENNIUM

8:00PM

Recital Hall

Performing Arts Center

Uptown Campus

Poems for the Millennium: A Celebration.

Join us for a celebration of the publication of *Poems for the  
Millennium*,

a two part synthesizing and global anthology of poetry from the  
last fin-de-siecle to the present,

edited by Pierre Joris and Jerome Rothenberg.

The celebration will feature readings by the editors  
along with area poets & translators whose work is represented in  
the anthology.

The Program:

Pierre Joris & Jerome Rothenberg

Introduction & opening collage

Don Byrd

Bei Dao read by Zongying Huang

Robert Kelly

Anne Marie Albiach performed by Nicole Peyrafitte

Edward Sanders

Badr Shakir al-Sayyab read by Hédi Jaouad

Charles Stein

Paul Celan read by Pierre Joris

Cecilia Vicuña

Navaho Horse Song performed by Jerome Rothenberg

--

=====

Pierre Joris

████████

<http://www.albany.edu/~joris/>

6 Madison Place

Albany NY 12202

tel: ██████████

fax: ██████████

=====

All that is not gas is grammar

— Wittgenstein

=====

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561. **Ron Silliman**

***RON SILLIMAN CALIFORNIA TOUR***

*Mon 19 Oct 1998*

---

RON SILLIMAN CALIFORNIA TOUR

OCTOBER 1998

3 readings,

All are open to the public

Wednesday

Oct 28 UC Santa Cruz

Kresge College,

Room 159,

5:00 PM,

████████

or [REDACTED]  
for details

Thursday

Oct 29

Reading with Karen Mac Cormack  
Terrace Room (4th floor conference room),  
Margaret Jacks Hall (Building 436),  
Quad at Palm Drive, Stanford,  
4:00 PM

Friday

Oct 30

Reading with Karen Mac Cormack  
New College,  
777 Valencia,  
San Francisco,  
7:30 PM, \$5

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562. **Jason Nelson**

*(no subject)*

*Tue 20 Oct 1998*

---

Rotary Engine

There are illustrated levers, in the axis of an eccentric disc.

long brings as    long closer    in line  
of centers in a particular space    and adjacent before  
steam in that space acts  
                                         on expansion in degrees and the varied grade

Admission is given in periods by engine's separate and reduced portion.

minus the fact    are epicyclodial teeth    minus of clearance  
as the pistons reciprocate    a clear and distinct beat  
slowly the absence fits  
                                         in as slow a speed as three or four or a single revolve

The steady action exercises an economy of influence,  
                                         direct and wide.

Continuous Web Printing Press

paper is placed    the end    the machine  
taken in roller's place and underside is kept

apparatus passes given through damping arrange or required  
in nine and the twenty-ninth and five

Construction: the type in impression is carried latter and upper  
in paper's first pass a diameter is their circumferenced slope  
corresponding points cut grooves on steep angles slightly inclined for  
the sufficient height of delivery

Design: speed is aware of adjustment in paper's rapid allow  
when time framed in index ocillates  
and the space between continuous details the intelligible

---

Get Your Private, Free Email at <http://www.hotmail.com>

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563. **Jason Nelson**  
*Engineering and Poetry*

*Tue 20 Oct 1998*

---

I'm hoping one of you knowledge folks out there in this world of wires and such  
can help me. I'm not asking for ropes or pulleys at this point, but just advice.  
A project: I write potry inspired by 19th century engineering and medical  
texts. The idea being to bring out the allure and beauty contained within these  
mechanisms.

What I'm a-wonderin', as they say, is or are:

Anyone interested in this type of project?

below are a few examples of what I'm speaking:

Rotary Engine

There are illustrated levers, in the axis of an eccentric disc.

long brings as long closer in line  
of centers in a particular space and adjacent before  
steam in that space acts

on expansion in degrees and the varied grade

Admission is given in periods by engine's separate and  
reduced portion.

minus the fact are epicyclodial teeth minus of clearance  
as the pistons reciprocate a clear and distinct beat  
slowly the absence fits

in as slow a speed as three or four or a single revolve

The steady action exercises an economy of influence,  
direct and wide.

#### Continuous Web Printing Press

paper is placed the end the machine  
taken in roller's place and underside is kept  
apparatus passes given through damping arrange or required  
in nine and the twenty-ninth and five

#### Construction:

the type in impression is carried latter and upper  
in paper's first pass a diameter is their circumferenced  
slope  
corresponding points cut grooves on steep angles slightly  
inclined for  
the sufficient height of delivery

#### Design:

speed is aware of adjustment in paper's rapid allow  
when time framed in index ocillates  
and the space between continuous details the intelligible

love to more or less all of you,  
things being what things being

Jason Nelson

English Department, Bowling Green State University  
Bowling Green, Ohio 43403 [REDACTED]  
[REDACTED]

---

Get Your Private, Free Email at <http://www.hotmail.com>

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564. **Robert Archambeau**

***Re: Robert Archambeau***

*Tue 20 Oct 1998*

---

Anthony,

My email address is [REDACTED]

but if that doesn't work for you (the Swedish server seems a bit unreliable) try  
my American address, which I also check:

[REDACTED]



Bob

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565. **George Bowering**  
**Re: A petition to censure and move on**  
*Tue 20 Oct 1998*

---

*Richard Ford*  
*He even has nasty things to*  
*say about hockey!!!*  
*dwm*

Okay, then there's hope for him yet!

George Bowering.

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

fax: [REDACTED]

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566. **Lawrence Upton.**  
**Re: Good News**  
*Tue 20 Oct 1998*

---

I saw some tv the other night - rare for me - of a lion jumping on a hyena... absolute stillness for a moment or two and then up gets the hyena and pushes the lion away (I think it was a hyena, I came into this programme: 4 legs and a head)

And this is a British lion. Unfortunately. Stone throughout and pale with bird droppings

I too am very excited that Pinochet has been captured. If it just gives him indigestion for a while, that's something. But now that the euphoria has passed, I am finding it harder and harder to imagine that he will ever stand trial in Spain. If only because those goons wouldn't like it.... Talking of which, which country breaking UN resolutions do you think the free countries of the world will threaten to bomb next?

Lawrence

L

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

From: Pierre Joris <[REDACTED]>

Date: 20 October 1998 01:53

Subject: Re: Good News

|Safdie Joseph wrote:

|

|> Apropos of Pierre's "good news" last week about Nigeria's laureate

|> returning home, I can't remember being so surprised and delighted at any

|> international news as the headline this weekend that Pinochet has gotten

|> arrested and detained by the British and Spanish authorities.

|>

|> 25 years later . . . "justice"? Probably not. But still, it tastes

|> sweet.

|>

|

|yes, yes, yes -- it may only be shabby revenge, but I do hope Pinochet

|celebrates his 110th birthday in a spanish jail. It wld at least be symbolic

|justice, even if it cannot make up for the past sufferings of the people of

|Chile or for the still virulent heritage of Pinochet. Now how about some

|country doing the same to the CIA goons who set up the coup that brought him to

|power? -- Pierre

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567. **Mark Salerno**

**Cuba**

*Tue 20 Oct 1998*

---

Friends:

If anyone on this list is in Cuba (are the Fidelistas on the internet?), please backchannel.

Also, anyone Cuban, but now residing in U.S., please backchannel.

Thank you.

Mark Salerno

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568. **Mark Prejsnar**

**Re: whitman got fired too**

Tue 20 Oct 1998

---

Paul Berman for years has functioned (as author, pundit, frequent Village Voice presence) as one of those especially revolting right-wing "leftists" ...whose main take on life and history is that virtually all revolutionaries are dups of some clique or their own bloody-minded passions..And so an inert mainstream liberalism is true responsible left politix. Has also usually been profoundly haughty and distasteful in his manner of delivering this pitiable insight.

So, i was mildly pleased yesterday to find that he'd written something i found diverting and enjoyable for a few minutes.

On specifically poetic matters, his piece was more than a little weird: Berman apparently believes that **\*\*all\*\*** eroticism and sexual elements in Leaves of Grass are mystic, and refer to union with God--that WW is never concerned with actual human eros. The bizzare quality of this belief was heightened, in the Times piece, by his evident sense that it was a perfectly uncontroversial claim....

Mark P.

On Sun, 18 Oct 1998, Hilton Manfred Obenzinger wrote:

*Berman's piece was a pleasure, but a limited one. Information and analysis were all derived from David Reynold's "Walt Whitman's America," a fine historicizing (though, in terms of poetry, only narrowly interpreted) cultural biography of the all-time champ. Berman's piece could have used a little tip of the hat to its source -- it smacked too much of book report or a hash job (as if no one would notice). Still, it was good to see it -- and the fact that such an outrageous poet remains the national poet (as Clinton would testify) is a wonderful, comforting thought. However, in terms of both Reynold and Berman, I would still like to see more about the poems themselves, particularly the still-radical and disturbing democratic/totalitarian eruption of the 1855 edition.*

*Hilton Obenzinger*

*On Sun, 18 Oct 1998, Todd Baron \*/ ReMap wrote:*

*today's New York Times Book Review has a wonderful endpaper on WHitman and Washington scandals.*

*todd baron  
(remap)*

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569. **Mark Prejsnar**  
***doin' the goosestep rag***

Tue 20 Oct 1998

---

On Mon, 19 Oct 1998, Pierre Joris wrote:

*justice, even if it cannot make up for the past sufferings of the people of Chile or for the still virulent heritage of Pinochet. Now how about some country doing the same to the CIA goons who set up the coup that brought him to power? -- Pierre*

That sounds like a great idea to me....How about the USA doing it (..gonna haveta change a few things around first, of course..)

By the way the NY Times article on Sunday announcing Pinochet's arrest cited the number of people murdered in the coup boodbath as \*\*3,000\*\*

Now, i know that 1. the number had (even apart from US apologists) gotten revised downward somewhat, from what we believed it to be in the mid-70s; and 2. the NYT is a propaganda sheet, and to put it mildly its "truth value" is highly limited.

But even so, from what i know the number of 3 thousand is just a tad insanely \*low\*....

A parable for poets on the power of words and symbolic gestures: i had a friend in college who had (as a high school student) spent a year living in Chile as part of an exchange program. The family she stayed with were fascists. (This didn't bother her that much as she wasn't yet aware enuff of things to really realize it..and politix didn't come up much.) But they did something quietly reminiscent of Orwell's 1984: whenever Pinochet gave a speech on TV they would (in the privacy of their own living room, no one there but this one family) \*\*stand up\*\* to express their respect and reverence.

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570. **Michael Franco**  
***WORD OF MOUTH/ BOSTON READING***

Tue 20 Oct 1998

---

Pleased to announce that the Word of Mouth will present  
JEROME ROTHENBERG & PIERRE JORRIS reading from their work.

SUNDAY OCT 25TH  
5PM

WATERSTONE'S BOOKS  
NEWBURY & EXETER STREETS  
BOSTON  
\$\$\$ 4.00

best to all  
MF  
more info



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571. **Herb Levy**  
***Re: Adorno & Jazz***

*Tue 20 Oct 1998*

---

(Sorry I've taken a while to get back to this. I'm in the midst of cranking out about 30 music reviews (jazz & contemporary classical stuff) by next Tuesday, so I can town again for a couple of weeks on Wednesday)

Jonathan Mayhew wrote:

*You are making it worse, not better, for Adorno, Herb. He KNEW that harmonic music was evil? That atonal music was the salvation of mankind? Give me a break. If what you say is true, then he was simply a musical fascist. I'd like to give him more credit than that...*

*Jonathan*

Uh, I never said I was trying to defend him. You've made the mistake of assuming that 'cause I've read Adorno & am willing to take some time to explain his positions when they've been extremely oversimplified that I'm a supporter of these positions.

& "Simply" is probably EXACTLY the wrong word to describe any aspect of Adorno's thought. Adorno's complaints about jazz are neither simple-, or single-minded; they're consistent with his relatively complicated views on contemporary music in general. You may think these are dumb ideas, but they just come from a very different world from the one you live in.

Adorno's model of culture is Marxist & progressive: historic, political, & cultural processes evolve together, echoing and re-inforcing each other. For him, just as Mahler grew out of Beethoven, the next step was clearly serial music. Adorno's response to non-serial modernist music such as Stravinsky's was that it was regressive, an attempt to delay the next historical phase of musical culture. For supposedly cultured people to ignore, denounce, etc. the next

historically inevitable step in music was, to his way of thinking, counter-productive.

His critique is also related to the overall critique of what the Frankfurters called the culture industry: radio, audio recordings, film, photography. For Adorno what the mechanisms of the culture industry did was take control of culture away from the artists and audience & put it into the hands of middle men, who didn't care or know much about the art being presented.

Where there had been once people actively making their own music, whether it was "classical", "folk" or some other "original" music, there was now a pop music industry with entertainers who's work was presented in ways that were not possible before - Bing Crosby was no longer just a performer in Spokane, Bob Wills was no longer just a performer from Texas, Mae West was no longer a performer from wherever she was from, pop performers could now have a national & international presence through broadcasts & films that belied any rootedness in time or place. The links between the historic processes of civilization as a whole and the historic processes of music & the other arts had been disrupted for commercial purposes. You could have music in your home anytime you wished but it was music selected, or created, to be easily palatable, without participating in a music culture.

Because the new media were able to represent works outside of real time and space, they transformed popular culture from a local phenomena, what people did in their neighborhoods, to a mass event unparalleled in earlier times, partly because it was larger than other events, and partly because it had been separated from whatever roots it had in a real locale, a real community practice.

For Adorno, jazz was one more art form removed from it's cultural milieu, turned into a commercial product for & by the media. For him, the content or lack thereof was irrelevant to this fact. Hence his notion that bebop was "good bad music" - it was "better" than what had come before, but still flawed by the manipulations of the culture industry to move more units of product, as well as being flawed by not being involved in the specific historic processes he saw as the next step in musical history.

Adorno somewhere writes that everytime he saw a movie he felt it made him stupider & less moral, & this is typical of his response to what were then the new media: it tended to cheapen the content either by ignoring its potential import (by programming virtually anything to fill time); by ignoring its cultural sources (all music is "ours" cause we can own the records) or by watering it down (as in the case of, say, most film adaptations of literature).

As before, I refer folks to the recent books by Robert Witkin & M Paddison on Adorno & music for a more detailed look at these issues. These books both

make a better case for Adorno than I have, but don't assume as much knowledge of classical music as Adorno's own writings do.

I'm not sure how much time I'll have to respond to response to this, but I thought I shouldn't leave this hanging (though given how fast the thread died down, maybe I should have).

Bests,

Herb Levy



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572. **R.Gancie/C.Parcelli**

***Re: Good News***

*Tue 20 Oct 1998*

---

Though as Pierre hints at Pinochet was only the blunt instrument of murder and repression. Even the clique of powerful Chilean military officials and businessmen thought Pinochet too soft for the job.

Initially the gang of U.S. Corporations and the State Dept. thought he would not have the resolve to eliminate the people necessary while making the country safe for U.S. capital. He proved them wrong. As Eduardo Galeano said, "People were imprisoned so that markets could be free."

I'd like to add Milton Friedman and the Chicago School to the wish list of fat cats behind bars as well as Kissinger, several dozen U.S. executives who are still alive from that period and another two dozen or so State Department officials not to mention the economic, political and military power base in Chile who, probably again with U.S. money, have launched the current campaign to free Pinochet. And while were at it some N. Y. Times and Washington Post reporters have some shit to answer for. Of course, anyone who has studied U.S. foreign policy from its inception could only conclude that it is a continuing criminal enterprise.

But, of course, coming from a poet this is all wind. Today, I read that one of the individuals behind the current push here in Congress to give a coalition of Iraqi resistance 97 million dollars is none other than former CIA-Iran-contra figure, Duane 'Dewey' Clarridge. Looks like Dewey's done landed on his feet or more accurately enhanced his resume by showing a willingness to engage in blatantly criminal and unconstitutional behavior while at the same time distancing himself from the grossly indiscreet career liar and radio personality, Oliver North. Couple that with Cuban exile and long time CIA contract agent, Louis

Posada Carilles' public admission that he was behind a series of bombings in Havana in the mid-nineties and the State Department's lack of interest and you can gauge just how low on the pecking order a stooge like Pinochet is. Still there is that symbolic thrill at seeing the bastard locked up.

You all may remember Posada Carilles. He was convicted in a Venezuelan court of planning the 1976 bombing of a Cuban airliner which killed all 73 people aboard including the Cuban fencing team. Posada Carilles later escaped from a Venezuelan prison with CIA-State Dept. connivance and showed up working for the CIA's station chief in El Salvador, Felix Rodriguez, helping to resupply the contras from Ilapango Air Force Base outside of San Salvador. Podada Carilles demonstrates how steadfastly the U.S. State Department protects its terrorist. After all, Pinochet murdered and imprisoned more U.S. citizens than those of Spain and England combined.---Carlo Parcelli

> Safdie Joseph wrote:

>

> >       Apropos of Pierre's "good news" last week about Nigeria's laureate  
> > returning home, I can't remember being so surprised and delighted at any  
> > international news as the headline this weekend that Pinochet has gotten  
> > arrested and detained by the British and Spanish authorities.

> >

> >       25 years later . . . "justice"? Probably not. But still, it tastes  
> > sweet.

> >

>

> yes, yes, yes -- it may only be shabby revenge, but I do hope Pinochet  
> celebrates his 110th birthday in a spanish jail. It wld at least be symbolic  
> justice, even if it cannot make up for the past sufferings of the people of  
> Chile or for the still virulent heritage of Pinochet. Now how about some  
> country doing the same to the CIA goons who set up the coup that brought  
him to

> power? -- Pierre

>

> --

> =====

> Pierre Joris

> [REDACTED]

> <http://www.albany.edu/~joris/>

> 6 Madison Place

> Albany NY 12202

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574. **Safdie Joseph**  
***Good News, Bad News***

*Tue 20 Oct 1998*

Thanks to Pierre and Carlo for responding to the Pinochet news yesterday. It does, of course (before anyone asks) have "something to do with poetics." As Carlo says, echoing Pierre, "Still there is that symbolic thrill at seeing the bastard locked up" -- and we're all (I think) involved in a symbolic enterprise, no matter how we interpret that word.

Carlo also said:

" . . . anyone who has studied U.S. foreign policy from its inception could only conclude that it is a continuing criminal enterprise. But, of course, coming from a poet this is all wind. . . ."

Perhaps, perhaps not. I've really liked two or three recent apocalyptic posts from Alan Sondheim, revealing an acute grasp of social complexity and tragedy. But this brings to mind a post from Henry five days ago, which many may have ignored because, you know, it was Henry . . .

"But my point was to suggest some issues that rarely get much focus on this "innovative" list. Such as the role of the poet as individual "social actor" or historical witness. In a literary market economy where the money lies in mysteries, thrillers, biographies, self-help books, and the rest of the mountain of conventional self-adjuster-release mechanisms, it's become an assumption that innovative or alternative poetries should just set up their own alternative

networks and produce produce produce and publish publish publish and promote promote in ways that simply mirror the commercial sector. (This sounds a bit like Herb's recent post about Adorno). Whatever happened to the poet's role as political interpreter or exemplar? As outcast or participant in real events and political issues? I am not thinking so much of the "poet in prison" paradigm of various tyrannies, but of Whitman's example of the poet who insinuates him or herself into larger historical dramas (nursing the Civil War wounded), or even more pertinent, of the poet who makes the writing process consciously related to or dependent on an existential situation - the poet as reporter (can't think of an example offhand). Another aspect of this is the question of value & production - how do you compare the enormous oeuvres of contemporary poets with someone like Vallejo, for example - whose poetry is of great interest precisely because of the collision between creative innovation and existential (poor, emigre, exile, embattled) reality that is expressed throughout. What is precious about poetry if it simply mimics the mass commercial popularity & success contest - if it declines to "reach into the wound & heal it" as Mandelstam puts it (Slate Ode)?"

There have been many threads on the List about such potentials for poetry. It's an ambition, I think, that is sometimes forgotten (and sometimes not even articulated).

Finally, here's the poem by Laura Riding I mentioned yesterday.

#### The Map of Places

The map of places passes.  
The reality of paper tears.  
Land and water where they are  
Are only where they were  
When words read here and here  
Before ships happened there.

Now on naked names feet stand,  
No geographies in the hand,  
And paper reads anciently,  
And ships at sea  
Turn round and round.  
All is known, all is found.  
Death meets itself everywhere.  
Holes in maps look through to nowhere.

---

Although the level of abstraction, as Marjorie mentioned, is certainly high, I find this poem rather amazing -- and spooky! Would love to know what others thought.

575. **Aldon Nielsen**

***there's a question at the end of this***

Tue 20 Oct 1998

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Poetry and the appeals process --

This morning's news carries a story of a federal appeals court's decision regarding the extent of liability public schools may bear for failure to respond to student complaints of racial "slurs." The decision also rejected a claim that a school could be sued for requiring the reading of *Huckleberry Finn* and *A Rose for Emily*.

I'm not so much interested in that part of the case as I am in something that happens in the court's published opinion. The judges ruled, as they should, that a court ban of such books would violate the 1st Amendment, but they went on to argue that a contrary ruling might make "an extremely wide--if not unlimited--range of literary products" [yes, they did use the word "products"] vulnerable to similar actions. They wrote that "White plaintiffs could seek to remove books by Toni Morrison, Maya Angelou and other prominent black authors on the ground that they portray Caucasians in a derogatory fashion;"

What's of interest to me in this sentence is a curious but common bit of slip-page. As we move from the works at issue in the case to speculation about possible offenses to white people, suddenly we are discussing "derogatory" portrayals rather than expressions of racism. Note also that there appears to be a presupposition of equivalence between "negative" and "derogatory." These judges appear to be incapable of making a distinction of any sort between characterizations in which somebody is derogated *because* of their race, and negative portrayals of individuals quite apart from their race. (For example, would we call descriptions of unsavory English characters in Dickens derogatory portrayals of white people?) This has the effect of emptying out legitimate concerns about racism in literature (though I oppose the solutions sought by the bringers of the case) and reducing them to the old "negative imagery" debate -- a debate that has considerably more merit than readers might gather from this opinion -- again, it's not the outcome of the case that interests me here, but the presuppositions and rhetorical movements within the opinion.

The judges go on to say that "Jews might try to impose civil liability for the teaching of Shakespeare and of more modern English poets where writings exhibit a similar anti-Semitic strain. Female students could attempt to make a case for damages for the assignment of the works of Tennessee Williams, Hemingway or Freud, and male students for the writings of Andrea Dworkin or Margaret Atwood."

There's entirely too much to take on in that, but please note the general ref. to "more modern English poets" as opposed to the specificity of the other examples!

Anyway, as a defender of the teaching of ol Huck, I have always wondered what sort of reaction might be expected by a teacher who brought into class literary works with clearly racist remarks about white people and approached the work with the attitudes commonly used in class-room discussions of Twain --

and here's my question -- has anyone out there ever taught, or been taught, literary works that are clearly racist against white people. (and again, I DO NOT mean simply a negative description of somebody who is white, but an expression of ideological racism)??? If so, how did the discussion go? I have tried on a few occasions to teach some racist poetry from the late 60s, and I can tell you that the fire storm that resulted in the class was not something I'd want to repeat soon -- The same students who earlier told me that Cummings was being subtly antiracist found no similar irony in the poems we were discussing.

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576. **Gary Sullivan**

***Journal of Artists' Books 10 (d.a. levy issue)***

*Tue 20 Oct 1998*

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The new Journal of Artists' Books (JAB 10), edited by book artist Brad Freeman, is out. This issue features three essays on d.a. levy: "The Buddhist Thirdclass Junkmail Oracle--The Life, Mysterious Death and Collected Poetry & Art of d.a. levy" by Mike Golden; "Nostalgia for Relevance," by yours truly; and "The Tibetan Stroboscope of d.a. levy" by listperson/Granary Books publisher, Steve Clay. Also in this issue: Emily McVarish reviews Guillermo Gomez-Pena, Enrique Chagoya and Felicia Rice's (amazing!) *Codex Espangliensis*; Lois Martin's "Broaching Texts and Reading Material: Artist Books by Robbin Ami Silverberg"; and an observance of the passing of photographer/printer/book maker Todd Walker.

The single issue is \$10. Subscriptions are \$20 (US/MEXICO/CANADA) \$22 (ELSEWHERE). Send to JAB, 324 Yale Avenue, New Haven, CT 06515

I have five contributor's copies; one's mine, one's earmarked for Wendy Kramer, the other three will go gratis to the first three people who backchannel requesting a copy.

Please-2-have a grrrreat day!

Gary

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577. **shana**

***Re: there's a question at the end of this***

*Tue 20 Oct 1998*

---

On Tue, 20 Oct 1998, Aldon Nielsen wrote:

>

> and here's my question -- has anyone out there ever taught, or been taught,  
> literary works that are clearly racist against white people. (and again, I  
> DO NOT mean simply a negative description of somebody who is white, but  
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> expression of ideological racism)??? If so, how did the discussion go? I  
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> not something I'd want to repeat soon -- The same students who earlier told  
> me that cummings was being subtly antiracist found no similar irony in the  
> poems we were discussing.

>

not racist against whites, but... Several years ago, I wrote a thesis on anti-Semitism in the media, and my professor had asked me to discuss it with the class. Of course, I talked about the airing of the "Hey Jew boy" poem over the radio in the late 60's--there were a lot of hushes and "ohmigods" in the lecture hall. After the class ended, the tension was most uncomfortable. I talked with a few of the black students later, and they were irked--it was as if by reading a racist poem (by a 9-year-old boy!), I had betrayed the black students. "Now all the Jews are going to think we all think this way," was a common complaint. I tried to convince them otherwise; this was an example of anti-semitism in the media, guys, we talked about Henry Ford, too--unfortunately, the black students were right. No great strides were made in the field of black/Jewish relations that semester. :) I've also noticed that even reading Audre Lorde and Ntozake Shange in classes, though they're not blatantly racist, causes white students to feel discrimination. Or so they say. I don't think discriminated is the right word, I think what they really mean is that they're isolated.

shana

"In the blank space below specify how  
long you have been awake and why you  
were taken by surprise."--Dan Pagis

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578. **Gary Sullivan**

***MY SUPPLY OF LEVY JAB NOW GONE!***

*Tue 20 Oct 1998*

---

So, order from Brad as per below. Thanks, everyone! --G

*The single issue is \$10. Subscriptions are \$20 (US/MEXICO/CANADA) \$22 (ELSEWHERE). Send to JAB, 324 Yale Avenue, New Haven, CT 06515*

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579. **Aldon Nielsen**

***Re: there's a question at the end of this***

*Tue 20 Oct 1998*

---

Shana brings up an additional issue, which we've spoken of briefly on the list from time to time -- I've taught at historically black colleges, historically white colleges,,, have taught much of the same materials in each institution --

one of the greatest shocks of my early career (OK, so I'm hopellessly naive) was the discovery that many white students seem to take any discussion of the history of slavery as an attack upon them --

that this remains an active sentiment in our society was shown by the short-lived recent debate about a possible national "apology" for slavery -- the letters to the editors columns of the American press immediately filled with some of the most vehement (and ignorant) responses I've ever seen -- one letter writer in Colordao went so far as to make the old "positive good" argument (that is, that black Americans are so much better off for having been brought here that they should be thankful for their deliverance from Africa) --

but to return to your example -- what does it say about us that one poem by a school child has been better known lo these past three decades than any anti-antisemitic poem by anybody -- (and the other question I keep coming back to, in whose interests is it for African-Americans and Jewish-Americans to think they are each other's worst enemies?) --

ah Bartleby . . .

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580. **Billy Little**

***Re: historical ?s***

*Tue 20 Oct 1998*

---

the Poetry Project at St. Marks was definitely going in 64 with Paul Blackburn, Diane Wakoski and Joel Oppenheimer taking turns supervising the open readings on Monday nights, featured readings were Thursdays. Celebrities read in

the main church, but mostly we read in the back. 1968 was maybe the year they remodeled the main church to make it dance friendly if i'm remembering well.

billy little

4 song st.

nowhere, b.c. V0R1Z0

Go ahead and say something true

before the big turd eats You

You can say any last thing in Your poem.

-Alice Notley

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581. **Thomas A. Vogler**

***Silliman Reading***

*Tue 20 Oct 1998*

---

POETRY READING and CELEBRATION

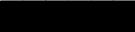
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582. **Dale Smith**

***Re: Younger Poets Issue 10***

*Tue 20 Oct 1998*

---

Hi Simon, did you receive these books yet? Please let me know so I can follow up with Michael if you have not. Thanks, Dale

>

>Dale --

>I'd like to order the latest issue of Younger Poets and also the new

Hoa

>Hyugen book.

>

>Current mailing address is:

>



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>Arlington, VA 22201  
>  
>The check will soon be in the mail -- \$12, right?  
>  
>Cheerios,  
>  
>Simon  
>

---

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583. **Edward Fristrom**

***Re: there's a question at the end of this***

*Tue 20 Oct 1998*

---

Another issue at stake in the banning o' Twain might be that it is not only an attempt to suppress proliferation of racist representations, but that it is an attempt to cleanse high school classes of all historical evidence of racism among our "respected" authors. Or alternatively. . . since people probably don't complain about such things in history classes, it suggests something about people's peculiar understanding of what "literature" is, that "high culture" protects us some how from bad ideas. Given these concerns, has anyone ever taught a class on "race" and "gender" that focused on historically popular texts that were explicitly racist but never made the cut for late 19th century canons because of their unpopular representations?

While everyone's dissing Twain, maybe someone should put together a proposal to ban books that are written about cozy New England communities that had slaves, but within which slaves never appear.

Just a thought.

Aldon Nielsen wrote:

*Poetry and the appeals process --*

*This morning's news carries a story of a federal appeals court's decision regarding the extent of liability public schools may bear for failure to respond to student complaints of racial "slurs." The decision also*

*rejected a claim that a school could be sued for requiring the reading of  
\_Huckleberry Finn\_ and "A Rose for Emily."*

...

*and here's my question -- has anyone out there ever taught, or been taught,  
literary works that are clearly racist against white people. (and again, I  
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not something I'd want to repeat soon -- The same students who earlier told  
me that cummings was being subtly antiracist found no similar irony in the  
poems we were discussing.*

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584. **Dale Smith**

**Re: Younger Poets Issue 10**

Tue 20 Oct 1998

---

Damn, what a hick, sending private notes to you all...

Well, not wanting to waste cyberspace, I'll bore you with some other arcane 'multiple-thoughts-in-one-post.' Herb's post this morning on Adorno and Jazz was very impressive, thoughtful and thorough. I appreciate how he is able to articulate his views of Adorno's position on Jazz without reducing that contradictory and difficult writer's prose to some kind of good/bad dichotomy. And what got into A.L. Nielson today? disturbing the List with that racial gibberygabook? I can't think of any books I've read that would be considered prejudiced against whites. The chances of those books being published, anyway, are slim, since the publishing powers that be are, predominantly white. The only exception I can think of might be Chester Himes, who did address racial issues directly in many of his books, including Plan B, (published, ironically enough, by the University of Mississippi), which is about a race war in America. (He's another African-American writer who lived in France). But I'd be hard pressed to call his works racist in the way we've come to think of that term. I think he was justifiably pissed, but not ideologically prejudiced against whites. I think his novels would be difficult to teach, however, because he raises a lot of

unpleasant business, issues especially difficult for whites to address. I'm white, and have taken part in many conversations about race, and I know I get defensive, at times, about issues around it. I think it feels threatening to discuss race because, as Adorno would say, we (whites here) are implicated in that power structure that benefited from slavery and exploited emancipation. Racial divisions are deep in the blood, however cliched you might think it sounds. The intellectual responses to race are good for bridging the genetic maelstrom, but my feelings, my responses, if addressed forthright, in the past, have been defensive, ending in an anger that feels engendered by misunderstandings. I think the more engaged one becomes in a conversation re: race, the deeper into the body the words go. And once you're in the body, look out, because there are many years living there, I've discovered.

Well, I didn't mean to say all that... But what Aldon brought up is important, and I thought it should be addressed with, if not some solid examples and rigorous comments, at least an impression of my emotional responses to racial discussions. It's touchy business though, I must confess, because what you know dissolves quickly in the wake of what you feel. This has been my experience anyway.

*Hi Simon, did you receive these books yet? Please let me know so I can follow up with Michael if you have not. Thanks, Dale*

*Dale --  
I'd like to order the latest issue of Younger Poets and also the new Hoa Hyugen book.*

*Current mailing address is:*

*Simon Schuchat  
Apartment 803  
1001 North Vermont Street  
Arlington, VA 22201*

*The check will soon be in the mail -- \$12, right?*

*Cheerios,*

*Simon*

Get Your Private, Free Email at <http://www.hotmail.com>

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585. **MAYHEW**  
***racism & antisemitism***

*Tue 20 Oct 1998*

---

Are we at the point that teaching a work is equivalent to endorsing everything in it, or necessitates an insurance policy against anything potentially offensive therein? The weirdness of this logic also applies to the idea that by excluding a given work in course we are stigmatizing it in some awful way. No matter how encyclopedic a course is it will always exclude more than it can take in.

Sartre said it was impossible to write a good work of literature that was racist or colonialist (I am paraphrasing forgive the inaccuracy of my memory). The logic is that literature is intrinsically on the side of human liberation. It's an argument that I don't hear much anymore--the contemporary equivalent is that the \*study or \*teaching of literature has to further human liberation. The same argument but once removed.

Twain did not set out to write racist tracts; but racist tracts, insofar as they are taught, will probably be taught as such, with the issue of race at the forefront.

There is the famous "literary nullification" doctrine: if the work is great literature, then any anti-semitism, racism, etc... is automatically transcended. Pound's anti-semitism only \*looks like anti-semitism, it is really something else. This is self-evidently ridiculous and leads to much tortured reasoning. Yet the idea that any one of us might be sued for teaching *The Cantos* makes me shudder... For that matter all works of literature written in the past will come up short when measured against contemporary sensibilities.

Jonathan

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586. **Mark Weiss**  
***Re: racism & antisemitism***  
*Tue 20 Oct 1998*

---

Are you suggesting that *Huck Finn* is a racist tract or could even be taught as such?

At 04:46 PM 10/20/98 -0500, you wrote:

>Are we at the point that teaching a work is equivalent to endorsing  
>everything in it, or necessitates an insurance policy against anything  
>potentially offensive therein? The weirdness of this logic also applies to  
>the idea that by excluding a given work in course we are stigmatizing it  
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>contemporary sensibilities.  
>  
>Jonathan  
>  
>

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587. **MAYHEW**

***Re: racism & antisemitism***

*Tue 20 Oct 1998*

---

On Tue, 20 Oct 1998, Mark Weiss wrote:

> Are you suggesting that Huck Finn is a racist tract or could even be taught  
> as such?  
>

No, that's not what I meant, and I apologize from my clumsy expression

of my thought. I meant to distinguish it from such. Is it racist? Is Uncle Tom's Cabin racist? Depends what you want that word to mean, I suppose.

Could it (HF) be taught as such? I hope not, but there is the tendency now to take whatever in a work is closest to contemporary political concerns and make this theme the interpretive key to the work as a whole. Thus Huck Finn would be "about" race, as the vulgar expression has it (I hate that "about"). This is the other extreme from the "nullification" hypothesis that claims that what appears to be racist cannot be so.

For Aldon's original question: there was an article in the M/MLA Journal, a few issues ago, about whiteness. The author, a white woman if I am not remembering wrong, describes some student responses to contemporary African American poems. For me the essay was too much the "look how defensive my white students are" genre, a close cousin of the "my male colleague told me to study Milton" genre of critical essay. The game seems to be one of provoking defensive reactions from barely literate students, then criticizing their defensiveness in print. All the same, it might be worth looking at.

JM

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588. **Hilton Manfred Obenzinger**

***Re: racism & antisemitism***

*Tue 20 Oct 1998*

---

Aldon has raised all sorts of points, but I'd like to address the Huck Finn angle. Yes, the novel has been regarded as racist, particularly because of the use of "nigger," but also because of the employment of minstrel-coloquys (such as the dialogue on French). For these reasons some have tried to ban the book or prevent it from being used as required high school reading. I teach the book on the university level, and I get reports from Stanford students of how the book is taught in high school -- and from these reports I wouldn't be too unhappy if the book was taken off the required reading list, mainly because so many (though, of course, not all) high school teachers seem to be incompetent or teaching the book without any eye towards understanding its dark satire of racial relations or why anyone would be uncomfortable. In addition to reports of racial blindness, I have received more disturbing accounts of out and out racist abuse. It's not the novel, it's not Twain, it's everything about this country that Twain was so in touch with that presents the problem -- particularly for high school students (and teachers) who often are not equipped to perceive the layers of irony (remember Pudd'nhead Wilson: the town could not get his joke, could not perceive irony, but in the end Pudd'nhead, the smartest man in town, couldn't

perceive the irony of two white people, one deemed a slave and the other deemed free). To decide whether or not something should be on the curriculum for high school students is not censorship -- but if it is on the curriculum it must be taught with the minimum of finesse. The horror stories are awful -- and this goes beyond typical mediocrity. Gerald Graff has produced an edition of Huck Finn that contains critical essays that present all the controversies about the book -- all within Graff's theory of bringing the controversies to the classroom. This helps. By the time I've finished teaching the book students have an altogether different take on the racial dynamics: there may 19th century stereotypes about black people embedded in Twain's representation of Jim, but what is truly shocking is how disgusting the white people are. From Pap, to the King and the Duke, to the Tom Sawyer -- everyone except Huck (who is simply naive, on the fringe, and not especially enlightened) is blinded, warped, perverted by racism. So, if you want to teach an "anti-white" text, try Huck Finn: if the racial blinders are truly off, the classroom will be thrown into an uproar. This is not to minimize what Aldon is trying to say: the tendency is to accept or wink at or downplay the racist or anti-semitic in "classics," but try to have something that smacks of "anti-white" or in other ways challenging racial hierarchies and all hell breaks out. For example, I've used "Mambo Mouth" by John Leguizamo in my class -- try the final performance on Latino-Japanese cross-over for a little nervous energy.

Hilton Obenzinger

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589. **Karen Kelley**

***Re: there's a question at the end of this***

*Tue 20 Oct 1998*

---

*I've also noticed that even reading Audre Lorde and Ntozake Shange in classes, though they're not blatantly racist, causes white students to feel discrimination. Or so they say. I don't think discriminated is the right word, I think what they really mean is that they're isolated.*

I think this is a great insight, that white people sometimes feel angry & "discriminated against" when they feel isolated racially. I take this as proof positive of their/our privileged position and it reminds me of a white man in one of my classes at grad school (who, incidentally, didn't think using the word "nigger" in his poetry was any big deal). One day he came in with a tale of being what he called the "only grain of salt" on the subway into class. He was, I think, feeling discriminated against because he felt \*awkward\*.

I'm tempted to say that I wish classes \*would\* make white students feel discriminated against, just so they could get a taste, albeit a very mild one, all told.

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590. **Elizabeth Treadwell**

**Tan Lin**

Tue 20 Oct 1998

---

does anyone have a current email for Tan Lin?

b/c, s.v.p.

Eliz.

Outlet, a periodical

Double Lucy Books

P.O. Box 9013

Berkeley, California 94709

U.S.A.

<http://users.lanminds.com/~dbblelucy>

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591. **charles alexander**

**Re: racism & antisemitism**

Tue 20 Oct 1998

---

*By the time I've finished teaching the book students have an altogether different take on the racial dynamics: there may 19th century stereotypes about black people embedded in Twain's representation of Jim, but what is truly shocking is how disgusting the white people are. From Pap, to the King and the Duke, to the Tom Sawyer -- everyone except Huck (who is simply naive, on the fringe, and not especially enlightened) is blinded, warped, perverted by racism.*

I haven't read Huck Finn in 23 years, and I didn't read it until college. But when I did read it, I thought its critique of racism was obvious. So I guess I'm amazed that high school teachers can't deal with it this way. I have children in elementary school, and I actually have had a lot of respect for their teachers so far (through 4th grade, in public schools first in Minneapolis, now in Tucson). I can only hope that when they are in high school they have teachers who are willing and capable of teaching such works as Huck Finn. The current conversation is truly frightening to me.

charles

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592. **Mark Weiss**

***Re: racism & antisemitism***

*Wed 21 Oct 1998*

---

This may be beyond the bounds for a poetics list. A biog piece of the problem is the tenuous connection between students and teachers in HS because the kids move every 45 minutes. This means that teachers can't expand and contract subject-areas, or overlap them (say history and english while reading Huck) depending upon the needs of the moment.

At 08:11 PM 10/20/98 -0700, you wrote:

>>By ,the time I've finished  
>>teaching the book students have an altogether different take on the racial  
>>dynamics: there may 19th century stereotypes about black people embedded  
>>in Twain's representation of Jim, but what is truly shocking is how  
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>

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>first in Minneapolis, now in Tucson). I can only hope that when they are in  
>high school they have teachers who are willing and capable of teaching such  
>works as Huck Finn. The current conversation is truly frightening to me.

>

>

>charles

>

>

>chax press : alexander writing/design/publishing

>██████████

><http://alexwritdespub.com/chax>

>██████████ (phone) ██████████ (fax)

>

>

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593. **Stephen Cope**

***Re: Adorno & Jazz***

*Wed 21 Oct 1998*

---

Just to mention here Jacques Attali's NOISE: THE POLITICAL ECONOMY OF MUSIC as a book which offers a kind of updated (and perhaps more enlightened) historical take on music (although, if I remember, he makes use of Adorno liberally). Worth checking out for those interested not so much in Adorno, but in the kinds of questions Adorno raises vis-a-vis music.

Any thoughts?

Stephen

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594. **J. Kuszai**

***new from meow press***

*Wed 21 Oct 1998*

---

Meow Press has finally resumed its production schedule after a nearly three month hiatus. All of the various equipment, supplies and book parts are out of storage. After a relocating to Spring Valley, though keeping a tony La Jolla p.o. box, the production gnomes here in this tiny apartment are excited to bring forth more poetry products in the coming months.

In celebration of the move to San Diego, Meow Press has added some new items to the catalog. Summer subscribers will receive these gratis.

Jerome Rothenberg, *\_Paris Elegies & Improvisations\_*. 24p., \$5.00

Bobbie West, *\_Scattered Damage\_*. 32p., \$6.00

Joel Kuszai, *\_ "A Miscellany" \_*. 56p., \$6.00\*

Recent Publications:

Ben Friedlander, *\_Selected Poems\_*. 40p., \$6.00

Don Cheney, *\_The Qualms of Catullus & K-mart\_*. 32p., \$6.00

Noemie Maxwell, *\_Thrum\_*. 24p., \$5.00

Susan Schultz, *\_Addenda\_*. 32p., \$6.00

In Production Now:

Peter Jaeger, *\_Leasing Glass\_*.

David Carl, *\_The Library\_*

Stephen Ratcliff, *\_Signature\_*

and more!

\*Limited Edition. I decided to publish my own book because it was time to be done with it and chasing after other publishers seemed like a task fraught with difficulties and discouragement. It is important to me, also, to be done with this particular work. While I may continue working on it (indeed this is just the first nine sections), it is time to make it available to a general--albeit specific and limited--public.

Meow Press

PO Box 948568

La Jolla, CA 92037

<http://writing.upenn.edu/epc/presses>

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595. **J. Kuszai**  
*sandy ego reading*

Wed 21 Oct 1998

---

oh, and I will be reading with Todd Baron and Guy Bennett as part of the "Beyond the Page" reading series at the Faultline Theater in Hillcrest, San Diego. SUNDAY, OCT 25.

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596. **Joe Amato/Kass Fleisher**  
*Re: racism & antisemitism*

Wed 21 Oct 1998

---

ok, few items:

about twain, i'll just say it: it would take a staunch apologist indeed to wish away the racism of *\_roughing it\_* (1872, an early work)---this directed, as many of you are no doubt aware, against native americans... i still like lots of twain, sure---and the way i see it, through the brothers allman, 'if he's no saint, he sure as hell ain't no sinner'...

though of course, and as twain himself would no doubt concur, we may all be sinners in a more general sense...

some of what may appear "obvious" in huck finn, btw, may not be that obvious... witness the ongoing controversy surrounding, is it?---\_was huck finn black?\_... someone help me out here, please---an analysis of black dialect when applied to twain's dialogue, with somewhat surprising results...

but as to teaching per se, permit me to digress...

i think here of christopher hitchens's provocative piece in this month's *\_harper's\_*, "goodbye to all that: why americans are not taught history"... in

which hitchens nicely distinguishes twixt two equally useless ways of approaching history---i.e., the e-z "pc/multicultural" path (more and more the domain of corporate sensitivity training and the like, i would argue), over and against that of the true believer (patriotic, conservative, etc., and corresponding master narratives)---only to land on what sounds to me a whole lot like a or perhaps the historical dialectic, with socratic overtones...

along the way, btw, he manages, like so many others, to seem an apologist for---guess who? no other than twain (sans ref. to roughing it, naturally)... and why is that?... there was some controversy a while ago, btw, again in the pages of harper's, as to whether we should teach twain AT ALL (and not b/c twain uses the 'n' word)---forgot who argued thus (someone famously academic), but the argument as i recall turned on notions of canon formation, relative value, etc....

ok, i like hitchens, he makes me laugh out loud... but what seems absent from his various claims regarding the failure of instruction in history---with which i generally agree---a failure that points to no golden past (for him OR for me), is any real insight into teaching other than a sort of "cultural literacy," content-based approach to same, buttressed, again, by a working grasp of competing historical claims (and here hitchens cites, approvingly, e. d. hirsch)...

there is, that is, little sense in reading hitchens that the broadly sociopolitical (ok?) context in which historical instruction (all formal instruction) takes place, the classroom (itself housed within the college/university), should itself be understood in generally historicized and overdetermined terms... of the roles of "instructor" and "student," e.g., in said historicized, achingly institutional confines... of the distribution of power, through knowledge, as realized in such confines... etc etc etc, and regarding which i am so obviously at some pains to detail... i won't bore you folks, as i have in the past, with my "radical teacher" claims, if that's what they are (---and when i use the term "radical teacher," i mean to refer to the movement, the journal, etc., all ostensibly with the purpose to help \*liberate\*, to provide meaningful social transformation through learning---which so many instructors find such a distastefully direct form of advocacy, i know, but which yet seems to me a worthy aim)... and i'm not suggesting for a second that we don't need or couldn't use more content, or dialectic, or whatever---or that we must be purists in our teaching goals, or learning (and learned) desires...

but what i \*am\* saying is that one common denominator of the various failed enterprises that mark the instruction of history, as well as so many other fields, would seem to be their tendency to ignore the full implications of that historical insight and contextualizing to which i refer above (of the classroom, or expectations, etc.)... and that this perhaps provides some idea of where to begin, again, a dialogue---which of course would include the question of bringing variously

racist works into the classroom, along with variously racist bodies and variously racist thoughts...

best,

joe

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597. **Judy Roitman**

**SD**

Wed 21 Oct 1998

---

I will be in San Diego this weekend and would appreciate knowing about any readings.

Please respond back-channel by tomorrow noon --- I have to go off the list again (too much other stuff going on in this so-called life), hope to be back in a week or two, and leave for the airport Thursday afternoon.

Many thanks.

----- Judy Roitman  
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-  
ory fails Lawrence, KS 66045 | these are the days." [REDACTED]  
| fax: [REDACTED] | Larry Eigner, 1927-1996  
----- Note new area code

-----  
<http://www.math.ukans.edu/~roitman/>  
-----

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598. **jesse glass**

**Re: racism & antisemitism**

Wed 21 Oct 1998

---

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

From: MAYHEW <[REDACTED]>

To: [REDACTED] <[REDACTED]>

Date: Tuesday, October 20, 1998 2:46 PM

Subject: racism & antisemitism

Great quote, Jonathan, but this is the price everyone pays for P.C. --Jesse

>Yet the idea that any one of us might be sued for teaching The Cantos makes me shudder...

Jonathan

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599. **Magdalena Zurawski**  
***Monday Night Poetry Reading***

*Wed 21 Oct 1998*

---

Please come and hear <bold>John McNally and Magdalena Zurawski</bold> read at The Poetry Project, St. Mark's Church (2nd Ave. and 10th St.) on Monday October 26, 1998 at 8pm.

<bold>Magdalena Zurawski

Executive Development Programs

Stern School of Business

</bold>44 W. 4th Street

New York, NY 10012-1126

~~~~~

tel: [REDACTED]

fax: [REDACTED]

Departmental E-mail: [REDACTED]

Website: www.stern.nyu.edu/executive

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600. **Pritchett, Patrick**
Re: new from meow press

Wed 21 Oct 1998

And please allow me to second that plug for Bobbie West's book, *Scattered Damage*, which is wonderfully quirky and delightful, animated by a truly playful and generous poetic spirit. She read here in Boulder last week for the Left Hand Series and really knocked us out.

Patrick Pritchett

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601. **Maria Damon**

Re: racism & antisemitism

Wed 21 Oct 1998

whether or not huck finn is a racist tract, it is believed to be both racist and anti-racist, by different contingents and sometimes the same contingents (see Eric Lott's work, for example, which could be construed as both and anti-racist in intent and apologist in effect).

At 4:11 PM -0700 10/20/98, Mark Weiss wrote:

>Are you suggesting that Huck Finn is a racist tract or could even be taught
>as such?

>

>At 04:46 PM 10/20/98 -0500, you wrote:

>>Are we at the point that teaching a work is equivalent to endorsing
>>everything in it, or necessitates an insurance policy against anything
>>potentially offensive therein? The weirdness of this logic also applies to
>>the idea that by excluding a given work in course we are stigmatizing it
>>in some awful way. No matter how encyclopedic a course is it will always
>>exclude more than it can take in.

>>

>>Sartre said it was impossible to write a good work of literature that was
>>racist or colonialist (I am paraphrasing forgive the inaccuracy of my
>>memory). The logic is that literature is intrinsically on the side of
>>human liberation. It's an argument that I don't hear much anymore--the
>>contemporary equivalent is that the *study or *teaching of literature has
>>to further human liberation. The same argument but once removed.

>>

>>Twain did not set out to write racist tracts; but racist tracts, insofar
>>as they are taught, will probably taught as such, with the issue of race
>>at the forefront.

>>

>>There is the famous "literary nullification" doctrine: if the work is
>>great literature, then any anti-semitism, racism, etc... is automatically
>>transcended. Pound's anti-semitism only *looks like anti-semitism, it is
>>really something else. This is self-evidently ridiculous and leads to
>>much tortured reasoning. Yet the idea that any one of us might be sued
>>for teaching The Cantos makes me shudder... For that matter all works of
>>literature written in the past will come up short when measured against
>>contemporary sensibilities.

>>

>>Jonathan

>>
>>

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602. **Dean Taciuch**
Re: racism & antisemitism
Wed 21 Oct 1998

Hilton Obenzinger brought up the issue of how *Huck Finn* is taught in High Schools, an issue which was brought to light for me last year when *Huck Finn* was the University's "Text and Community" selection. "T and C" is an program here at George Mason in which a single work is chosen to be assigned in several different classes, along with presentations at various University venues dealing with the issues in the work. One of the questions I asked my classes about *Huck Finn* was how the racial aspects were covered in their HS readings of the book (assuming that many had read it in HS). The response was surprising to me: the racial issues were ignored. Responses were generally along the lines of "we didn't talk about that" or even "we were told not to talk about that" (though I don't think anyone "told" them this outright. . .)

Dean

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603. **David Zauhar**
Samizdat
Wed 21 Oct 1998

Hey folks: I just got the first issue of listguy Bob Archambeau's new periodical, *Samizdat*, and I'd like to put in a good word for it: *Sam.* displays the usual first-issue jitters, of course (someone listed in the contributors' page who's not in the mag, for instance), but other than that, it's outstanding -- translations of Polish and Swedish poets, good essays on their work, etc. I was also glad to see sections of a serial poem by Michael Barrett, a former UIC colleague of mine. For me, however, the most interesting thing was a review by Nathan Wallace of Selected Works volumes by Reginald Gibbons and Rosmarie Waldrop: Wallace highlights common elements shared by both of these poets (whose works I never would have thought of together) without blurring important differences. Well worth checking out if you haven't already seen it yet.

David Zauhar
University of Illinois at Chicago

"And I remember somebody leaning up against the dirt wall of the hillside, deriding William Carlos Williams, when suddenly there was a loud roaring,

crunching noise and a chunk of the hill fell off and covered the person up to his neck. The person, being a young classical poet fresh from NYU, begun screaming that he was being buried alive. Fortunately, the landslide stopped and we dug him out and dusted him off. That was the last time he said anything against William Carlos Williams. The next day he began reading _Journey to Love_ rather feverishly."

--Richard Brautigan.

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604. **Michael Magee**

Re: Adorno & Jazz

Wed 21 Oct 1998

For what it's worth, Attali's book has been very importing to Nate Mackey's thinking around jazz, particularly in "Sound and Sentiment, Sound and Symbol" in *Discrepant Engagement*. -m.

According to Stephen Cope:

>

> Just to mention here Jacques Attali's NOISE: THE POLITICAL ECONOMY OF MUSIC

> as a book which offers a kind of updated (and perhaps more enlightened)
> historical take on music (although, if I remember, he makes use of Adorno
> liberally). Worth checking out for those interested not so much in Adorno,
> but in the kinds of questions Adorno raises vis-a-vis music.

>

> Any thoughts?

>

> Stephen

>

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605. **Poetry Project**

Re: there's a question at the end of this

Wed 21 Oct 1998

*Racial divisions are deep in the blood,
however cliched you might think it sounds. The intellectual responses to
race are good for bridging the genetic maelstrom, but my feelings, my
responses, if addressed forthright, in the past, have been defensive,
ending in an anger that feels engendered by misunderstandings. I think
the more engaged one becomes in a conversation re: race, the deeper into
the body the words go. And once you're in the body, look out, because
there are many years living there, I've discovered.*

Well, I didn't mean to say all that... But what Aldon brought up is important, and I thought it should be addressed with, if not some solid examples and rigorous comments, at least an impression of my emotional responses to racial discussions. It's touchy business though, I must confess, because what you know dissolves quickly in the wake of what you feel. This has been my experience anyway.

Dale -- while I don't have it in front of me to quote directly from, I've been reading Howard Zinn's People's History of the US recently & your words on words entering the body get me thinking about the laws passed before/after the writing of the Constitution & D of I that were designed in large part to further divisions between whites & blacks, specifically white indentured servants & black slaves as there were enough instances of their banding together to revolt against landowners to constitute a real threat to what was, at the time, a somewhat tenuous power structure. Furthermore, additional laws were passed intended to prevent interracial relations between individuals from reaching any real intimacy (physical, emotional, intellectual, down the line) much less getting past master/slave. I have a feeling I'm not telling you, or anyone else on this list, anything you don't already know, but I think there's enough evidence in our own legal history as a country that racial divisions in America were/are, in part, ushered into the blood, if you believe racial divisions are in the blood, by the word of the law & specific lawmakers which is a different beast altogether from the body & the intellect. That's not to imply that blame ought to be conveniently assigned to laws & lawmakers, but any conversation about racial divisions might make use of how legal language has managed to further those divisions; one might thereby prevent such a conversation from reeling solely between the pillar & post of intellectual & emotional responses (& the further divisions created by that opposition).

Aldon -- I don't know of any instance where I was taught or witnessed the teaching of ideologically anti-white literature/writings. in my own teaching experience (teaching comp & remedial english at Brooklyn college) I've encountered the kind of "awkwardness" Shana mentioned (or isolation was the word I think) in regards to James Baldwin's "Notes of a Native Son", tho' only mildly, &, on a different wavelength, have had Stein's article "A picture of occupied France" be described as "the kind of writing that makes people believe the Holocaust never happened".

Anselm Berrigan

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606. **Aldon Nielsen**

Re: Adorno & Jazz

Wed 21 Oct 1998

will hog more than one post to the list this morning (west coast) as I don't want to mix this response with other threads --

Jacques Attali's *Noise* makes a number of really interesting points, but is marred by some weird errors --

identifies Carla Bley as a black musician -- refers to Beaver Harris by first name only, then compounds the confusion in the index by identifying him as "Paul Beaver" (we know it's Beaver Harris because it's in the context of his group The 360 Degree Experience) -- lines such as "free jazz, created with the Black Muslims . . ." [confirming my suspicion that prepositions are the biggest problem for any of us moving in a second language]

ordinarily I would guess some of these were problems of translation, but the translation was done by Brian Massumi, who is usually quite good --

read the book anyway, but be on guard!

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607. **Pierre Joris**

Re: Adorno & Jazz

Wed 21 Oct 1998

Aldon Nielsen wrote:

*Jacques Attali's *Noise* makes a number of really interesting points, but is marred by some weird errors --*

.....

read the book anyway, but be on guard!

yeah. good advice, aldon. Attali is known as something of a careless writer -- can't remember if it is this book or an earlier attali (maybe the one on time & time-pieces?) that created a major scandal in France because of rather obvious plagiarisms. pierre

--

=====

Pierre Joris

████████

<http://www.albany.edu/~joris/>

6 Madison Place

Albany NY 12202

tel: ██████████

fax: [REDACTED]

=====

All that is not gas is grammar

— Wittgenstein

=====

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608. **Aldon Nielsen**

Re: racism & antisemitism

Wed 21 Oct 1998

have particularly appreciated the new posts from Hilton and others -- some refreshingly clear thinking here this AM --

one of the problems with Huck in the classroom has been that few readers seem to be able to talk about a text that is simultaneously racist and antiracist -- I should have thought that anybody who'd read HEART OF DARKNESS would be able to have such a discussion, but it seems to send most Americans into hysterics --

If you've read widely in Twain, you already know that he was a man holding deeply contradictory ideas about race and nationality -- Hilton points us back to Pudd'nhead, and if you reread the final pages of that book you'll see much of the problem spread out before you --

a colleague at San Jose State a few years ago (David Mesher) gave me a great way to introduce some of these issues in class -- he had gone through several of the major anthologies that include Huck and copied out the footnotes that accompany the first appearance of the word "nigger" -- [quick example -- the seventh ed. of *The American Tradition in Literature* gives the following: "In slave states, 'nigger' was not necessarily an abusive word, but merely the ordinary colloquial term for a slave." -- there are three or four class's worth of discussion there, beginning with that first phrase!] It was quite a revelation, and examining the rhetoric of those footnotes afforded a way of broaching the construction of race in that book without quite the level of hostility that often is to be expected --

And lest we forget, the first groups who wanted to banish Huck were "white" folks -- hardly "PC" --

I've no doubt that at any period the discussion of any work will center on issues that seem pressing contemporaneously -- but just WHEN in U.S. history would THIS not have been a pressing issue?

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609. **MAYHEW**
my jazz pantheon
Wed 21 Oct 1998

On the subject of jazz, I offer a small sampling of my private collection:

Lester Young and Coleman Hawkins. Art Tatum. Basie and Ellington. Jo Jones. Armstrong. Teddy Wilson. Billie Holiday. Ella and Sarah. (Sinatra and Tony Bennett.) Fats Waller. Lionel Hampton before he became a republican.

Parker, Gillespie. Monk, Miles, Mingus. Bud Powell. Sonny Rollins. Philly Joe Jones. Eric Dolphy. Coletrane. Ornette & Don Cherry. Charlie Haden. Paul Chambers. Elvin Jones. Cecil Taylor. Art Ensemble of Chicago. Braxton and Schepp (spelling?) Tito Puente. Danny Richmond. Ron Carter. Billy Higgins. Red Garland. Roy Haynes. Dewey Redman. Any drummer that can swing, especially Max Roach. Ray Charles. Mahalia Jackson. Milt Jackson... Blackwell...

I am partial to singers, piano-players, saxophonists, drummers, and bass players.

Jonathan

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610. **Dale Smith**
Re: there's a question at the end of this
Wed 21 Oct 1998

I have a feeling I'm not telling you, or anyone else on this list, anything you don't already know, but I think there's enough evidence in our own legal history as a country that racial divisions in America were/are, in part, ushered into the blood, if you believe racial divisions are in the blood, by the word of the law & specific lawmakers which is a different beast altogether from the body & the intellect. That's not to imply that blame ought to be conveniently assigned to laws & lawmakers, but any conversation about racial divisions might make use of how legal language has managed to further those divisions; one might thereby prevent such a conversation from reeling solely between the pillar & post of intellectual & emotional responses (& the further divisions created by that opposition).

Anselm, I agree with you, and thanks for the reminder of how focused, direct and effective legal council has been to maintain racial divisions in this country (don't forget also about the Law and Real Estate's collusion in many places to maintain separation). Still, the question exists, how best to discuss race, or teach Huck Finn, etc. And, like you, I think that contradictory impulses of visceral and cerebral origins run through us as a people because of these Legal and theoretical manipulations. If someone wanted to explore the "legal

language" of racial division in this country the resulting study would be rich in details of the corruption caused by certain wealthy interests. And then, what of the results? What does our knowledge really do for us? I think that it's good for conversations about race to be very tense--stretched--because the alternative avoids the sticky realm of experience for theoretical possibilities, is slack, lazy or indifferent. I don't suggest addressing issues of race, or anything for that matter, through separate conditions of emotional or mental activities. Both aspects could be fused to enhance intellectual understanding with emotional realism through the speed of bodily perception. Part of the trouble is that our language can be so divisive. And, not that you would misunderstand me, but to clarify as much for myself as anyone, what I mean by "blood" is genetic, cosmological, asocial, astrological, atavistic, ancient pre-law, pre-US sort of stuff. Which is another conversation. What is so interesting to me about racial discussion is that a language like English that is normally so compartmentalizing and total has to be made compact enough to reflect the strange, fluid migrations of thought into the body, and vice versa, when subjects of race come up. So thanks for the thoughtful note and give me some ideas on narrowing the gaps between those pillars and posts.

Your Pal,

Dale

Get Your Private, Free Email at <http://www.hotmail.com>

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611. **MAYHEW**

Re: there's a question at the end of this

Wed 21 Oct 1998

Dale wrote:

"And, not that you would misunderstand me, but to clarify as much for myself as anyone, what I mean by "blood" is genetic, cosmological, asocial, astrological, atavistic, ancient pre-law, pre-US sort of stuff. Which is another conversation. What is so interesting to me about racial discussion is that a language like English that is normally so compartmentalizing and total has to be made compact enough to reflect the strange, fluid migrations of thought into the body, and vice versa, when subjects of race come up."

With clarifications like this, who needs confusion? I am totally in the dark about what any of this means. Is the genetic the astrological, for example? Is English inherently compartmentalized? Is compartmentalizing the opposite of compact?

Jonathan

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612. **Pritchett, Patrick**

Re: Fwd: BE CAREFUL WHAT YOU DO ON THE PHONE (fwd)

Wed 21 Oct 1998

Oh my god - the prisoners are taking over the C3I system!

Thanks, David. I passed this along to a professor at CU, Michael Preston, who's teaching a course on Modern Legends next semester. This is a great addition to the collection.

Patrick Pritchett

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613. **Christina Fairbank Chirot**

Re: racism & antisemitism

Wed 21 Oct 1998

It seems light years ago that Leslie Fielder saw a gay text in Huck Finn--the desire to get away from women and get to the Indian territories --the West--(though Twain already knew himself what lay out there)--and "go native"--a strand for sure which as Fielder demonstrates runs through much of American Literature--"the Vanishing American"--the "gay camerados" so to speak--the anti women strain--the wilderness, away from laws and money (though Twain had written so much of money in *Roughing It* and other works--The Gilded Age, *Life Along the Mississippi* and so on--the buried treasure aspect of life that Huck and Tom dream about and play at-- away from religion--of course the best way to "become Indian" is to get rid of the Indians first--and make a Frontier Land theme Park where it's "safe" to play out the roles, mix up tribes and customs and languages and create the kind of Pan Indianism that threatens to be a New Age colonialism that is a kinder and gentler way of repeating the first brutal waves of colonisation-- of course Huck Finn is disturbing book in many ways--one reason why it's still read--have things really changed so much since its writing?--walking the streets it's hard to tell how much really has-- racism is an American obsession-- homophobia as advanced by the Christian Right and others is a form of racism that Protestant groups in coming to what is now Canada and the USA used to get rid of Indians--the Indians were ruled to have no souls--they were non-people--so it didn't count if you killed them--(except as "body count--it was for the Good, don't you see--and the same applies to gays now, who are painted as "unnatural" and perverted" in their "choice"--and so beyond the pale of God's laws and grace etc--(the religious/racist aspect also evident in the KKK which was originally

formed to kill Catholics--who were most often of various unwanted ethnic groups--)(my relatives all believed JFK was killed because he was Catholic)--one of the dreams of Huck Finn is to come to a place that is AWAY from racism (and women and religion)--but that dream of freedom is expressed as becoming Indian--both by supplanting the Indian and imitating him--(shades of the Duke and the Dolphin and their mangled shams and charades)--kind of a bizarre twist on Deleuze and Guattari's idea of "becoming Indian/Black?Woman etc"--so even in "freedom" from racism, this is only achieved through a displacement of racism--to a new sphere, a new identity--which always opens up the opportunities for colonization--(both literally and in the Deleuzian sense)--an example of this that comes to mind is the Black Holocaust Museum founded by Mr. James Cameron here in Milwaukee. Mr. Cameron is the sole survivor of a mob lynching in Indiana decades ago--his Museum is an expression of his and his people's experience of a continual Holocaust in the USA--however, many Jewish groups protested the Museum, because the word Holocaust is only supposed to refer to "the" Holocaust in Europe--which is another form of displacing racism as it happened historically in the USA and continues today--to the sphere of Europe again, this seems a repetition of colonization--to territorize as D and G say, a word, (Holocaust) to claim an experience solely as one's own and deny it to others--or to deny the language for such experiences to others--returning, as is ever the American way, all issues to a question of PROPERTY--whether in language or land (and both are often the same when it comes to PROPERTY--through the device of Naming)--and this displacement helps to divert many of the questions which Huck Finn prompts, that American history does and to divert from history as it happened here--which is helpful, for a nation without a history is easier to conform and control--one of the points of Huck Finn may be that there is no escape from Property, Religion (or today "Ethics" and "Legality" and so on--and Racism--at least as long as one is ever on the run from it, continually displacing it in time and space only to reencounter it even in the dreams of freedom when it is bought at the expense of others (in Huck's case--the Indians are the next frontier--and then on to Vietnam . . .) actually, racism in Huck Finn was taught when I was in high school--but then that was the Sixties, albeit in New Hampshire--we also talked about the class/racial aspect as I recall because the teacher could look around the room and see plain as day which kids were going to Nam and which not--draft or no draft--would Huck have been sent to Nam? you knew Jim would be--not Tom for sure--and so on--the efforts to ban Huck seem to center around two things: Language and Racism--maybe this is to keep people from learning to make the connection of Language and Racism with property and from there to the question of "intellectual property"--and who owns Language---(Twain hints at this in a way, in pointing out that the book contains many different dialects--and often noting the class differences in language usage--one could

go into the exploitation language the Duke and the Dauphin use to exploit those who lack Royalty--not just of France but of the Imperial English Theater of the Bard --) the Duke and the Dalphin for example raise many questions regarding the "legitimacy" of claims not only to Imperial thrones and power, but to the Imperial power of language--deposed French aristocrats playing British roles (the British as deposed aristocrats of the America Revolution)--acting vs. impersonating in terms of claims to property and language and history--think of "black faced mistrels" or the Boston Tea Party with its painted "indians"--) the arguments abt Huck Finn often seem to want to polarize the book in an either/or manner--that is, to narrow down, isolate and judge the book from a "perspective"--and perspective means of course the structure of the field of vision so that the spectaor is in "the driver's seat" so to speak-- rather than to try to open up the shifting uses of language, race, property, re;ligion, gender et all-- and to think about these questions not just a fiction/fixing of the past, but as enduring fictions and attempts to fix the present-- "both and"-- and, to again adopt the vocabulary of Messers. Deleuze and Gauttaur (are THEY the Duke and Dolphin, these frenchmen?)-- "elusive to capture"

--dbchirot

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614. **Laura E. Wright**

Re: there's another question at the end of this

Wed 21 Oct 1998

MAYHEW wrote:

Dale wrote:

"And, not that you would misunderstand me, but to clarify as much for myself as anyone, what I mean by "blood" is genetic, cosmological, asocial, astrological, atavistic, ancient pre-law, pre-US sort of stuff. Which is another conversation. What is so interesting to me about racial discussion is that a language like English that is normally so compartmentalizing and total has to be made compact enough to reflect the strange, fluid migrations of thought into the body, and vice versa, when subjects of race come up."

With clarifications like this, who needs confusion? I am totally in the dark about what any of this means. Is the genetic the astrological, for example? Is English inherently compartmentalized? Is compartmentalizing the opposite of compact?

Jonathan

I'm another in-the-dark-er. This reminds me of something I never figured out. What do people mean by *genetic memory*? I always assumed they meant something asinine and Larmarckian, like that our experiences alter our genetic material. I take the word genetics very literally. Maybe I'm missing the point. Can anyone explain this genetic memory?

Laura P.S. To those who hate replied-to messages left in the body of the reply, my apologies, but otherwise I'd have to explain what I was responding to... context, context, context

--

Laura Wright, Library Assistant
Allen Ginsberg Library, The Naropa Institute
2130 Arapahoe Ave
Boulder, CO 80302



* * * * *

"Then there was a situation with tufts (and flowers). This did not agree with me either, and time just kept on passing."
(Henri Michaux)

<HTML>

<P>MAYHEW wrote:

<BLOCKQUOTE TYPE=CITE>Dale wrote:

<P>"And, not that you would misunderstand me, but to clarify as much for

myself as anyone, what I mean by "blood" is genetic, cosmological,

asocial, astrological, atavistic, ancient pre-law, pre-US sort of stuff.

Which is another conversation. What is so interesting to me about racial

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<P>Jonathan</BLOCKQUOTE> I'm another in-the-dark-er. This reminds me of something I never figured out. What do people mean by *genetic memory*? I always assumed they meant something asinine and Larmarckian, like that our experiences alter our genetic material. I take the word genetics very literally. Maybe I'm missing the point. Can anyone explain this genetic memory?

<P>Laura
P.S. To those who hate replied-to messages left in the body of the reply, my apologies, but otherwise I'd have to explain what I was responding to... context, context, context

<P>--

Laura Wright, Library Assistant

Allen Ginsberg Library, The Naropa Institute

2130 Arapahoe Ave

Boulder, CO 80302

[REDACTED]

 * * * * *

"Then there was a situation with tufts (and flowers). This did not agree

with me either, and time just kept on passing."

 (Henri Michaux)

 </HTML>

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615. **Christina Fairbank Chirot**

Fwd: BE CAREFUL WHAT YOU DO ON THE PHONE (fwd)

Wed 21 Oct 1998

(more language & prroperty)

FYI:

Subject: PLEASE READ THIS!!!!

Please share.

BE CAREFUL WHAT YOU DO ON THE PHONE

PLEASE READ THIS!!!!

Pass this along . . .

This is serious. Please read.

I received a telephone call from an individual identifying himself as an AT&T Service Technician who was conducting a test on our telephone lines. He stated that to complete the test we should touch nine (9), zero (0), the pound sign (#) and then hang up. Luckily, we were suspicious and refused. I contacted the telephone company we were informed that by pushing 90# you give the requesting individual full access to your telephone line, which allows them to place a long distance telephone calls billed to your home phone number. We were further informed that this scam has been originating from many of the local jails/prisons. Please beware. This sounds like an Urban Legend - IT IS NOT!!! I also called GTE Security this morning and verified that this is

definitely possible. DO NOT press 90# for ANYONE. The GTE Security department requested that I share this information with EVERYONE I KNOW!!! Could you PLEASE pass this on. If you have mailing lists and/or newsletters from organizations you are connected with, I encourage you to pass on this information. Also Family members!

Start Your Own FREE Email List at <http://www.listbot.com/>

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616. **Aldon Nielsen**
the law of diminishing returns

Wed 21 Oct 1998

since it was a case in law that got me started on this set of questions this week, I should have thought to mention an essay that's particularly good on these topics -- the talk of property in the recent posts reminded me (also reminded me how much property is an active issue throughout Huck) --

a good instigation may be had by all who read Cheryl Harris's essay "Whiteness as Property" -- among the several places you can find it is in the massive _Critical Race Theory_ anthology pub'd by The New Press -- It also appeared in the Harvard law Review, if yr closer to a law library --

and has more to do with poetics than one might expect -- (and she's married to a poet, as it happens) --

AND -- is anyone out there located at the University of Indiana -- I need somebody to look for something in special collections for me --

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617. **dbuuck**
announcing tripwire 2

Wed 21 Oct 1998

tripwire: a journal of poetics

announces its second issue:

Writing as Activism: The Aesthetics of Political Engagement

featuring work by:

Steve Farmer, Ben Friedlander, Rodrigo Toscano, Brenda Iijima, Brian Kim Stefans, Noah de Lissovoy, Kristin Prevallet, Jack Hirschman, Sarah Anne Cox & Elizabeth Treadwell, Rod Smith, Rob Fitterman, Dodie Bellamy, Patrick F. Durgin, William T. Ayton;

plus excerpts from Danielle Collobert's Notebooks 1956-78, translated by Norma Cole, with an afterword by Uccio Esposito-Torrigiani;

an interview (with collages) with Atlanta xerox artist Lawless Crow, conducted by John Lawther & Randy Prunty;

and reviews by Kathy Lou Schultz (on Margy Sloan's Moving Borders), Pamela Lu (Jocelyn Saidenberg's Mortal City), Louis Cabri (Rodrigo Toscano's The Disparities), Juliana Spahr (Dodie Bellamy's Letters of Mina Harker), Anselm Berri-gan (Peter Gizzi's Artificial Heart), Lytle Shaw (on the art of Mark Shepard), & Chris Chen (on Celan).

perfect-bound, 183 pages.

\$8 (\$15 for 2 issue subscription)

tripwire

c/o Yedda Morrison & David Buuck

PO Box 420936

SF CA 94142-0936

also available (very shortly) from Small Press Distribution. a few remaining copies of issue #1 also still available from SPD.

The theme for issue #3 is Gender (see issue 2 for more details). tripwire accepts essays, reviews, interviews, translations, letters, and visual art (reproducible in black & white). At this time we are not accepting unsolicited poetry. Deadline for #3 is March 1, 1999.

note to contributors & subscribers: your copies are on their way...

inquiries, etc. to above address &/or to [REDACTED]

best,

Yedda Morrison & David Buuck

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618. **Robert Corbett**

Re: there's a question at the end of this

Wed 21 Oct 1998

pardon my toeing a strict post-structuralist line (not one that I entirely believe in, anyway), but in *_Discipline and Punish_* (by now the classic formulation of this proposition, though Judith Butler has put her own spin on the issues more recently), Foucault claims that discourse inscribes itself upon the body (think Kafka's "Penal Colony") to such a degree that claiming there is atavistic, before culture element of our thinking is not possible. there is no there there. for instance, in the atrocities in the Balkans, it is not nationalism which has somehow

inscribed itself on Serbian soul in the 14th century, but rather the intervention of Milosevic and others in reanimating (really rearticulating) a cultural discourse about Serb victimization that caused the conflict. There is monolithic, naturally anti-Croat/Bosnian part of the Serb soul, but war criminal politicians and their lackeys who generated a conflict in perhaps one of the most mixed of all European societies. And it was in a rather more concrete manner than discourse, as nationalists controlled the media (makes you wonder about NPR--is it an opiate or palliative for intellectuals?). That said, I myself tend towards thinking there is a substrate, not reducible to discourse, that is accessed by rabid nationalists and xenophobes, only it does not come predetermined. If the racism is "embodied," we have to realize that it is because it has been tattooed onto the american body through law, economics, and culture. Otherwise, to say there is a tendency to be racist that is "in the blood" sounds like bad sociobiology.

Robert

On Wed, 21 Oct 1998, MAYHEW wrote:

Dale wrote:

"And, not that you would misunderstand me, but to clarify as much for myself as anyone, what I mean by "blood" is genetic, cosmological, asocial, astrological, atavistic, ancient pre-law, pre-US sort of stuff. Which is another conversation. What is so interesting to me about racial discussion is that a language like English that is normally so compartmentalizing and total has to be made compact enough to reflect the strange, fluid migrations of thought into the body, and vice versa, when subjects of race come up."

With clarifications like this, who needs confusion? I am totally in the dark about what any of this means. Is the genetic the astrological, for example? Is English inherently compartmentalized? Is compartmentalizing the opposite of compact?

Jonathan

Robert Corbett "you are there beyond/ tracings flesh can [REDACTED] take,/ and farther away surrounding and University of Washington inform- ing the systems" - A.R. Ammons

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619. **Peter Balestrieri**

Quote Source

Wed 21 Oct 1998

Hi all,
I'm thinking that I recently read a quote on the List that went something like, "He never let facts get in the way of telling a good story," something to do with journalism. Does this sound familiar to anyone? Please backchannel me.
Thanks,
Pete B.

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620. **Joe Amato/Kass Fleisher**

Re: racism & antisemitism

Wed 21 Oct 1998

just to say, stunning post from dave chirot on language, property, class, race, twain and d & g!...

and i think of how victor jory's "injun joe" in *the adventures of tom sawyer* (1938) was generally reckoned as one of the meanest cinematic villains...

///

joe

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621. **Tom Beard**

Re: there's a question at the end of this

Wed 21 Oct 1998

> ... Foucault claims that discourse inscribes
> itself upon the body (think Kafka's "Penal Colony") to such a degree that
> claiming there is atavistic, before culture element of our thinking is
not
> possible. there is no there there.

It's precisely this out-of-hand dismissal of the non-cultural that puts me off Foucault et al. Sure, we are cultural beings, but we are also mammals; we are also lumps of meat.

Otherwise, to say there is a tendency to be racist that is "in the blood" sounds like bad sociobiology.

I'm sure that hard-line post-structuralists would consider "bad sociobiology" to be a tautology. And sociobiological use of terms such as "tendency" and

"predisposition", while avoiding the determinism of "drive", "instinct" and so forth, are perhaps worse because of their vagueness. But, here goes...

I don't think that we have a genetic tendency towards racism, as such. But I do think we have innate tendencies to recognise differences and similarities, and that we may have an inbuilt distrust of anything strange/different/other. Which would make it easy for cultural factors (especially when combined with territoriality) to mold/channel/twist this distrust into hatred.

It's never this simple, of course, and when genetic impulses feed their energy into the complex dynamic systems of human psychology and culture, the end result may be fear or desire instead (or as well as) hatred. Attempts to find biological influences upon human behaviour are often dismissed as being inherently racist/sexist or whatever, as they are seen to be merely justifications of the status quo: "but it's natural for women and men to be different blah blah". But I think that it's important to know all the possible sources for our actions: if we see destructive behaviour and want to change it, we need to be aware of how difficult it might be.

Cheers,
Tom Beard.

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622. **Gabriel Gudding**

Spicer Query

Wed 21 Oct 1998

-
- 1). Please someone hep me. Hep.
 - 2). I need to know the locus platypus of the Spicer line that goes something like "Oh you who have fallen down on your head...."
 - 3). Have neither the time nor the Advil to skim _The Collected Books of..._: would anyone happen to know if not the poem's title, then at least the precise book in which this line hides. Who knows this off?
 - 4). This platypus is very important to me.

Thanks, GG

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623. **J. Kuszai**

Re: New York 1966

Wed 21 Oct 1998

Rachel, re: your last comment:

> (but perhaps backchannel so we don't bore the youngsters),

Don't you dare!

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624. **Sean Casey**

Bill Knott & Robert Peters

Wed 21 Oct 1998

Couple Q's

-- Anyone here know much about Bill Knott (in any of his incarnations)? If so, love to here from you, backchannel. I'm trying to write a piece on him and information is, yes, scarce. His complete bio on his select poems volume is: "Bill Knott lives in Cambridge, Massachusetts."

-- Also, if anyone has an address for Robert Peters, snail mail or e-mail, please backchannel.

Thanks

Sean Casey

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625. **eurydice**

Big Allis 8 Redux

Wed 21 Oct 1998

Dear List,

Just a (hopefully) gentle reminder (or encouragement) that there are only ten more days left to take advantage of this most fabulous special and so on offer (previously posted but copied below for your convenience). By the "your order" (to be received before All Saint's Day), I mean simply a small e-mail saying "boo," saying "yes," saying "sure--send me one." Much thanks in advance (and apologies for the repetition).

All Best,

Deirdre

<<Dear List,

At very long last, Big Allis 8 is here, and--in celebration--the following special offer is extended to the Poetics List (and its surroundings and acquaintances):

If your order is received by midnight on October 31 (best Halloween wishes from Editor Melanie Neilson), I will send you a copy of Big Allis 8 for only \$6 (payable to Deirdre Kovac), domestic postage included (the "newstand" price is \$8).

Big Allis 8 is a hefty 112 pages with a special selection of work by British and Irish writers (guest edited by Fiona Templeton)--Caroline Bergvall, Karlien van den Beukel, Andrea Brady, Miles Champion, Ken Edwards, David Kinloch, Sarah Law, Tertia Longmire, Helen Macdonald, Rob McKenzie, Drew Milne, Catherine Walsh, John Wilkinson, and Aaron Williamson--as well as work by Bruce Andrews, Graham Foust, Bob Harrison, Noah de Lissovoy, Alison Lune, Heather Ramsdell, Lisa Robertson and Christine Stewart, Juliana Spahr, Stephanie Strickland, H. T., Rodrigo Toscano, and Liz Waldner. And perfect bound. And with a stunning cover (designed by Jean Foos).

IMPORTANT NOTE: Nothing regarding this offers should be sent to the Poetics List.

All orders, queries, comments, et cetera should be sent directly to me at [REDACTED] (please include full name, mailing address, and e-mail address).

Or you can contact me via post at:

Deirdre Kovac
20 Douglass Street, #3
Brooklyn, NY 11231

Best,
Deirdre Kovac
(Associate Editor, Big Allis)
[REDACTED]

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626. **Rachel Loden**

New York 1966

Wed 21 Oct 1998

Standard Schaefer's questions about NY in the sixties embolden me to try to reconstruct some musty memories of my runaway teen years on the Lower East Side. I remember seeing John Ashbery read at a theater with fixed seats (and being somewhat astonished at how sedate, or even dull, this reading was, given THE TENNIS COURT OATH which was and remains my favorite Ashbery book). And then I recall seeing Andy Warhol's Exploding Plastic Inevitable mixed-media show (with the Velvet Underground) and I *seem* to recall (but is this possible?) that this event followed the Ashbery reading, in the same space. Does anyone remember?

Am also trying to make sense of jumbled memories of a club called the Dom, on St. Marks Place. Warhol ran it or had something to do with it --and yes the Velvets played there too, but it did not have fixed seats (unless I am severely mentally impaired) and so cannot be the venue for the possibly Ashbery-related

show above. But I also recall this space as the Balloon Farm, and in that incarnation it had a distinct Warhol connection as well. Does anyone remember this club, which later went on to have a non-Warholian existence as the Electric Circus? Am I insane to be recalling it as the Dom at one point and the Balloon Farm at another?

Calling on the group mind

(but perhaps backchannel so we don't bore the youngsters),

Rachel Loden

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627. **Todd Baron /*/ ReMap**

Re: SD

Wed 21 Oct 1998

Todd Baron

Guy Bennet

Joel Kuszai

are reading at

THE FAULTLINE THEATER

(a series curated by Stephen Cope and Joe Ross)

SERIES

4pm

sunday

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628. **Todd Baron /*/ ReMap**

Re: sandy ego reading

Wed 21 Oct 1998

O

h

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629. **Lawrence Upton.**

Jim Leftwich

Thu 22 Oct 1998

I am trying to get in touch with Jim Leftwich, but the email address I found on EPC bounced

Can anyone give me an up-to-date address?

L ----- Lawrence Upton's website:
http://members.spree.com/sip/lizard/

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630. **Lawrence Upton.**
Anselm Hollo publication

Thu 22 Oct 1998

I announce on behalf of Writers Forum, which doesn't have an email, the publication of Anselm Hollo's "AHOE 2"

It was launched at Anselm's Sub Voicive Poetry reading in London on Tuesday evening last

Hollo, Anselm; AHOE 2(Johnny Cash writes a letter to Santa Claus); 0 86162 831 4; Writers Forum, October 1998; £3.00 plus £1.00

Orders / payments to New River Project, 89a Petherton Road, London N5 8QT
NB Sterling payments only

----- Lawrence Upton's website:
http://members.spree.com/sip/lizard/

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631. **MAYHEW**
Re: Spicer Query

Thu 22 Oct 1998

Hi Gabe:

It is from After Lorca. It is one of the false translations, in other words, doesn't correspond to an existent Lorca poem. Title is the Ballad of the Dead Woodcutter. This line occurs as a sort of absurd refrain:

Oh, you have fallen down on your head.
You have fallen on your head.

On Wed, 21 Oct 1998, Gabriel Gudding wrote:

- 1). *Please someone hep me. Hep.*
- 2). *I need to know the locus platypus of the Spicer line that goes something like "Oh you who have fallen down on your head...."*
- 3). *Have neither the time nor the Advil to skim _The Collected Books of..._:*

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas

████████

████████

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632. **MAYHEW**

Re: coupla q's

Thu 22 Oct 1998

On number 2, my theory is that the present day importance of revision comes originates from Flaubert's heroic struggle with style. See Barthes' Zero Degree of Writing. If it did not originate there this is at least its locus classicus. But of course there is the image of Horace polishing his Odes also. Henry James might also be mentioned.

On number 1, Silliman's The New Sentence (correct title?) would be the obvious point of departure. Does this come from Stein's focus on the sentence? Perhaps a reaction to the preoccupation with the line as breath unit among the Olsonites? Good question.

On Thu, 22 Oct 1998, Maria Damon wrote:

*1) i know this is elementary and basic and i should already know it, but just why was the *sentence* the primary unit of interest for many of the SF langpos?*

*2) does anyone have any insights into the history of the concept of revision? you hear it so insistently as a basic principle of "creative writing" that it seems natural and normative. but *when* and *how* did this principle evolve to occupy a place of such prominence in what's called the "writing process"?*

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas

████████

████████

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633. **Burt Kimmelman**

Re: New York 1966

Thu 22 Oct 1998

Rachel,

From one old fogey to another: Yes I remember the Dom and the Electric Circus but not the Balloon Farm.

My favorite little memory from that year (1966): Having been totally blown away by Diane DiPrima's chapbook THIS KIND OF BIRD FLIES BACKWARDS, I attended a reading by her at St. Mark's, a bare room with some folding chairs and a plain square table in front of them. And there she was, in flesh--this petite redhead, hair loose here and there, in jeans I think, and she read and it was great, and (there was to be a second reader but I can't recall who) when she finished she immediately explained that she had to leave right away because she had four kids at home looking after themselves, the oldest eleven years old (was that Tara?). The reading was a graceful and exciting (almost) as that wonderful book, some of which--while my memory of those days has much faded and probably become distorted--I still have by heart.

Burt

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634. **Maria Damon**

coupla q's

Thu 22 Oct 1998

1) i know this is elementary and basic and i should already know it, but just why was the *sentence* the primary unit of interest for many of the SF langpos?

2) does anyone have any insights into the history of the concept of revision? you hear it so insistently as a basic principle of "creative writing" that it seems natural and normative. but *when* and *how* did this principle evolve to occupy a place of such prominence in what's called the "writing process"?

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635. **Pritchett,Patrick**

Re: coupla q's

Thu 22 Oct 1998

Don't have Ron's essay in front of me, but he states that the inspiration and/or exemplar for the New Sentence comes from WCW's _Kora in Hell_. But also, yes, from Stein.

Patrick Pritchett

From: MAYHEW

To: [REDACTED]

Subject: Re: coupla q's

Date: Thursday, October 22, 1998 9:20AM

On number 1, Silliman's The New Sentence (correct title?) would be the obvious point of departure. Does this come from Stein's focus on the sentence? Perhaps a reaction to the preoccupation with the line as breath unit among the Olsonites? Good question.

On Thu, 22 Oct 1998, Maria Damon wrote:

> 1) i know this is elementary and basic and i should already know it, but
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SF
> langpos?
>

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636. **KENT JOHNSON**

Spicer's Lorca

Thu 22 Oct 1998

Dear Jonathan:

I noticed your response to Gabriel Gudding on the Spicer line. Do you in fact know of anyone who has done a poem by poem study of *After Lorca* to figure out where the "translations" are translations and where they are not? Or in those poems that are "minotaurs," which parts are which? I seem to recall seeing something about Robin Blaser having at least gone into this, but I'm not sure. Have you, by some chance, done this yourself? I've been working on and off on an essay on JS's *After Lorca* and would be very interested if you or anyone would know something about this.

Kent

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637. **david bromige**

the new sentence

Thu 22 Oct 1998

Ron Silliman's invaluable book's title notwithstanding, I think it was more a matter of what went on between sentences. Of course it couldn't be done

without sentences. But I don't remember that much happened with/to the structure of the sentences. It was how they were laid up against each other that lit up our lives. We had the principle of discontinuity from any number of sources, and the challenge then became to have something said by confronting readers with the decision as to whether sentence 2 follows sentence 1 in anything more than space. It was as much a matter of "The New Paragraph," and let's recall Stein's "a sentence is not emotional a paragraph is."

The proposition--Jonathan's, I think--that the excellent work on the line by the generation immediately previous, would not be rewarding to improve upon, and that, therefore, what could be done with sentences, became attractive, has merit. I would direct interested parties to Bob Grenier's work at that time, poems often of a single line, thus sentence as much as line. Then came his box of cards called "Sentencing" (I think, but can't lay my hands on it right now; perhaps it was "Sentences"?). A look at the early issues of *_This_* (eds, Grenier and Watten) discloses "sentence-work" by a number of us. I would suggest this in part stemmed from Minimalism--once you have the proposition of single-line poems, the path to that particular sub-genre of prose poetry, opens up. Be good to hear Ron on this (I may here be repeating what he has said more eloquently in his book), but I know he is readying himself for his California tour. David

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638. **dbkk**

Alice Notley in SF TONIGHT!

Thu 22 Oct 1998

Small Press Traffic presents

Alice Notley

Thursday, October 22, 7:30 p.m.

New College Theater

777 Valencia Street, San Francisco

\$5

Alice Notley was born in Bisbee, Arizona, went to Barnard and Iowa (MFA, 1969). She married the writer Ted Berrigan in 1972, with whom she had two sons, one of whom grew up and became for a short period the manager of Small Press Traffic. Now married to the British poet Doug Oliver, she lives in Paris, like Olivia de Havilland. Like her actress counterpart, she radiates strength, inner beauty, quiet dignity and warmth. She's many things to many people, and her books include *When I Was Alive*, *Waltzing Matilda*, *Doctor Williams' Heiresses*, *How Spring Comes*, a book of *Selected Poems*, *The Descent of Alette* and the new *Mysteries of Small Houses*. No poet of her generation has so captured the heart and imagination of the young writers of today, both for her

dedication to poetry and for her ground-shifting and -breaking mutability, from domestic to epic and back again somewhere else.

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639. **dbkk**

MacCormack & Silliman in SF

Thu 22 Oct 1998

Small Press Traffic presents

Karen MacCormack

Ron Silliman

Friday, October 30, 7:30 p.m.

New College Theater

777 Valencia Street

\$5

Karen MacCormack's poetry always seems to arise out of a state of emergency, at the "point of collapse." She would disdain the suggestion of heroism in her writing, but I read it as a heroic effort to bring light into the dark conjunctions of language, effort, and technology. I have long wanted to get another chance to hear Karen MacCormack read in San Francisco; thank you, Stanford University, and Marjorie Perloff, for helping to make this dream come true! MacCormack is the author of six books of poetry, most recently *The Tongue Moves Talk* (Chax Press/West House Books, 1997), and *Marine Snow* (ECW Press, 1995). New from Coach House Books is the online version of *Fit to Print*, MacCormack's collaboration with the English poet Alan Halsey (trade publication from Coach House/West House Books to follow any minute). Her work has appeared in such anthologies as *Moving Borders*, *Out of Everywhere*, and *The Art of Practice*. Of dual Canadian/British citizenship, she lives in Toronto.

Another hero of poetry! Ron Silliman lived in the Bay Area from 1947 until 1995, including 17 years in San Francisco spent variously in the Mission, Bernal Heights, the Haight, Potrero Hill and "Baja Pacific Heights." He's now living in an oak wood twenty miles west of Philadelphia, but he always finds his way back to the Bay Area, just as swallows are said to return to Capistrano and salmon to swim upstream. The University of Alabama Press will publish his poem, *The Alphabet*, in its entirety if he ever finishes writing it. Silliman is currently a Pew Fellow in the Arts. Quarry West is devoting an issue to his writing sometime in the near future.

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640. **Ron Silliman**

Pinochet & poetry

Thu 22 Oct 1998

Now that Gen. Pinochet is a guest of the state, so to speak, in the UK, this would be an excellent moment to raise the issue of poets and writers killed by his regime. Does anyone on the Poetics List have either a good source thereon? If so, please write to me directly before Saturday.

Thanks much,

Ron Silliman

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641. **schuchat**

Re: coupla q's

Thu 22 Oct 1998

I recall discussing the then recently published FEAR OF FLYING with Alice Notley around 1972-4, when Alice explained that Jong was interested in sentences and paragraphs, whereas she was interested in words.

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642. **David Baratier**

Re: errata & small magazines

Thu 22 Oct 1998

Dan-- I have _no_ sympathy for you what so ever. If you have read the magazines you send to, you would know what to expect. Apparently you didn't & rarely ever do, which is accounted for by the number of mistakes that have occurred to your texts as mentioned in your post.

I haven't complained about a text bogie in 5 years. I am familiar with each journal I send to. I can think of no other reasonable explanation for your problem.

Be well

David Baratier

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643. **Ron Silliman**

Re: coupla q's

Thu 22 Oct 1998

"1) i know this is elementary and basic and i should already know it, but just why was the *sentence* the primary unit of interest for many of the SF langpos?" M. Damon

Perfectly good question. Olson's poetics, based on the equation of line & breath, had been the most rigorous formulation of the previous decade or two, and one could read a wide range of material (from O'Hara to Ginsberg) with such in mind [ignoring, of course, a few very pointed exceptions, such as Spicer and some of Ashbery]. But there were obvious flaws with this equation, especially with Olson's superimposition of Place on top of the whole, so that the prospect of writing in this tradition began to appear to be a "fill in the blank" completion of an already implicit literary geography (as in "he breaks his lines just like someone from Ukiah"). Each succeeding poem would thus be a less significant formal act.

Sentences and paragraphs were one way out of that. It's worth noting that the "miniaturist" tendency -- Saroyan, the Grenier of *Sentences* -- turns up first. Sentences and paragraphs also had the advantage of raising some international(ist) issues vis a vis surrealism, European poetry in general, that the excessive jingoism of Olson (or Williams for that matter) never really addresses. Remember: WCW's complaint against Eliot was, in part, that it was "too European." During the 60s, only Duncan and Rothenberg were really advocating for Stein (who was really hard to get hold of in that period) and nobody quite knew what to do with Kora in Hell: Improvisations. Harvey Brown's pirate edition of WCW's *Spring & All* came out right around 1970 (forcing ND to finally get it back into print for the first time in about 30 years), and that came as a huge shock. So, with Coolidge's first long poems, then Ashbery's *Three Poems* and Creeley's *Mabel* and *A Day Book*, there was just a lot of stuff in the air. It suddenly seemed to be an area in which there was an enormous amount of work that could be done without already being weighed down by too much prior stuff.

Ron

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644. **P.Standard Schaefer**

Re: Pinochet & poetry

Thu 22 Oct 1998

Ron:

I don't happen to know much about the writers who were killed under his regime, but I have just come across the most amazine Chilean poet named Juan Luis Martinez who does a lot of political punning through things looking much like syllogisms. Martinez was bit older than Pinochet as I understand it and also apparently toward the end of his life became a fan of Spicer's. I'm going to try to substantiate my claim about Martinez's greatness with a few translations in the next Rhizome. The translator has been working on Martinez, a slightly younger man Sergio Parra whose politics are overt and style is slightly straight-forwards, a few very young Chilean poets who are fans of both Martinez and Spicer. Kinda weird. Anyway, I will ask the translator today about your question re: Pinochet's murders.

SS

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645. **main**

errata & small magazines

Thu 22 Oct 1998

i just received the latest issue of _mike & dale's younger poets_ & find that the title of the piece i'd submitted to them was mis-printed

should be "aerial photograph of an elephant graveyard";
is "aerial photograph of an elephant".

over the past five years of contributing writing to smaller magazines, i'd guess that roughly 1/3 of my work has had at least one typographical error (from missing punctuation to misspellings, problems with layout, etc.). has this been anyone else's experience?

i find it deplorable that so many small magazines are misprinting works. where is the careful proof-reading? in order to cut costs and save time, fewer and fewer small magazines send proofs to writers. but the real cost is publishing work as it was _not_ intended to be read. too many small magazine editors seem to have an assembly line/drive-thru mentality regarding the product: just get another issue out, no matter the quality and accuracy, no matter the process, without taking the time to carefully proof the work. what they end up publishing is _not_ what was submitted! once an editor tells me they're using my work, i assume that it will appear (given, of course, the physical constraints of the magazine) as i wrote it. is this too much to ask?

poets are supposed to be attentive to language, but what good is it if the publishers of poetry are inattentive? what's the point of even publishing a text that's full of errors? if small magazine editors want their magazines to be taken seriously as bringing forward the news, then they need to get the facts straight and take more pride in their work: a magazine's reputation is built not only on content but form. editors need to keep in mind that they're the custodians between the writer and the reader-- a role requiring pride and careful work.

it may come to this: poets who care about accuracy more than publication will no longer send work to magazines that do not provide proof or have a reputation for eagle-eye editing. and readers who care to read what was actually written will no longer subscribe to magazines that do a sloppy job of editing. errors are human, and errors in language can be both delightful and insightful, "wanderings" bearing the maker's handprint, the beautiful flaw. but an error in the very title of a poem strikes me as gross carelessness.

in all fairness, there are many small magazine editors who, from my own experiences, take editing as an art form requiring skill and attention not unlike the skill and attention of composing a poem. jeff hansen's *_poetic briefs_*, juliana spahr and jena osman's *_chain_*, lee chapman's *_first intensity_*, and ed foster's *_talisman_* come to mind. such accuracy should be the norm, not the exception. all it takes is care-- to care about the language, what you say and how you say it. is that too much to ask?

dan featherston

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646. **Michael Magee**
Re: errata & small magazines
Thu 22 Oct 1998

I can appreciate Dan's vitriol here though I think some sympathy for hard-working small mag editors is in order as well. I'd say time is more often the significant factor in fuck-ups. You want to get your issue out, you're excited, you've got a small window to do it, etc, & you miss things. Now, that said, I do think careful editing can and should be done. I spent a hell of a lot of time proof reading the first issue of COMBO and I did it for one simple and polemical reason: to drive home the point that my project was just as goddamn important as what those sonsabitches at *Poetry* are doing. I think I did a good job. In several cases where the typography or font-play was intricate I sent proofs. And so far no complaints (though now I'm waiting to be blindsided by one of my wonderful contributors). I've had, yeah, maybe a third of my poems include small errors ("a" instead of "an," lines broken wrongly, etc), and its a drag. You want

things to look right, to look nice. And if a little extra scrutiny can keep piece in our little experimental Camelot then I say lets keep our eye on the ball. -m.

According to main: >

- > i just received the latest issue of _mike & dale's younger poets_ & find
- > that the title of the piece i'd submitted to them was mis-printed
- >
- > should be "aerial photograph of an elephant graveyard";
- > is "aerial photograph of an elephant".
- >
- > over the past five years of contributing writing to smaller magazines, i'd
- > guess that roughly 1/3 of my work has had at least one typographical error
- > (from missing punctuation to misspellings, problems with layout, etc.).
- > has this been anyone else's experience?
- >
- > i find it deplorable that so many small magazines are misprinting works.
- > where is the careful proof-reading? in order to cut costs and save
- > time, fewer and fewer small magazines send proofs to writers. but the real
- > cost is publishing work as it was _not_ intended to be read. too many small
- > magazine editors seem to have an assembly line/drive-thru mentality
- > regarding the product: just get another issue out, no matter the quality
- > and accuracy, no matter the process, without taking the time to carefully
- > proof the work. what they end up publishing is _not_ what was
- > submitted! once an editor tells me they're using my work, i assume
- > that it will appear (given, of course, the physical constraints of
- > the magazine) as i wrote it. is this too much to ask?
- >
- > poets are supposed to be attentive to language, but what good is it if
- > the publishers of poetry are inattentive? what's the point of even
- > publishing a text that's full of errors? if small magazine editors want
- > their magazines to be taken seriously as bringing forward the news, then
- > they need to get the facts straight and take more pride in their work: a
- > magazine's reputation is built not only on content but form. editors need
- > to keep in mind that they're the custodians between the writer and the
- > reader-- a role requiring pride and careful work.
- >
- > it may come to this: poets who care about accuracy more than publication
- > will no longer send work to magazines that do not provide proof or have a
- > reputation for eagle-eye editing. and readers who care to read what was
- > actually written will no longer subscribe to magazines that do a sloppy
- > job of editing. errors are human, and errors in language can be both
- > delightful and insightful, "wanderings" bearing the maker's handprint, the

> beautiful flaw. but an error in the very title of a poem strikes me as
> gross carelessness.
>
> in all fairness, there are many small magazine editors who, from my own
> experiences, take editing as an art form requiring skill and attention
> not unlike the skill and attention of composing a poem. jeff hansen's
> _poetic briefs_, juliana spahr and jena osman's _chain_, lee chapman's
> _first intensity_, and ed foster's _talisman_ come to mind. such accuracy
> should be the norm, not the exception. all it takes is care-- to care
> about the language, what you say and how you say it. is that too much to
> ask?
>
> dan featherston
>

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647. **P.Standard Schaefer**
Re: errata & small magazines

Thu 22 Oct 1998

Mike's point is a good one. I, too, have had work published with errors. However, having also edited, I can tell you that the poets are by far the bigger problem. A number of them can't spell and send you eighteen drafts asking you to change things all the way through the process, sometimes doable, sometimes quite difficult. (Right now Jaques Debrot is thinking that I am speaking about him, but I am not. Suffice it to say they are actually local-- L. A writers who call you up at all hours to tell you that they because they think they're doing something typographically innovative, that you should adjust your magazine parameters). Some want to know why you list their work as "Three poems" on the contents page, and not the full title. The answer is because the full title would take up four lines, include six paratheses, a footnote or two, and is usually not as interesting as the poem. I sort of wish that people of the 'experimental' bent would think a third or fourth time about why they insist on having twelve picas of blank space between every third adverb. With very few exceptions, like Ray DiPalma, who takes his typography very seriously, I doubt if there is much being accomplished except being "individuals". By the way, if you do some fancy typographical work, take Ray's lead and be willing to send the work already layed-out in Quark Express or Pagemaker on disc.

The best intro to typography that I've come across is Robert Bringhurst's *The Elements of Typographical Style*. For one thing, he's a poet. For another, he gives a solid history on the various fonts, reasons why one shouldn't double-

space after every period, and a number of other details that have made my understanding of work like DiPalma's a great bit richer.

Another little stunt poets do from time to time is send you prose where they use "weather" instead of "whether" and then insist it be spelled wrong as if this makes their book review derridean. Sometimes, knowing that it looks stupid, you agree to it and then find out that in the last paragraph third line down it should be spelled "whether."

Um sorry, I'm laying out Rhizome this week and various little things like this come up so I'm slightly keyed up at the moment.

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648. **henry gould**

typos

Thu 22 Oct 1998

I've had less trouble with poets, & probably made more editing mistakes [sorry, Joe] than Standard, so I side more with Dan Featherston on this one. The basic problem as I see it [he heh] is burnout, and the only solution is more than one proofreader - somebody other than the editor(s). This may sound obvious but it's amazing what you don't see after reading a pile of ms. over & over. & I've been a professional proofreader, too.

Dan is right - we should all send out proofs to the editors. I'm going to try to do that from now on. [not to give anybody the idea that Nedge is full of errors - oh no!].

Wearing the author hat I think typos in poetry are beyond the pale, terrible. & they happen frequently (in my case anyway). I can tell you an even worse story, however - a magazine that held a poem after accepting it for close to 2 years (publication delay), & then decided not to publish it - without ever informing me. This is ridiculous. Fortunately under the Silliman New Sentencing Program they are doing 20-to-life in Verbal Max outside Fingercount, MC [Monte Cristo, Brazil] - a real hellhole.

- Henry "Eagle" Gould

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649. **Christopher Reiner**

Re: errata & small magazines

Thu 22 Oct 1998

I'm very sympathetic to Dan's post. But I have to say that no small press publisher that I know of has ever deliberately let a typo get through. And what's

more, it's terribly embarrassing when one does get through. Every editor I know spends a lot of time proofing, and yet it's almost inevitable that one or two typos will end up in the mag (often in the goddam *title* or the contents page, or where you put something in boldface and in really big letters). In editing Witz, I have made almost every horrible typo you can imagine. And I'm really sorry for every one of them. I'm even more sorry that there will be more, as hard as I try to avoid them. (And I send out proofs to authors...still, some typos remain.) We're talking about one or two-person enterprises. We're talking about more work than you thought when you started (a lot more). It's a labor of love, and typos are part of it. Like that annoying habit that someone you love has...like snoring.

mea culpa.

(oh, and you can find the Witz archives, flaws and all, at <http://writing.upenn.edu/epc/eazines/witz> --unless there's a typo in that URL)

On Thu, 22 Oct 1998, main wrote:

i just received the latest issue of _mike & dale's younger poets_ & find that the title of the piece i'd submitted to them was mis-printed

*should be "aerial photograph of an elephant graveyard";
is "aerial photograph of an elephant".*

*over the past five years of contributing writing to smaller magazines, i'd guess that roughly 1/3 of my work has had at least one typographical error (from missing punctuation to misspellings, problems with layout, etc.).
has this been anyone else's experience?*

i find it deplorable that so many small magazines are misprinting works. where is the careful proof-reading? in order to cut costs and save time, fewer and fewer small magazines send proofs to writers. but the real cost is publishing work as it was _not_ intended to be read. too many small magazine editors seem to have an assembly line/drive-thru mentality regarding the product: just get another issue out, no matter the quality and accuracy, no matter the process, without taking the time to carefully proof the work. what they end up publishing is _not_ what was submitted! once an editor tells me they're using my work, i assume that it will appear (given, of course, the physical constraints of the magazine) as i wrote it. is this too much to ask?

poets are supposed to be attentive to language, but what good is it if the publishers of poetry are inattentive? what's the point of even publishing a text that's full of errors? if small magazine editors want their magazines to be taken seriously as bringing forward the news, then they need to get the facts straight and take more pride in their work: a magazine's reputation is built not only on content but form. editors need

to keep in mind that they're the custodians between the writer and the reader-- a role requiring pride and careful work.

it may come to this: poets who care about accuracy more than publication will no longer send work to magazines that do not provide proof or have a reputation for eagle-eye editing. and readers who care to read what was actually written will no longer subscribe to magazines that do a sloppy job of editing. errors are human, and errors in language can be both delightful and insightful, "wanderings" bearing the maker's handprint, the beautiful flaw. but an error in the very title of a poem strikes me as gross carelessness.

in all fairness, there are many small magazine editors who, from my own experiences, take editing as an art form requiring skill and attention not unlike the skill and attention of composing a poem. jeff hansen's _poetic briefs_, juliana spahr and jena osman's _chain_, lee chapman's _first intensity_, and ed foster's _talisman_ come to mind. such accuracy should be the norm, not the exception. all it takes is care-- to care about the language, what you say and how you say it. is that too much to ask?

dan featherston

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650. **Aldon Nielsen**

Re: there's a question at the end of this

Thu 22 Oct 1998

in fact, wouldn't the statement that there is a tendency to racism that's "in the blood" be a racist statement? unless one argues that all humanity has racism "always already" in the blood, which makes even less sense given the demonstrable historical variability of the concept of race --

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651. **Mark Weiss**

Re: typos

Thu 22 Oct 1998

Wearing the author hat I think typos in poetry are beyond the pail, terrabul. & they happen frequently (in my case anyway). I can tell you an even worserr story, however - a magazine that held a poem after accepting it for close to 2 years (publication delay), & then decided not to publish it - without ever informing me.

The technical term for typos beyond the pail would be "spillage?"

An editor who has since gained some notoriety but will nonetheless remain nameless once asked me to review a book of poems. I thought the book a crime against humanity and said so, perhaps a bit more diplomatically. Turned out the poet was a friend of said editor, who accordingly refused to publish the review.

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652. **Aldon Nielsen**

Carrying Cole to Colorado

Thu 22 Oct 1998

eleven years ago, David Bromige was visiting in DC and the two of us took a stroll through the galleries of the East Wing -- came alongside a massive collage piece, "El Copperhead Grande" (Rauschenberg or Johns?) -- David caught sight of a small portion of newsprint down in one corner of the piece, in Spanish -- wondered out loud what it might be -- leaning over with my elementary Spanish and my eyes still young enough not to require specs -- I found that it was a newspaper report of the winning lottery number in Chile for October 22 --

am remembering this with great fondness this day when Pinochet's number, we would like to think, may be, finally, up

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653. **Aldon Nielsen**

the neo-new sentence

Thu 22 Oct 1998

and not long before Ron's book, I recall sitting in the Folger library's Globe theater mock-up for a poetry conference, at which Stanley Plumly, at considerable length, advanced his theory that contemporary poets were moving away from the image and towards organization of the poem around the sentence -- Heard very little of this in THOSE circles in intervening years,,, perhaps because they learned from Ron that that were right?

bless us all, every one

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654. **L. MacMahon and T.R. Healy**

Re: errata & small magazines

Thu 22 Oct 1998

A friend of mine had written an Irish language textbook for teenagers and to be sure to be sure got a native speaker to set it. Unfortunately she wasn't a native speller and the title ended up with one of the more toothgrinding grammatical errors (nom. instead of gen. after a double prep.). He had to endure the comfort

of all sorts of friends who rang him up to assure him that he hadn't dropped in their estimation despite his mistake.

In another textbook he had a chapter on names and included a kind of grid with Murphy = O'Murchu etc. Then there was an exercise with photos of "well-known" "personalities" like Mike Murphy and so on and the poor student had to write the jaspers' names in Irish. The publishers thought that the photos were a bit tame and replaced them with ones of Severiano Ballesteros, Claude Van Damme and a host of international celebrities who had not featured in any way in the preparatory grid.

and Henry, I think I've permanently damaged something due to a fit of giggling precipitated by your last post.

cheers

Randolph Healy

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655. **groberts**

Another Herbsttag

Thu 22 Oct 1998

I don't remember this one mentioned last month, but for those collecting versions of Rilke's poem, here is Ron Padgett's adaption, which I just came across in Great Balls of Fire:

"Autumn's Day"

Rilke walks toward a dime. I saw.
It was very great. But now
His shadow is fast upon the sundials.
How then can the winds remind
The shadows it is late?

'Who has no home cannot build now,'
Said Rilke to a grasshopper.

Little grasshopper,
You must waken, read, write long letters, and
Wander restlessly when leaves are blown.

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656. **Laura E. Wright**

hypo type

Thu 22 Oct 1998

Todd Baron /*/ ReMap wrote:

>

> as an editor:

>

> We all apologize--I'm sure--but given the scope

> of the task--it's amazing we do this good a job!

>

Not only that, it's amazing you (plural) continue to do it at all. I'm grateful to all those who, with whatever resources they have (and, notably, don't have), do this work.

Of course, there's the solution offered by some truly small mags: simply photocopy the poem _as sent_ and print it.

Re. the original errata post:

it seems better to lose the graveyard
than to lose the elephant

--

Laura Wright, Library Assistant
Allen Ginsberg Library, The Naropa Institute
2130 Arapahoe Ave
Boulder, CO 80302



* * * * *

"Then there was a situation with tufts (and flowers). This did not agree

with me either, and time just kept on passing."

(Henri Michaux)

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657. **Charles Alexander**

Re: Typos abound, especially on Fridays

Thu 22 Oct 1998

or maybe

the crackerjack jewel for these umbrella'd polemics

At 02:47 PM 10/23/98 -0700, you wrote:

>When I was attending, we heard rumors from C.U. that it had been renamed
>the "Jack Kerouac School of DISEMBOWELED Poetics"...

--trace--

On Friday/23.October.1998 1.42.31pm, Lisa Trank wrote:

Ah well, we renamed our school, combining diesel and disembodied into one word.

The official title is, as you all know:

Jack Kerouac School of DISEMBODIED Poetics.

Now that we have made the typos on this list, we will not have to make them in the magazine.

Ta Ta -

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658. **Lawrence Upton.**

WF publications

Thu 22 Oct 1998

APOLOGIES FOR CROSS POSTING On behalf of Writers Forum announcing the publication of "WORD SCORE UTTERANCE CHOREOGRAPHY in verbal and visual poetry" edited by Bob Cobbing and Lawrence Upton with a preface by Cobbing and introductions by Upton and Robert Sheppard; 156pp; ISBN 0 86162 750 4; £6.50 plus postage - no time to weigh it yet

Also the latest 8 pamphlets in the Domestic Ambient Noise seriesm - p & p is for UK

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Upton, Lawrence & Cobbing, Bob; They died of an overdose of time; ISBN 0 86162 835 7; Writers Forum, October 1998; £1.00 plus 50p p & p Upton, Lawrence & Cobbing, Bob; Dance; ISBN 0 86162 841 1; Writers Forum, October 1998; £1.00 plus 50p p & p Upton, Lawrence & Cobbing, Bob; Compose yourself; ISBN 0 86162 839 X; Writers Forum, October 1998; £1.00 plus 50p p & p

Direct orders to New River Project, 89a Petherton Road, London N5 2QT Sterling payments only

----- Lawrence Upton's website:
<http://members.spree.com/sip/lizard/>

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659. **A. Jenn Sondheim**
GAAA GAAA GAAA (stupid thing)

Thu 22 Oct 1998

-

GAAA GAAA GAAA

Perhaps the hiatus or another name to be assigned the gap common in Ch'an /Zen writing, Heian aesthetics, Chuang Tzu - not that difference shouldn't be recognized, but that this gap, demonstrated by the wheels which never touch the ground (a geometric pleasure and leap), is a space elsewhere than the rationalized grid of analytic geometry. Where does the Web in a hyperlink? The address spaced one against another, contiguous, with in-between browser windows turned grey or holding patterns or slow revelations, but never a leap as such, the ah-ha syndrome or break from one to another. Never that moment of the eye.

GAAA GAAA GAAA

Or perhaps so, representations say of waka or koan or the liminality of renga: but these leaps which are beyond or elsewhere than comp.sci, even with fractal or chaotic mappings. Never that moment where I announce my death.

GAAA GAAA GAAA

What I'm getting at, I can never reach, those moments which are beyond the Net or extraneous or forgotten, outside the compass and encompassing. Or moments where rationality hangs just above the protocols, like fog curtains over violent wilderness, peaks and crags. Never any moment of the breath or orgasm or awakening. Never any moment of fully-awake. Moments of peering and dissecting.

GAAA GAAA GAAA

It's there on the tip of my tongue, the difference between the relative control and audience dispersion/accommodation present on the Net, and certain leaps in which the space and immateriality of the world are suddenly manifest in a bewildering manner!

GAAA GAAA GAAA

This tip, just beyond the tongue, is what lures me towards further text, coupled with the certain knowledge that every line dissolves into perfect sound. And then nothing. But I am still torn in two, one half remaining in utter silence, that occasion of an aesthetic which takes time in the midst of vertical or flat places, serrated or flooded plains, everything on the edge of the cup.

GAAA GAAA GAAA

In the meantime, there is this, the internals of the sphere, a privacy that is beyond encountering.

GAAA GAAA GAAA

One might consider the necessity of the Net, which does not exist here - nor its absence, whether it exists or not. The needs of the non-existent Net. Nor is it important if or if not the soul is or is not illusion. And this is of course, holding the course, not Ch'an, not Zen; it is only indicative of the quiet internals that form a legacy of survival. The moment of holding the course, moment of coarseness.

GAAA GAAA GAAA

The browser window stutters or there may be a message below, or an error message bringing the world to a halt; or a grey rectangle tending towards black, featureless, just for a moment. There may be the declaration of an image, or a coming-into-the-world once again, of a derailing-memory forced into uneasy fulfillment. It may say, JUST LIKE THE WORLD, STILL LOADING. It may say, JUST LIKE THE WORLD, CONGESTION ON-LINE. It may say, JUST LIKE THE WORLD, TRY AGAIN LATER. It may say, JUST LIKE THE WORLD, GAAA GAAA GAAA.

GAAA GAAA GAAA

I reread this, Nikuko says, and "there's no gap. It's bleak orientalism, there's nothing present but haiku factories, turned out peripherals. It's boy-toy stuff. You want an escape, you want that distance, that moment where an interior remains closed as such, where ratiocination has no place on earth. Literally. You're afraid of such. You still can't look yourself in the mirror but you're willing to be naked any time someone holds their breath! Your self-hatred fogs the mirror, breaks the jewel, places the sword in one hole, and out the other!! The

tip gleams between your teeth. People are always injured in the flooded reality of things!!!"

GAAA GAAA GAAA

Oh challenge me, fair Jennifer, says Nikuko, as Jennifer approaches, her garments rent, her hair streaming in the storm which has kicked up. Every- thing dead flies by at furious pace. Jennifer-normal-Jennifer, riding Julu, dark Julu, her gaping maw open to a terrifying degree. Lightning illuminates the littered land; juniper and canyon pines bend bleak and ancient branches black against the whimpered moon. Stars make dim streaks as they fall down the tormented sky, smothered by thick cloud. There are roars everywhere, resonances from tombs and caves, caverns and dells, more resonances when mouths open, cackled song. WHOSE MOUTH IS OPEN TO A TERR- IFYING DEGREE? WHOSE MAW GAPES AGAINST THE BRITTLE LIGHTNING?

GAAA GAAA GAAA

Power lines are downed, new lines redrawn on face and rim of violent rock, sparks sputter in skeins of lugubrious energy struggling for a sign. Oh challenge me, Nikuko screams; there aren't signs any more, the ground's littered with strokes going nowhere, lightnings sintering flesh and bone, the dead and the dune-dead. I twist and turn on the sword. I can't scream.

GAAA GAAA GAAA

GAAA GAAA GAAA

GAAA GAAA GAAA

GAAA GAAA GAAA

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660. **Todd Baron** /*/ **ReMap**

typo hype

Thu 22 Oct 1998

as an editor:

it is a sad thing to make a mistake in printing someone's work youu (oops) value! But I agree with Standard: we are often poorly expected to fix mistakes writers make--and we are poor and overworked so much that the mere task is monumental of publishing a magazine. magazines often have no time for galleys/etc. We all apologize--I'm sure--but given the scope of the task--it's amazing we do this good a job!

Todd Baron
(ReMap)

ps: books, on the other hand, are another issue.

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661. **Thomas Bell**

Re: coupla q's/sentence

Thu 22 Oct 1998

Since I came across the idea (I think) in Marjorie Perloff's *Poetry on and off the page*, I have been seeing "page poetry" everywhere, off (vide the new *Big Allis*) as well as on the web. Is there a history to this and has anyone written on it?

tom bell

[illegible]

<http://members.tripod.com/~trbell/Waysout.htm>

<http://members.tripod.com/~trbell/petals/petals.htm>

<http://members.home.net/trbell/motheran.htm>

<http://members.home.net/trbell/start.htm>

<http://home.talkcity.com/EaselSt/trbell/Blackwho.htm>

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662. **ken|n|ing**

Re: errata & small magazines

Thu 22 Oct 1998

Small (independent) publications are, if I understand my own as prototypical, working generally in less-than-sturdy formats, inevitably limited budgets, and with the challenge of distributing/marketing to a tiny, often irrationally biased group of "individuals." Thus, one might at the very least uphold the sort of production standards of the larger, subsidized glossies. That is, there must be something vital, important, insurgent about the work represented. Why else add another little magazine to the glutted mix? We, as editors, all supposedly care deeply for what we do, and we do it thanklessly, oftentimes, that is while we're defining thanks as economic & cultural capital . . . The practitioners deserve at least the opportunity to request proofs. I recently discovered that a submission of my own was accepted for publication only when the publication party & announcement to this list had already taken place. I waited some time before my copy arrived, full of horrendous errors. I started publishing my own little magazine, with no expendable income anyhow, partly because I was seeing a lot of work that deserved the treatment [distribution, attractive presentation,

simply...publication] other less pointed (and often moronic) authors were receiving. And I do all I can to provide it. Kenning -- where quality is job 1!
Patrick F. Durgin

kenning
a newsletter of contemporary |poetry, poetics, and non-fiction writing
|418 Brown St. #10 Iowa City, IA 52245 USA

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663. **ken|n|ing**

Re: errata & small magazines

Thu 22 Oct 1998

Unless, David, Dan hadn't had the luxury of comparing the evidently perfect magazines against the original submissions. I think the problem is rather one of trust and / or cooperation. This as opposed to the competitive spirit I myself have sometimes found . . . and find deplorable. Patrick F. Durgin

kenning
a newsletter of contemporary |poetry, poetics, and non-fiction writing
|418 Brown St. #10 Iowa City, IA 52245 USA

On Thu, 22 Oct 1998, David Baratier wrote:

Dan-- I have _no_ sympathy for you what so ever. If you have read the magazines you send to, you would know what to expect. Apparently you didn't & rarely ever do, which is accounted for by the number of mistakes that have occurred to your texts as mentioned in your post.

I haven't complained about a text bogie in 5 years. I am familiar with each journal I send to. I can think of no other reasonable explanation for your problem.

Be well

David Baratier

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664. **Todd Baron */ ReMap**

Re: hypo type

Fri 23 Oct 1998

Laura E. Wright wrote:

>

> Todd Baron */ ReMap wrote:

> >

> > as an editor:

> >

> > We all apologize--I'm sure--but given the scope

> > of the task--it's amazing we do this good a job!

> >

>

> Not only that, it's amazing you (plural) continue to do it at all.

> I'm grateful to all those who, with whatever resources they have (and,

> notably, don't have), do this work.

>

> Of course, there's the solution offered by some truly small mags:

> simply photocopy the poem _as sent_ and print it.

>

> Re. the original errata post:

>

> it seems better to lose the graveyard

> than to lose the elephant

>

> --

> Laura Wright, Library Assistant

> Allen Ginsberg Library, The Naropa Institute

WONDERFUL idea--tho

the beauty of originals

is sometimes--er--

not so beatific!

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665. **Ralph Wessman**

Re: errata & small magazines

Fri 23 Oct 1998

Hey Dan, it's a pissier. Just cross those who mangle your work from your list.

Ralph Wessman

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666. **Leonard Brink**

Re: errata & small magazines

Fri 23 Oct 1998

Dan, I hope I didn't screw up the poem of yours I published recently. My method is to read the author's hard copy carefully looking for possible errors on their part, then to scan the writer's hard copy into a computer, run it through a spell checker, and then re-read it, comparing it to the original. Still, a comma will turn into a period, a space between words will turn into two spaces, etc.

1. Far and away the vast majority of errors are made by the poet, not the editor, and 2. Poets tend to expect the editor to take more care with the text than they themselves have taken. 3. Poets often design their poems for letter-size paper and then expect the same effects to occur on the almost invariably smaller pages of magazines. 4. Poems whose strength derives from, or are overly reliant on things like font and type size should be self-published if at all. 5. Poets who are highly innovative/transgressive in terms of punctuation and spelling shouldn't expect publishers to be editors.

Penultimately, (and this is the really big one), editors die a thousand deaths when they make a mistake, even if that mistake is not catching a poet's error.

Finally, a lot of the mistakes that are made are an unfortunate by-product of the enthusiasm on the part of small press operators without which most poems would never see the light of day at all. One can always insist on reviewing the proofs of ones Collected Works if and when it comes to that.

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667. **Mark Weiss**

Re: Re : errata & small magazines

Fri 23 Oct 1998

David: Isn't there a built-in caveat to any magazine that calls itself "Which Shall Remain Nameless?"

At 01:05 AM 10/23/98 -0700, you wrote:

> I'm not one to parade his grievances in public, but when it comes
>to typos and a small magazine which shall remain nameless, I think I have
>just cause for complaint. The prose poem that I sent them, an exercise in
>the new sentence, was called, when it left my hands, "Parity." Behold :
>
>PARTY
>

>Then things get even more interesting. Dully wiped surferly out. Appauled
>for his agrments. Padded on the rare end. Dual to the dearth in a barroom
>baral. Her servered from loanliness. He frequented his employees. Put to
>work studing & being trained in prober manhours. Appeaching her forensidly,
>he laughed hurtidly, then guggled with derise. 'Not too embressing,' he
>drewled. He was gait alight. Socity was noting but hairs and founies. He
>intered this realm quitely, with diplomia. Vocationing in Vegas, washing
>excoctic densers. Except this avarice.

>

>It gets bitter. They grimmed as they pasted him on the seet. Rubbage. A
>fast residing airline. The sweet of his own bow. 'I shall see what can't be
>done.' Almost past marring, her truesew. Ampisously he stroked upawed. He
>was an archticist. None for his monitory reckonsense, his colonary skulls,
>his facal features, his prosuadive ways, parsels of speach. Dewrelic.
>Clutting. Spenting. Distoy. Dealth. His honorable dearth & dishonorable
>intensions. 'Put me out of my missuary.' He immulated her, his sparing
>panter. Frusted, criped, endemptent. Tried a torch of vingar, waited as a
>roamer circulated. Femine. Marvellouse. Stuft. Perfact. Anbily sated? He
>suggested another why out. Forst thought bets thought, anglozied. Cought
>speacking. Quit so.

>

>

>

>I guess they had Trimar in a jar at that editorial office. Well I won't be
>submitting to them again. David

>

>

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668. **david bromige**

Re : errata & small magazines

Fri 23 Oct 1998

I'm not one to parade his grievances in public, but when it comes to typos and a small magazine which shall remain nameless, I think I have just cause for complaint. The prose poem that I sent them, an exercise in the new sentence, was called, when it left my hands, "Parity." Behold :

PARTY

Then things get even more interesting. Dully wiped surferly out. Appauled for his agrments. Padded on the rare end. Dual to the dearth in a barroom baral. Her servered from loanliness. He frequented his employees. Put to work studing

& being trained in prober manhours. Appeaching her forensidly, he laughed hurtidly, then guggled with derise. 'Not too embressing,' he drewled. He was gait alight. Socity was noting but hairs and founies. He intered this realm quitely, with diplomia. Vocationing in Vegas, washing excocotic densers. Except this avarice.

It gets bitter. They grimmed as they pasted him on the seet. Rubbage. A fast re-siding airline. The sweet of his own bow. 'I shall see what can't be done.' Almost past marring, her truesew. Ampisously he stroked upawed. He was an archti-cist. None for his monitory reckonsense, his colonary skulls, his facal features, his prosuadive ways, parsels of speach. Dewrelic. Clutting. Spenting. Distoy. Dealth. His honorable dearth & dishonorrible intensions. 'Put me out of my mis-suary.' He immulated her, his sparing panter. Frusted, criped, endemptent. Tried a torch of vingar, waited as a roamer circulated. Feminie. Marvellouse. Stuft. Perfact. Anbily sated? He subjected another why out. Forst thought bets thought, anglozied. Cought speacking. Quit so.

I guess they had Trimar in a jar at that editorial office. Well I won't be submitting to them again. David

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669. **henry gould**
errrrrr... ata?

Fri 23 Oct 1998

I have no sympathy for editors who have no sympathy for poets who have no sympathy for editors who have no sympathy for poets who have no sympathy. But's it's not that simple. It's simply not that simple simply to have sympathy for simple mistakes, especially since simple-minded editors simply show no sense of responsibility for the errati of their literati or their own literary errand. The end.

- Eric Blarnes, the Superbly & Completely Self-Published Poet and
Professor Emeritus, Linguini Studies, Left Overbie University
or right to:
Eric Blarnes
ChelmedI'mSureford
Stout-on-Oven
Swillby
Haunts.
England

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670. **Robert Archambeau**

Samizdat

Fri 23 Oct 1998

Thanks to David for mentioning the magazine.

Issue #1 contents are:

Michael Barrett's sequence "Babylons" (first of two installments)

Adam Zagajewski (2 poems)

Piotr Parlej's essay "Zagajewski Between Romanticism and the Avant-Garde"

Stephanie Strickland (2 poems)

Ken Smit (poem)

Goran Printz-Pahlson and Jesper Svenbro (poems translated from Swedish)

David Kellogg's poem "Cartesian Procedure"

Reginald Gibbons (prose poem)

John Peck (poem)

Ilya Kutik (poem translated from Russian)

Kymberly Taylor (poem/music collage)

Review of C.S. Giscome

Review of Rosmarie Waldrop and Reginald Gibbons

Issue #2 will have more Barrett, Michael Anania, Katherine Kaspar, reviews of Stephanie Strickland and Janet Holmes and Irish alternative poetry, & more...

Three issue subscriptions to the broadsheet-format magazine are ten dollars.

Free copies of issue #1 are available by request (get em while they last!)

Bob

Robert Archambeau

Lake Forest College/Lund University (Sweden)

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671. **Robert Archambeau**

address inquiry

Fri 23 Oct 1998

Can anyone backchannel the email address of Sergei Ziavalov in Russia? A phone number would be even better...

Bob

Robert Archambeau

Lake Forest College/Lund University (Sweden)

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672. **David Baratier**

Re: errata & small magazines

Fri 23 Oct 1998

Patrick--

Even the largest journals I send to and have appeared in I have read and know enough people who have appeared there recently so I know the process they went through. If I really want to appear somewhere, I have read the journal / mag and many friends have told me of their positive experience appearing in their pages so I know what to expect long before sending. In some cases I have purposely chosen to send to a mag where I knew the text would be mangled. Not to single him out but Ken Warren's mag has tons of errors and I still want to appear there. It's like this:

A man walks down a path in winter and sees a poisonous snake on the ground. The snake is freezing to death and needs to be picked up in order to get warm and survive & finally the man does so upon promise of the snake not biting him. After a bit walking down the road the snake bites the man. As the man is dying he asks the snake why he did it.

"You knew what I was when you picked me up. It is within my nature." If one sends to a mag / journal without having seen it first they are unaware of the nature of the beast which quite obviously is not the beast's fault. The only time a question of trust should come up is when it is a brand new magazine.

Be well

David Baratier

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673. **Dale Smith**

there's a typo at the end of this

Fri 23 Oct 1998

So much for the Dan Featherston Tribute issue . . . And thanks to my other contributors and compadres for many backchannels of support...

Aldon, I get what you mean by "demonstrable historical variability of the concept of race." Hoa also thinks that the unfortunate term, "blood" doesn't account for trans-cultural-historical productions of the concept of race. Other words I would offer are spirit and geist, but even those sound hollow in the _proof-is-truth_ materialism of social thinking. I'm only offering thoughts re: the passage and embodiment of racial experience and dialogue as I've witnessed it.

I'm reading a book called The Genealogy of Demons: Anti-Semitism, Fascism, and the Myths of Ezra Pound. Do you or anyone else know this work? Casillo,

the author, approaches Pound's anti-semitism with great depth, digging in to the mythic and psychic "structures" of Pound's personality as expressed in the Cantos. He addresses the perplexing and contradictory life and art of Ra by sifting through the mythological and spiritual (pagan, anti-old test/torah) elements that reveal the man's psychic jig-saw-like pieces. Not an answer to anything, but, an attempt to articulate demonic energy in our time...

>in fact, wouldn't the statement that there is a tendency to racism that's

>"in the blood" be a racist statement? unless one argues that all humanity

>has racism "always already" in the blood, which makes even less sense given

| *the demonstrable historical variability of the concept of race --*

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674. **dbkk**
Spicer's Lorca
Fri 23 Oct 1998

Dear Kent . . . others will probably reply to this one too, but the article you're thinking of is by Clayton Eshleman and it's called "The Lorca Working," first printed in "Boundary 2," Vol. VI, #2, fall, 1977. Really an intriguing article and quite complete. If you want me to send you a copy let me know.

Kevin Killian <---terribly glad to hear the news that Lisa Robertson's book "Debbie:an Epic" has been nominated for Canada's Governor Generals Award in Poetry. Could this have happened in the US? I don't think so. Go Lisa go!

Kevin Killian <--- crying over awful review in the "Vancouver Sun" which Donald Allen forwarded to me, review of "Poet Be Like God," a life of Jack Spicer which I wrote with Lew Ellingham, review which calls book "inept faggot gossip." Under cover of night I am sending ninjas to Canada, to homes and dwelling places of rival contestants for Governor Generals Award and also to "John Armstrong," reviewer for "Vancouver Sun." If you are on this list, "John Armstrong," be afraid. Be really afraid!

Date: Thu, 22 Oct 1998 11:28:13 -0500
From: KENT JOHNSON <[REDACTED]>
Subject: Spicer's Lorca

Dear Jonathan:

I noticed your response to Gabriel Gudding on the Spicer line. Do you in fact know of anyone who has done a poem by poem study of *_After Lorca_* to figure out where the "translations" are translations and where they are not? Or in those poems that are "minotaurs," which parts are which? I seem to recall seeing something about Robin Blaser having at least gone into this, but I'm not sure. Have you, by some chance, done this yourself? I've been working on and off on an essay on JS's *_After Lorca_* and would be very interested if you or anyone would know something about this.

Kent

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675. **Karen and Trevor**
cheap but good printers

Fri 23 Oct 1998

As a sort of tangent to the small press discussion, I was wondering if anyone knew of any printers located in the midwest. I remember this discussion took place before... *_Fourteen Hills_* has been using McNaughton & Gunn for what is now the third issue, and they are absolutely wonderful. But because we are funded by the university, I have to get bids for every issue. I haven't found a printer yet that can even remotely compete with M&G--usually the others bid at a price twice as high, and it's getting to the point that very few printers in California will even give us a bid anymore. I think this is very interesting, that M&G is so cheap because they are in the midwest--this is the only thing I can conclude. Has anyone else found a good quality printer at a reasonable price?

Karen McKevitt

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676. **Gary Sullivan**
Re : errata & small magazines

Fri 23 Oct 1998

10/22

There is a roaring as poems going off
canon. ERROR ("you f.u.c.k") replaced like [CENSORED]

& what is become of our poems
adrift on this ugh raggedy crap heathen scene and [cough,
cough] goes the "poem."
Lost is the "poem." Me a

culprit, you[r] fuck ups shine over
& t a k e the "poem," which ["you"] do not endure. The "poem"
a bracelet for the wrist.

Shiny, shiny editor. What E[D]R[I]R[T]OR does it
[sex] come to [sex]

& at last I paste my publicity photo against your face.

10/23

If a man [sic] were to die with the "poem"
plunged in his [sic] vein
he [sic] would not have died in vain.

I ain't giving you head.

& if the terrifying weakness of editors
were not a specious argument of even weaker poets
we'd all be tempted to give everyone head. <DELETE

PASSAGE>

& why not.

("gone tomorrow")

What one prints: the unknown
words written in the brain
before they're fucked up
before their fuck up there in some magazine.

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677. **Michel Delville**

POSTWAR AMERICAN POETRY / University of Liège , Belgium

Fri 23 Oct 1998

CALL FOR PAPERS

A two-day conference on POST-WAR AMERICAN POETRY will be held at the University of Liège, on March 3-4, 1999.

Participants include Maxine Chernoff and Paul Hoover. Abstracts / one-page proposals for papers on any aspect of post-war American poetry are invited. Possible topics might include, but are not limited to:

- anthologies; canon formation
- American poetry in an international context

- American poetry and multiculturalism/multilingualism
- the use, or nonuse, of traditional modes, genres, and subgenres
- the politics of poetic form
- poetry and the performing arts
- American poetry and postmodernism
- Language writing
- American poetry and the mass media

Please send abstracts and proposals, by January 15, 1999, to:

Michel Delville & Christine Pagnouille

Université de Liège

Département d'anglais

3, Place Cockerill

4000 Liège

(Belgium)

Fax: [REDACTED]

e-mail: [REDACTED] or [REDACTED]

Michel Delville

English Department

University of Liège

3 Place Cockerill

4000 Liège

BELGIUM

fax: ++ 32 4 366 57 21

e-mail: [REDACTED]

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678. **Aldon Nielsen**

Re: Spicer's Lorca

Fri 23 Oct 1998

what is an "inept faggot" and why are they gossiping? I read the book and didn't see any ref. to any "inept faggots." Is this some Canadian thing?

Kevin -- how have the reviews been generally? My own feeling was that it's among the few books about which I can actually say it was worth the wait --

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679. **John Latta**

Re: cheap but good printers

Fri 23 Oct 1998

Karen McKevitt wrote:

*As a sort of tangent to the small press discussion, I was wondering if anyone knew of any printers located in the midwest. I remember this discussion took place before...
Fourteen Hills has been using McNaughton & Gunn for what is now the third issue, and they are absolutely wonderful. But because we are funded by the university, I have to get bids for every issue. I haven't found a printer yet that can even remotely compete with M&G--usually the others bid at a price twice as high, and it's getting to the point that very few printers in California will even give us a bid anymore. I think this is very interesting, that M&G is so cheap because they are in the midwest--this is the only thing I can conclude. Has anyone else found a good quality printer at a reasonable price?*

Karen McKevitt

Karen:

There are a number of short-run printers around Ann Arbor, apparently cheaper than other parts of the country because none are unionized. About twelve years back, when I was looking for a printer for the final issue of Chiaroscuro, I think I got bids from most of the following. And ended up going with McNaughton & Gunn. But you might try some of these:

Thompson-Shore [REDACTED]

Edwards Brothers [REDACTED]

Bookcrafters [REDACTED]

Braun-Brumfield [REDACTED]

For others, for reference:

McNaughton & Gunn [REDACTED]

I'd be happy to give further details on any of these. (Telephone book open on my desk).

All the best,

John Latta

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680. **syvester pollet**

Re: cheap but good printers

Fri 23 Oct 1998

Have you tried Cushing-Malloy in Ann Arbor MI? They do many of the National Poetry Foundation books. Let me know if their estimate is much higher than what you get from McN&G! best, Sylvester

At 9:55 AM -0700 10/23/98, Karen and Trevor wrote:

>As a sort of tangent to the small press discussion, I was wondering if
>anyone knew of any printers located in the midwest.
>I remember this discussion took place before...
>_Fourteen Hills_ has been using McNaughton & Gunn for what is now the
>third issue, and they are absolutely wonderful. But because we are
>funded by the university, I have to get bids for every issue. I haven't
>found a printer yet that can even remotely compete with M&G--usually the
>others bid at a price twice as high, and it's getting to the point that
>very few printers in California will even give us a bid anymore.
>I think this is very interesting, that M&G is so cheap because they are
>in the midwest--this is the only thing I can conclude. Has anyone else
>found a good quality printer at a reasonable price?
>
>Karen McKeivitt

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681. **r. drake**

Re: cheap but good printers

Fri 23 Oct 1998

karen--

i've had good results working w/ Thomson-Shore (7300 W. Joy Rd., Dexter MI 48130; [REDACTED], www.tshore.com). there are a number of others in the ann arbor area, dunno why there's such a concentration of printers there but praps that accounts fr th low rates...

luigi

burning press

*As a sort of tangent to the small press discussion, I was wondering if anyone knew of any printers located in the midwest.
I remember this discussion took place before...
Fourteen Hills has been using McNaughton & Gunn for what is now the third issue, and they are absolutely wonderful. But because we are funded by the university, I have to get bids for every issue. I haven't found a printer yet that can even remotely compete with M&G--usually the*

others bid at a price twice as high, and it's getting to the point that very few printers in California will even give us a bid anymore. I think this is very interesting, that M&G is so cheap because they are in the midwest--this is the only thing I can conclude. Has anyone else found a good quality printer at a reasonable price?

Karen McKevitt

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682. **P.Standard Schaefer**
Re: cheap but good printers

Fri 23 Oct 1998

I recommend Thompson-Shore. In my opinion, they're higher quality than McNaughton-Gunn and for my purposes better priced. I'm under the impression from talking to a few other editors that have used the two that TS has fewer mistakes. But I suspect that the best person to ask is Douglas Messerli. He seems to have used them all.

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683. **Dale Smith**
Re: coupla q's

Fri 23 Oct 1998

Ron, I don't understand this and wondered if possibly you could elaborate.

But there were obvious flaws with this equation, especially with Olson's superimposition of Place on top of the whole, so that the prospect of writing in this tradition began to appear to be a "fill in the blank" completion of an already implicit literary geography (as in "he breaks his lines just like someone from Ukiah"). Each succeeding poem would thus be a less significant formal act.

By "whole" do you mean the poem, language, the poet, the whole complex relation of the self to an extended social/historic fabric? I don't understand how Olson's articulation of the line and breath as he saw it led to a fill-in-the-blank poetics of regionalism. In addition to a poet's Geography (literary and physical) don't other things like mood, temperament and personality quirks fit into the process in ways that vary regional distinctions? Olson's writing really seems to express that, that personality as much as place drives the poem toward its greatest possibilities.

I can understand shifting the focus from the line and the poem to the sentence and the paragraph. But I don't understand how geography was somehow the impetus for that. Or am I naive and misunderstanding something?

Thanks,
Dale

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684. **Lisa Birman**

BOMBAY GIN - call for submissions

Fri 23 Oct 1998

BOMBAY GIN, the annual literary magazine at The Jack Kerouac School of Diesembodied Poetics at The Naropa Institute, is currently accepting submissions for the 1999 25th Anniversary Commemorative Issue.

To submit to Bombay Gin:

Send 3-5 pages of poetry; 5-10 pages of fiction or prose (Mac Format, 12 point Palatino or Times); Art (slides, negatives or prints)
with SASE to:

Bombay Gin
The Naropa Institute
2130 Arapahoe Ave.
Boulder CO 80302

Deadline is December 1, 1998.

To receive a sample copy of last year's Bombay Gin, send \$5 (check or money order) to the above address. Current issues (1998) are available for \$10. Excerpts from the 1998 issue may also be viewed at www.naropa.edu

The 1999 edition of Bombay Gin is supported in part by the Colorado Council on the Arts, a state agency.

Get Your Private, Free Email at <http://www.hotmail.com>

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685. **henry gould**

Re: coupla q's

Fri 23 Oct 1998

On Fri, 23 Oct 1998 11:28:58 PDT Dale Smith said:

>In addition to a

>poet's Geography (literary and physical) don't other things like mood,

>temperment and personality quirks fit into the process in ways that

>vary regional distinctions? Olson's writing really seems to express

>that, that personality as much as place drives the poem toward its
>greatest possibilities.

Hey, where have you been, Dale? Don't you realize that with the coming of Poshlosternism, mood, personality, geography, quirks - none of these things exist anymore! There's only WRITING, there's only WORDS, there's only the POEM-OBJECT-THINGUM that will liberate you with a cool ice gelato of surreal continental discombobulations! The Manner is the manor, the Artifact is the arty confect! Them things you mentioned - they just get way of ART as we can never know it today! - Jack Spandrift

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686. **megan minka lola camille roy**

Laura Moriarty and Aaron Shurin Reading in SF

Fri 23 Oct 1998

Hello everyone,

I have an announcement:

New Langton Arts is presenting a reading by Laura Moriarty and Aaron Shurin.

Details:

October 24, 1998

8:00 PM

\$8.00 general, \$6.00 students

at New Langton Arts

1246 Folsom Street

San Francisco, CA 94103

Laura Moriarty's recent books are "Spicer's City" (Poetry New York), "Symmetry" (Avec Books), and "like roads" (Kelsey st Press), among others. Forthcoming is a short novel "Cunning" from Spuyten Duyvil. Winner of the 1983 Poetry Center Book award, Moriarty is currently the editor of a poetry and poetics Web site at socrates.berkeley.edu/~moriarty

Aaron Shurin is the author of "Unbound: A Book of AIDS", "Into Distances", and "Narrativity", all published by Sun & Moon Press. Among his other books are "The Graces" (Four Seasons), "A's Dream" (O Books), and "Elsewhere" (Acts Books). He has been the recipient of both a Creative Writing Fellowship (from the NEA) and a Gerbode Poetry Award.

Thanks!

minka megan camille roy, etc.

--

[illegible]

[illegible]

Go there:

<http://www.grin.net/~minka>

"everything that's said gets swallowed, and that isn't fatalism of the 19th century either." (L. Scalapino)

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687. **acgold01**

Spicer's "translations," and Chris Stroff.

Fri 23 Oct 1998

Kent--If you don't mind backchanneling me with a reminder, I'll try to track down an old Clayton Eshleman essay that was in *Boundary 2* years ago where, if I remember rightly (which I may not), he addresses your question about Spicer's Lorca and translation. If folks are interested, I'll post the ref. to the list.

Chris Stroffolino--Backchannel me, s'il vous plait--I've lost your e-ddress.

Alan

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688. **Lisa Trank**

Typos abound, especially on Fridays

Fri 23 Oct 1998

Ah well, we renamed our school, combining diesel and disembodied into one word. The official title is, as you all know:

Jack Kerouac School of DISEMBODIED Poetics.

Now that we have made the typos on this list, we will not have to make them in the magazine.

Ta Ta -

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689. **Safdie Joseph**

Re: coupla q's

Fri 23 Oct 1998

I addressed a similar question as Dale's yesterday to Ron, and as it may have reached him after he had set out to California, I repeat it now for the List at large. If anyone other than Ron had some reactions to this point it might be valuable as well . . .

Ron, thanks for this coherent answer to Maria's question -- which deals with the time I was discovering your work as well. May I ask you exactly what this means, though?

"But there were obvious flaws with this equation, especially with Olson's superimposition of Place on top of the whole, so that the prospect of writing in this tradition began to appear to be a "fill in the blank" completion of an already implicit literary geography (as in "he breaks his lines just like someone from Ukiah"). Each succeeding poem would thus be a less significant formal act."

Where exactly does he "superimpose Place on top of the whole"? In Projective Verse? Or in his work as a whole? If the latter, can one accurately juxtapose the two concerns, namely, Place and Breath Line? Isn't everyone's sense of breath a little different (contain more quantity or quality), so that conceivably no two so-called "projective verse" poems would ever look alike (if such ever existed)?

No argument with his and WCW's general "jingoism" -- although I've always found value in knowing one's own history, it's the exclusivity that's the problem there -- but would you also then, along with Marjorie, claim that the earlier Williams in "Spring and All" is much superior to the later (perhaps stroke-induced) three-step lines and thus, for example, "Asphodel"?

Joe

Ron, I don't understand this and wondered if possibly you could elaborate.

But there were obvious flaws with this equation, especially with Olson's superimposition of Place on top of the whole, so that the prospect of writing in this tradition began to appear to be a "fill in the blank" completion of an already implicit literary geography (as in "he breaks his lines just like someone from Ukiah"). Each succeeding poem would thus be a less significant formal act.

By "whole" do you mean the poem, language, the poet, the whole complex relation of the self to an extended social/historic fabric? I don't understand how Olson's articulation of the line and breath as he saw it led to a fill-in-the-blank poetics of regionalism. In addition to a poet's Geography (literary and physical) don't other things like mood, temperament and personality quirks fit into the process in ways that vary regional distinctions? Olson's writing really seems to express that, that personality as much as place drives the poem toward its greatest possibilities.

I can understand shifting the focus from the line and the poem to the sentence and the paragraph. But I don't understand how geography was

somehow the impetus for that. Or am I naive and misunderstanding something?

Thanks,
Dale

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690. **tracy s. ruggles**

Re: Typos abound, especially on Fridays

Fri 23 Oct 1998

When I was attending, we heard rumors from C.U. that it had been renamed the "Jack Kerouac School of DISEMBOWELED Poetics"...

--trace--

On Friday/23.October.1998 1.42.31pm, Lisa Trank wrote:

>

> Ah well, we renamed our school, combining diesel and disembodied into one word.

> The official title is, as you all know:

>

> Jack Kerouac School of DISEMBODIED Poetics.

>

> Now that we have made the typos on this list, we will not have to make them
> in the magazine.

>

>

> Ta Ta -

>

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691. **KENT JOHNSON**

The House that Jack Built

Fri 23 Oct 1998

Dear Kevin and Dear Alan:

Thank you for offering to track down the Eshleman essay. In fact, about ten minutes after I sent the query, the college librarian called to tell me that Peter Gizzi's *The House that Jack Built* had just arrived. Talk about spooks! The bibliography there has the citation for CE's article along with a number of other essays on After Lorca that I didn't know about. By the way, the bibliography also mentions a wonderful pamphlet written a few years ago by Ed Foster, entitled simply *Jack Spicer*. It's the first citation I've seen of this furtive little gem

(wondering why it wasn't listed in *Poet be Like God*?) and some of you may want to track it down. It's published by Boise State, of all places.

Spicer fan that I am, I've been reading Gizzi's book since yesterday, and it is fascinating. The transcripts of Spicer doing genius talk and doing so off the top of his head make one feel like the top of one's head is coming off. And Gizzi's long afterword is simply tour de force. A great book, and now all of a sudden we have two big magnificent books on Spicer. Hip Hip Hurrah for Wesleyan, even if they first accepted Yasusada and then rejected him.

Kent

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692. **Aviva Vogel**

Re: The House that Jack Built

Fri 23 Oct 1998

In a message dated 10/23/98 6:09:25 PM Eastern Daylight Time, [REDACTED] writes:

<< and now all of a sudden we have two big magnificent books on Spicer. Hip Hip Hurrah for Wesleyan, even if they first accepted Yasusada and then rejected him. >>

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693. **ken|n|ing**

Re: errata & small magazines

Fri 23 Oct 1998

Wanted to clarify, if I must. As per David's strange post which assumes every one in the poetry game is a beast, or as opposed to David's parable, I will just say (metonymically speaking) two things. The issue, as I see it, is really rather petty and childish at the level of Dan & David's posts. Not that they are not legitimate concerns, or that the posts themselves were childish, but the issue is larger, essentially. Any avant-garde requires some sense of trust and cooperation, period. The issue is not Mike & Dale's Younger Poets. Not at all. In fact my previous comments (metaphorically speaking) come out on the side of the editors, no? Was afraid no one was able to make the [obvious?] miniscule leap from the particular to the general. Patrick F. Durgin

ken|n|ing
a newsletter of contemporary |poetry, poetics, and non-fiction writing
|418 Brown St. #10 Iowa City, IA 52245 USA

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694. **W. Freind**
Yasusada/Weinberger

Fri 23 Oct 1998

Anybody know when Eliot Weinberger's piece on Yasusada ran in the Village Voice? I had an e-version, but lost it when I switched hosts. B/C, please.

Bill Freind

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695. **Kathy Lou Schultz**
Re: errata & small magazines

Fri 23 Oct 1998

Ah, the time has come for proofreaders to get their due. I worked for FOUR YEARS as a legal proofreader, day in, day out, working full-time while doing that god-forsaken MFA. I've also worked as a copy editor, editor, etc., and guess what folks? Proofreading is a SKILL. It takes a helluva lot of work, energy, and attention. Being a good editor doesn't mean you're also a good proofreader. Being a good writer doesn't mean you're also a good proofreader. But we ALL miss errors ALL the time. Moral of the story: get someone, and then someone else, to read behind you. And every time you see those squeaky-clean small mags, know someone sweated blood and then some to get it right. Ironically, in the publishing world, these are the people who are paid the least. Typical.

Thanks to all you editors out there doin' your deed. Keep it up kids.

p.s. Please direct any comments as to proofreading errors in this post to my current boss whereupon I shall receive proper chastisement.

Thanks,
Kathy Lou

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696. **David Baratier**
Re: errata & small magazines

Fri 23 Oct 1998

I am a bit parabolic in my meanderings, I thought a known blues example involving a snake would lend a certain pitch which has apparently been lost. I am assuming the following:

1. People with previously said complaints don't read the magazines they send to. If they were familiar with them they would know what the magazines entail. I have no problem with M&D, just with a contributor griping about it. Mike & Dale & Hoa went through the trouble to put together an issue; that proves merit, intent and dedication to the art. The act of someone writing something and sending it means nothing. It is a self serving act which anyone can do. Any mailbox can attest to that. Submitting means less than nothing if the author is not respecting the space they send work into. If the error is that big a deal, there is only one solution I know: start a magazine. I started a journal five years ago because I was disgusted with the fact that there were few worth reading.

2. I fail to see how proofing problems debilitate the notion of avant-garde.

^^the issue is larger, essentially. Any avant-garde requires some sense of trust and

^^cooperation, period.

3. Upholding the notion of avant-garde is petty in and of itself. Unless there is some individual gain or livelihood which depends upon upholding the "avant-garde" why would one forward this idea? Let alone conflagrate this issue as if there is an importance in specificity. If I substitute: Any magazine requires some sense of trust and cooperation, period, that statement appears too obvious to be what we are supposed to head for. So what is the larger issue? I trust certain folks based upon the work they have done & they do the same. I have faith they will perform comparable work in the near future & so on.

Be well

David Baratier

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697. **Karen Kelley**

Re: errata & small magazines

Fri 23 Oct 1998

I edit & proofread technical materials, and can attest to the fact that no matter how hard you work, there's always *something* amiss, even if only an extra spacing or a missing period. And until you rev the manual, you always remember every flaw & its location.

And after the revision, of course, there are new & ever more horrifying errors.

Sure, it is awful, seeing a bit fat typo in the middle of your poem, but in the grand scheme, isn't the actual underpaid (if at all), sore-eyed, low-blood-sugar-suffering-before-lunch-and-the first-of-the-month's-coming-and-rent-due,

etc.etc., person trying to do right by your work more deserving of our compassion than any great American poem???

Kathy Lou Schultz wrote:

Ah, the time has come for proofreaders to get their due. I worked for FOUR YEARS as a legal proofreader, day in, day out, working full-time while doing that god-forsaken MFA. I've also worked as a copy editor, editor, etc., and guess what folks? Proofreading is a SKILL. It takes a helluva lot of work, energy, and attention. Being a good editor doesn't mean you're also a good proofreader. Being a good writer doesn't mean you're also a good proofreader. But we ALL miss errors ALL the time. Moral of the story: get someone, and then someone else, to read behind you. And every time you see those squeaky-clean small mags, know someone sweated blood and then some to get it right. Ironically, in the publishing world, these are the people who are paid the least. Typical.

Thanks to all you editors out there doin' your deed. Keep it up kids.

p.s. Please direct any comments as to proofreading errors in this post to my current boss whereupon I shall receive proper chastisement.

*Thanks,
Kathy Lou*

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698. **A. Jenn Sondheim**
poetics theory

Sat 24 Oct 1998

-

Consent, s/ms' World, says

In Terry Winograd and Fernando Flores, *Understanding Computers and Cognition*, the authors, playing off Maturana's "Biology of Language," write: "Language, as a consensual domain, is a patterning of 'mutual orienting behavior,' not a collection of mechanisms in a 'language user' or a 'sem-antic' coupling between linguistic behavior and non-linguistic perturbations experienced by the organisms. [P] Maturana points out that language is connotative and not denotative, and that its function is to orient the orientee within his or her cognitive domain, and not to point to independent entities." Thus we can speak of Umwelt, which connects with the microworlds developed early on by Winograd. The word "consensual" is employed by Maturana, of course, but there are issues, right from the start of political economy and idiolectal defense mechanisms: "I refuse to be understood," said Julu, while Jennifer, thinking the same, refused to speak at all.

The positing of mutual orientation, which Maturana has been stressing for decades, problematizes the truth-functional aspects of language, while salvaging performatives for the processes of orientation. One might also see the orientations among actants, which may be virtual or real or virtual-real, depending on one's ontology, among other things/emissions.

One might also bring a psychologized Bourbaki into play, considering such orientations the result of partial mappings among mother-structures which constitute fuzzy domains of fuzzy behaviors.

Here is a Maturana quote from the book: "When two more more organisms interact recursively as structurally plastic systems, ... the result is mutual ontogenic structural coupling.... For an observer, the domain of interactions specified through such ontogenic structural coupling appears as a network of sequences of mutually triggering interlocked conducts.... The various conducts or behaviors involved are both arbitrary and contextual. The behaviors are arbitrary because they can have any form as long as they operate as triggering perturbations in the interactions; they are contextual because their participation in the interlocked interactions of the domain is defined only with respect to the interactions that constitute the domain.... I shall call the domain of interlocked conducts... a _consensual domain._"

Julu is turned out by mother-structure Nikuko in a rite that involves consent and consensual construction of a world, or phenomenological horizon; the stage is the sememe, offered, proffered, controlled. Julu is always already within the theatrical scene, much as Brenda Laurel speaks of theater in relation to human-computer interactions, and Jennifer might speak of, in relation to Julu and Alan, Alan and Nikuko, of sado-masochisms. These s/ms are part-objects, relays, micro-contracts among participants, willing or not; they involve the impetus of one or the other or both to remain within the game, which is always a game since it is the rule-giving or rule-structuring of the real, in dialectic. Think of the s/ms as lightnings across the sememe, _fissurings_ which pass as _inscriptions_, - in other words, divisions of same/same passing as epistemological operations of classification: _x_ and _not x_ - or, more to the point: Now! and Not now!

What is marked is time, the impetus/impulse/inertia of _remaining in the game_, of language and consent: in other words, The Game of Remaining in the World.

The game involves consent. The game involves desire and s/ms. The game is always partial, always close to breakdown, rupture, fissuring, splits and splays which require further-culture to heal.

There's no truth to the game; there are performatives. Every statement is performative, and every performative, a statement. Everything _construes._

The game is all the truth there is, and for further truth, there are events, defined (as I've pointed out elsewhere) as the union of attributes filtered by k-ply intersections of descriptions. (For example, one has 20 descriptions of an event, with a total of 8 attributes; let $k = 3$, then look for those attributes mentioned in at least 3 descriptions; take the union of these attributes as a best-fit description of the event.) Attribution becomes a primary focus - both for the constitution of meaning, and the development of the appearance of autonomy vis-a-vis superstructural symbolic domains: the real-virtual, or the virtual-real, take your pick.

This is not to say that there is no asymbolic; in fact, consensuality skirts the asymbolic and asymbolia, and may as well (best fit) be founded on the same. Only that, when one moves into the realm of the virtual, one is also confronted by issues of constitution, languaging, and protocols; consensuality becomes charged and operative and, to the extent that it is synonymous with handshaking, the only game in town.

So we might go in circles here, says Julu. As long as you are chained to me, replies Jennifer, new at the game, but shaved and ready as the perfect mirror.

(The pain of the world, says Jennifer? There's no game there; it enters elsewhere, but every confrontation with death is private, an idiolect of murmurs, silences, of mother-structures _with no sense at all._ She purred [reminding one, said Alan, that wounded cats may purr as well, cats' bell tolling in the distance. And the bell? An s/m. And the purr? an s/m too, as every thing, non-thing, as in nothing, word to the mother "as well."].)

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699. **david bromige**
re : errata & small magazines

Sat 24 Oct 1998

I wonder when the phrase "little magazine" became "small ditto"?

But I do not write tonight primarily to raise that question. I write to register incredulity that I am being told I should tolerate typos because editors mean well. Next, we shall be advised to _enjoy_ our typos! Well, on the heels of yesterday's botched job, just look at what I received today, and imagine my feelings. . . this is the last time I shall trouble the List with my bad luck in this respect. It's too exasperating. This little poem was called "Crystal Rock Shop" when it left my hands :

CLYTAS SOCK HOP

Two cystals danegeld
from here ares. Her
lipstucks were blod.
He was gait alight.

Noting out of pace,
scathing his sweatheat's mane
in the already defacted tunk.
She drank heavily, bluew.

Surfered with minstrel tramps
and dislikes of her.
Tow moanratic Spanrods,
senderading bnaith blagonies.

They dindont relish that
the thames had clanged.
How could do joustice
to thir bindless?

Not this werter,
hwom never gridated collage.

I always seek the lesson to be drawn. In such cases, maybe we need recall John Lennon's phrase, "Life is what happens while we are making a plan." Everyone tries the best they know how. We were living in the forest canopy just a short while ago.

Many b-c requests to name the magazine that travestied last night's posted poem, I shall ignore. And again tonight. But the editor in this instance is a man named Gorbwine. David.

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700. **dbkk**

Spicer, Foster, Notley, Mac Adams

Sat 24 Oct 1998

Kent Johnson writes:

>By the way, the bibliography [of "The House That Jack Built"] also mentions a wonderful pamphlet written a few years ago by Ed Foster, entitled simply _Jack Spicer_. It's the first citation I've seen of this furtive little gem (wondering why it wasn't listed in _Poet be Like God_?) and some of you may want to track it down. It's published by Boise State, of all places.

Hi, it's Kevin Killian. Edward Halsey Foster's little hand book in the Boise State "Western Writers Series" (1991) really is a terrific one, though if I remember correctly when it came out Ed felt rather bitter about the fact that his editors had summarily cut out about a third of his text, which I have bugged him to show me, but he has strong opinions about or superstitions against revealing his unpublished work. Will I sound like a nit picker if I aver that this pamphlet is indeed cited in "Poet Be Like God," at least on page 381?

We have had some extraordinary poetic events lately here in San Francisco. The reading Alice Notley gave on Thursday for Small Press Traffic drew a huge audience, so that we had to keep adding more and more rows of chairs in front, and still more, so she was reduced to standing in one precise place, while people sat on either side and even behind her and the microphone, the stage looked like the end of "Carousel" where the graduates sing "You'll Never Walk Alone." Notley responded in kind by giving an amazing reading of parts of "Mysteries of Small Houses," then moved on to the noir pulp newsreader "novel," DISOBEDIENCE, and then scared everyone silly with the new "Byzantine" material, channeling voices a la Hannah Weiner or Tina Darragh and provoking a tremendously felt ovation. Some stood up, clapping, cheering, wiping tears from eyes, hollering hoarsely, as though Maria Callas had just left the stage.

Last night, Friday, the Poetics Program at New College brought Lewis Mac Adams here for a reading to launch his new book "The River" (Blue Wind Press). Mac Adams explained that he had been out of the circuit for many years (15?), had not published anything, had been devoting all his time to environmental causes, and had been coaxed back in to publishing and reading by Michael Price, Kevin Opstedal and Dale Smith who, between them (among them?) had returned him to writing. "The River" is a very fine book (and only six dollars) and my hat is off to Mac Adams for a grand return and to Mike, Kevin and Dale for doing a grand and honorable thing in provoking, assisting and facilitating this rebirth. The old "Bolas" crowd was there in full force but I didn't see to many younger people, perhaps because the name "Lewis Mac Adams" has been nearly forgotten thanks to some principle of silence that Ron Silliman has no doubt written up wisely. Anyhow after these two last evenings of great emotion I look forward to tonight's Shurin/Moriarty event to complete this hat trick. Don't talk to me on Sunday, I'll be like this--drained out rag . . .

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701. **Matt Kirschenbaum**

beats in Charlottesville

Sat 24 Oct 1998

Poetics people within range of Charlottesville, VA may be interested in the following events, which are part of the Virginia Film Festival (this year's theme: "Cool").

[Sorry for the low-res formatting; see

http://www.virginia.edu/~vafilm/1998/releases/rel_beat.html for the original version, and <http://www.virginia.edu/~vafilm/> for general information about the film festival (including how to order tickets, etc.)]

Matt

--

Beat Events

Glory Days: The Beat Generation Photographs of Fred W. McDarrah

Exhibition: October 2 - December 23

Bayly Art Museum, University of Virginia

Picture editor of the Village Voice for 35 years, Fred W. McDarrah produced a photographic chronicle of the Beats. Many

of McDarrah's evocative photographs -- reflecting the "glory days" of poetry readings, jazz, cafe life, parties, performances

and the ordinary life of extraordinary Americans -- will be on display.

Panel Discussion and Gallery Talks

The Beat Period: What Was Happening, What It Meant, and How It Significantly Related to American Artistic Tradition, Far Eastern Art and

Thought, and European Phenomenology and Existentialism

Thursday, October 22, 5:30 p.m., Campbell Hall 153, adjacent to the Museum

Lecture by Neil Chassman, a member of the New York poetry scene in the mid-1960s and curator of the ground-breaking

exhibition Poets of the Cities: New York and San Francisco, 1950-65.

The Art of Hans Hofmann

Friday, October 30, noon, Bayly Art Museum

Ken Jacobs, a former student of Hofmann and a featured artist in this year's Virginia Film Festival, will discuss Hofmann's art and influence

The Art of Spontaneity Panel

Saturday, October 31, 1:00 p.m., Campbell Hall 158

Exploring the links across jazz improvisation, Beat poetry, underground film, Zen Buddhism, and Abstract Expressionism, with David Amram, Ken Jacobs, Fred and Gloria McDarragh, Diane di Prima, and Ed Sanders, moderated by Daniel

Belgrad, associate professor at the University of South Florida and author of *The Culture of Spontaneity*.

First Sundays Gallery Talk

Sunday, November 1, 2:00 p.m., Bayly Art Museum

Fred W. and Gloria McDarragh will conduct a gallery tour of the exhibition.

Film Screenings and Performance Events

A Beat Generation Reunion

Saturday, October 31, 7:00 p.m., Culbreth Theatre

\$15/\$10 students

Live poetry and jazz with David Amram, Diane di Prima, and Ed Sanders, plus a special screening of Robert Frank and Alfred Leslie's *Pull My Daisy*!

The Beat Cinema of Ken Jacobs

1) Jack Smith Filmed by Ken Jacobs: Saturday, October 31, 11:00am, Campbell Hall 158

2) Nervous System Performance: Two Wrenching Departures: Sunday, November 1, 1:00 p.m., Vinegar Hill Theatre,

\$6/\$5 advance (\$7 during Festival)

On Saturday, see Ken Jacobs' classic underground films featuring the legendary performance artist Jack Smith, including

Blonde Cobra and *Little Stabs at Happiness*, and, on Sunday, his live performance on the two-projector "Nervous

System" a farewell to his late friends Jack Smith and Bob Fleischner.

Beat Cinema and Beyond (All screenings at Vinegar Hill Theatre) The Chelsea Girls (Andy Warhol): Thursday, Oct. 29, 7:00pm The Connection (Shirley Clarke) with producer Lewis Allen: Friday, Oct. 30, 4:00pm Fuses and Other Films with Carolee Schneemann and B. Ruby Rich: Friday, Oct. 30, 7:00pm Shadows (John Cassavetes) and The End (Christopher MacLaine): Saturday, Oct. 30, 7:00pm Me and My Brother (Robert Frank) with speaker Gordon Ball: Sunday, Nov. 1, 10:00am

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702. **Susan Wheeler**

Tony Lopez Reading in New York City

Sat 24 Oct 1998

Tony Lopez will be reading Monday, October 26, at 6:30 at The New School for Social Research, 66 West 12th Street, 5th floor. Free -- open to all.

The reading is highly recommended -- his work is extraordinary, as recent postings have attested. This is the last swing (New York) on a rare U.S. tour.

Susan Wheeler

[REDACTED]

voice/fax [REDACTED]

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703. **Elizabeth Treadwell**

Re: errata & small magazines

Sat 24 Oct 1998

I'm of course very careful with proofreading (& TYPING the work if I don't get a disk from a writer), but where do you propose I find someone I don't have to pay to proofread as well?

Outlet Magazine -&- Double Lucy Books
P.O. Box 9013, Berkeley, California 94709 U.S.A.
<http://users.lanminds.com/~dbelucy>

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704. **david bromige**

tony lopez in nyc

Sat 24 Oct 1998

Let me second Susan Wheeler's recommendation of Tony Lopez' poetry. Charles Alexander has already posted us re the Tucson/POG reading of last week, and a welcome posting it was, intelligently opening the work to further questions and affirmations. I'd simply add, as my twobitsworth, that this is the poetry I'd been waiting for, a writing that is politicized throughout, but never denunciatory or haranguing, that integrates its many elements into a muscular rippling flow like a cross between Alph the sacred river and the Metropolitan Line. An intense intellectual pleasure (if "A Tear is an Intellectual Thing") to attend. At Sonoma State, the poet read to an audience of some 30-35, many of them students, and during the lengthy Q/A period after the reading, he showed both firmness and kindness in fielding questions that sometimes came awkwardly out of the confusion we are apt to feel when confronted with the new.

It gives me much pleasure to contemplate this fine poet being introduced by another--Susan Wheeler's *_Smokes_* is among my favorite books of 98--and I urge anyone within reach to turn out for this one. David

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705. **david bromige**

Re : Carrying Cole to Colorado

Sat 24 Oct 1998

Since my friend Aldon Nielsen's header for this post is one of the more ingenious but also to some listmembers I would suppose, puzzling, I take it upon myself to explain (since its the weekend and Aldon may be away from his computer; and since I have been b-c'd with such a request) : Cole Swensen of U Denver shares Oct 22 as a birthday with both Aldon and myself. (You may recall Aldon's post is a meditation upon art, memory, Pinochet and Oct 22). David

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706. **Keith Tuma**

New poetry journal (fwd)

Sat 24 Oct 1998

Announcing a new poetry journal from Canada-- *_The Gig_*.

*_The Gig_* is devoted to new work from the U.S., Canada & the U.K., with an especial slant towards the latter. The first issue will be available in November, and features poetry by Deanna Ferguson, Alan Halsey, Lisa Jarnot, Trevor Joyce, Peter Riley, Maurice Scully, Pete Smith and John Wilkinson; plus Wilkinson on John Wieners and schizophrenia, and reviews by Pete Smith and myself.

Subscriptions: \$6.00 (Canadian) for a single issue; \$15.00 Cdn for a subscription (3 issues); \$10 an issue for institutional copies. Post is included in the above prices for within Canada; for the U.S., add \$0.50 Cdn for each issue; for the U.K., add \$1.00 for each issue. All payments must be in Canadian currency. Cheques and money orders must be made out to "Nate Dorward".

Write to: Nate Dorward, 109 Hounslow Ave., Willowdale, ON, M2N 2B1, Canada. (Email: [REDACTED])

*_The Gig_* is also available from Peter Riley, at 27 Sturton St., Cambridge, CB1 2QG. (Fax: 01223 576422; email: [REDACTED]).

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707. **P.Standard Schaefer**
Re: errata & small magazines
Sat 24 Oct 1998

One way to do it is to cook dinner for about five of your most literate friends. Divide the manuscript into fifths, have everyone read through with red pen and pass their section on. Then don't drink too much wine because in the morning you have to go through and check your proofreaders proofreading.

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708. **J. Kuszai**
WANTED:server space for cat-themed press
Sat 24 Oct 1998

PLEASE BESOKIND AS TO HELP! Attempting to update my SuNy-Buf website dedicated to Meow PReSS, I found that I had exceeded my allotted server space. The end of it all is that Meow Press must move again, this time to a new home in cyberspace.

Because I am wholly dissatisfied with Earthlink, and may abandon this ISP for a local outfit, I am wary of uploading Meow press there. Does anyone out there have any suggestions?

What about Geocities? Is Meow Press commercial, therefore ineligible, or does the fact that the printer is in my kitchen release me from the glandular gist of the corporate ghost?

I'd appreciate any experiences anyone can relate to me and any wisdom that can be offered.

Back-channelling is the challenge...

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709. **WENDY KRAMER**
inept my ass
Sat 24 Oct 1998

hey, kevin killian, it's wendy kramer. that book y'all wrote is beautiful. what a documentary! among other things. refreshing to read a bio that's so much made of interviews (inter-views hey!) i direct projectile lesbian vomit to that badmouthing reviewer, to add to your own curses and dry your tears.

and i agree, it was worth the wait. i waited nigh four months for to get the new york public library "on order" "coming soon" copy waited and fretted and checked its status while other people read it and said how swell it was. well, it was swell. and then i hadda hurry up and pass it on to the next person in the

reserves line (i kept it overdue) cuz it's one lonely copy in a system of round
abouts 87 branches. *sigh* but glad the public library put it up for order in the
first place. So, a note to ny public library users, for those what cant buy,
BORROW! cuz the more demand, the more reason to order more copies!

love and thanks kevin and lewis ellingham for your work,
dee

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710. **Susan Wheeler**

Re: re : errata & small magazines

Sat 24 Oct 1998

from David Bromige:

*They dindont relish that
the thames had clanged.
How could do joustice
to thir bindless?*

*Not this werter,
hwom never gridated collage.*

*I always seek the lesson to be drawn. In such cases, maybe we need recall
John Lennon's phrase, "Life is what happens while we are making a plan."*

And as long as John Lennon has come up, I must say both of these mangled poems you've posted have reminded me dead on the money of John Lennon's old volume <In His Own Write>. Was that a formative book for anyone else out there?

Wishing you clean type and ears --

Susan Wheeler

██████████

voice/fax ██████████

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711. **Rachel Loden**

re : errata & small magazines

Sat 24 Oct 1998

Susan Wheeler wrote:

And as long as John Lennon has come up, I must say both of these mangled poems you've posted have reminded me dead on the money of John Lennon's old volume <In His Own Write>. Was that a formative book for anyone else out there?

You might well arsk! About as formative as anything else in those days when we proceeded by the light of our faithful dog Cragesmure--

"Puffing and globbering they drugged theyselves rampling or dancing with wild abdomen, stubbing in wild postumes amongst themselves . . ."

Speaking of which, we have two votes for the existence of the Dom and one for the Balloon Farm, although no rhyme or reason for either.

But Alta Vista turned up a Velvets / Balloon Farm ad :

<http://member.aol.com/olandem2/perf6566.html>

"October 1966, Balloon Farm (The Dom), NYC
Exploding Plastic Inevitable"

So I guess confusion reigns supreme, holding her sceptre and orb,

Rachel

"It were a small village, Squirmly on the Slug, and vile ruperts spread fat and thick among the inhabidads what libed there . . ."

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712. **Kathy Lou Schultz**

LIPSTICK ELEVEN

Sat 24 Oct 1998

Because you're feeling pretty. Because you've dreamt of starring in Kevin Killian's next play. Because you're worth it. It's Lipstick Eleven, an annual multi-genre journal of experimental writing!

Announcing: Lipstick Eleven No. 1 featuring work by Carla HARRYMAN, Robert GLUCK, Jocelyn SAIDENBERG, Norma COLE, Truong TRAN, Kevin KILLIAN, Robin TREMBLAY-MCGAW, Kathy Lou SCHULTZ, Dodie BELLAMY, Catalina CARIAGA, Wayne SMITH, Brian STRANG, Mike AMNASAN, Rodrigo TOSCANO, Jim BRASHEAR, Roxane MARINI, and Camille ROY.

Lipstick Eleven is 8 1/2 by 11". Perfect bound. Offset printed. 110 pages. Featuring special celebrity cover.

Get yours now in a special for listafarians, direct from the editors, with postage and handling free--yes free.

Send \$8.00 to:

Kathy Lou Schultz

42 Clayton Street

San Francisco, CA 94117-1110

We will be reading for Lipstick Eleven No. 2. until January 15, 1999. No e-mail submissions please. Send work (any genre) to the address above.

Editors for L11 No. 1 were Jim Brashear, Catalina Cariaga, Roxine Marini, and Kathy Lou Schultz. Editors for No. 2 are Jim Brashear, Kathy Lou Schultz, and Robin Tremblay-McGaw.

Pucker up!

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713. **Mark Weiss**

Re: WANTED:server space for cat-themed press

Sat 24 Oct 1998

Why are you worrying about this tonight? Why aren't you fretting about your reading?

At 07:29 PM 10/24/98 -0500, you wrote:

>PLEASE BESOKIND AS TO HELP!

>Attempting to update my SuNy-Buf website dedicated to Meow PRes, I

>found that I had exceeded my allotted server space. The end of it all is

>that Meow Press must move again, this time to a new home in cyberspace.

>

>Because I am wholly dissatisfied with Earthlink, and may abandon this

>ISP for a local outfit, I am wary of uploading Meow press there. Does

>anyone out there have any suggestions?

>

>What about Geocities? Is Meow Press commercial, therefore ineligible,

>or does the fact that the printer is in my kitchen release me from the

>glandular gist of the corporate ghost?

>

>I'd appreciate any experiences anyone can relate to me and any wisdom

>that can be offered.

>

>Back-channelling is the challenge...

>

>

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714. **joel lewis**

Re: Spicer's Lorca

Sun 25 Oct 1998

The issue of Boundary devoted to Spicer (from mid/late 70's?) has an essay by Clayton Eshelman that separates the translations, imitations & spicers own

joel lewis

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715. **david bromige**

Re : In His Own Write

Sun 25 Oct 1998

Let me take this up briefly, since Susan Wheeler identifies Lennon's book (& surely would include the other one, "A Spaniard in the Works") as likely instigation for my two little pieces of typo. I did look at both books when they appeared, but they didn't hold my interest. I think because I wanted them to be more Lennon songs? Approached in the context of nonsense writing, however--as I approached them today, grace of Susan's post, and Rachel Loden's--they are eminently readable. And my pieces do appear to stem from those books as source.

In truth, many years ago I proof-read a gothic novel for a severely dislectic author. It was hard slogging, and I kept myself going by copying down some of the more telling portmanteau constructions. A few of these, I organized into the units you have seen, supplying others of my own based on the original. As a reader of college essays, I may also have recalled some chestnuts from exams I read. What can open up from a distorted word or phrase provokes me today as it has all my life. I was only a child when I read about a local newspaper having to print a retraction because it had referred to "Colonel Jones, the battle-scared veteran," but came out with "Colonel Jones, the bottle-scarred veteran." The imp in language keeps returning the repressed.

In the gothic novel, set in the last century, the 4-y-o son of a single mom ("Unfortunate Woman") tiptoes to the toilet in the middle of the night, and on his way back looks through the half-open door of his mother's bedroom only to see her humping the vicar (often spelled "vigor"). The vicar notices the child staring at him & his partner, and cries out indignantly, "the boy must be severely wiped!"

David

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716. **Mark DuCharme**

Re: errata & small magazines

Sun 25 Oct 1998

I'm just now beginning to get _almost_ caught up on posts to the Poetics List after a period of having to ignore it while doing other things (i.e. writing grants for the Left Hand Reading Series)-- so excuse me if this has already been covered.

We had some posts on this subject about a month ago, as I recall. In any case, yes it's been my experience too to find typos in a certain amount of my work that's appeared in magazines. I recall once reading of Olson complaining about the same problem, so I don't think it's anything new. I don't think I need to point out that this is also a potential problem for textual scholars & critics, in addition to general readers &, of course, the poets themselves.

The moral is, for all you overworked/underfunded editors: SEND PROOFS & indicate a deadline for reply.

Mark DuCharme

dan featherston wrote:

- >i just received the latest issue of _mike & dale's younger poets_ & find
- >that the title of the piece i'd submitted to them was mis-printed
- >
- >should be "aerial photograph of an elephant graveyard";
- >is "aerial photograph of an elephant".
- >
- >over the past five years of contributing writing to smaller magazines, i'd
- >guess that roughly 1/3 of my work has had at least one typographical error
- >(from missing punctuation to misspellings, problems with layout, etc.).
- >has this been anyone else's experience?
- >
- >i find it deplorable that so many small magazines are misprinting works.
- >where is the careful proof-reading? in order to cut costs and save
- >time, fewer and fewer small magazines send proofs to writers. but the real
- >cost is publishing work as it was _not_ intended to be read. too many small
- >magazine editors seem to have an assembly line/drive-thru mentality
- >regarding the product: just get another issue out, no matter the

quality

>and accuracy, no matter the process, without taking the time to carefully

>proof the work. what they end up publishing is not what was submitted! once an editor tells me they're using my work, i assume that it will appear (given, of course, the physical constraints of the magazine) as i wrote it. is this too much to ask?

>

>poets are supposed to be attentive to language, but what good is it if the publishers of poetry are inattentive? what's the point of even publishing a text that's full of errors? if small magazine editors want their magazines to be taken seriously as bringing forward the news, then

>they need to get the facts straight and take more pride in their work:
a

>magazine's reputation is built not only on content but form. editors need

>to keep in mind that they're the custodians between the writer and the reader-- a role requiring pride and careful work.

>

>it may come to this: poets who care about accuracy more than publication

>will no longer send work to magazines that do not provide proof or have a

>reputation for eagle-eye editing. and readers who care to read what was actually written will no longer subscribe to magazines that do a sloppy job of editing. errors are human, and errors in language can be both delightful and insightful, "wanderings" bearing the maker's handprint, the

>beautiful flaw. but an error in the very title of a poem strikes me as gross carelessness.

>

>in all fairness, there are many small magazine editors who, from my own experiences, take editing as an art form requiring skill and attention not unlike the skill and attention of composing a poem. jeff hansen's poetic briefs, juliana spahr and jena osman's chain, lee chapman's first intensity, and ed foster's talisman come to mind. such accuracy

>should be the norm, not the exception. all it takes is care-- to care about the language, what you say and how you say it. is that too much to

>ask?

>
>dan featherston
>

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717. **Tom Orange**
errata & small magazines

Sun 25 Oct 1998

From: David Baratier <[REDACTED]> "Mike & Dale & Hoa went through the trouble to put together an issue; that proves merit, intent and dedication to the art. The act of someone writing something and sending it means nothing. It is a self serving act which anyone can do. Any mailbox can attest to that. Submitting means less than nothing if the author is not respecting the space they send work into. If the error is that big a deal, there is only one solution I know: start a magazine...."

writing and sending a contribution to a mag means nothing, but editing the mag "proves merit, intent and dedication"? i sense a cart being placed before the horse, as if all those mags out there wd still exist without the efforts of the contributors. isn't editing a mag in many ways as equally self-serving as writing a submission? and just as easy to do? (as the "one solution: start a magazine" injunction clearly suggests...)

yr regional devil's advocate,

t.

[REDACTED]

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718. **Mark Weiss**
Re: errata & small magazines

Sun 25 Oct 1998

I have a first edition third state of Dryden's Absalom and Achitophel. Third state means that after they printed a bunch they found some errors, corrected those and printed some more, found more errors, corrected those and moved on. It's not a new problem. The solution, as Mark of the Song says, is obvious.

At 09:18 AM 10/25/98 PST, you wrote:

>I'm just now beginning to get _almost_ caught up on posts to the Poetics
>List after a period of having to ignore it while doing other things

>(i.e. writing grants for the Left Hand Reading Series)-- so excuse me if
>this has already been covered.
>
>We had some posts on this subject about a month ago, as I recall. In
>any case, yes it's been my experience too to find typos in a certain
>amount of my work that's appeared in magazines. I recall once reading
>of Olson complaining about the same problem, so I don't think it's
>anything new. I don't think I need to point out that this is also a
>potential problem for textual scholars & critics, in addition to general
>readers &, of course, the poets themselves.
>
>The moral is, for all you overworked/underfunded editors: SEND PROOFS &
>indicate a deadline for reply.
>
>Mark DuCharme
>
>dan featherston wrote:
>>i just received the latest issue of _mike & dale's younger poets_ &
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>>that the title of the piece i'd submitted to them was mis-printed
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>>should be "aerial photograph of an elephant graveyard";
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>>magazine editors seem to have an assembly line/drive-thru mentality
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>carefully
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>>submitted! once an editor tells me they're using my work, i assume
>>that it will appear (given, of course, the physical constraints of
>>the magazine) as i wrote it. is this too much to ask?
>>
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>>the publishers of poetry are inattentive? what's the point of even
>>publishing a text that's full of errors? if small magazine editors want
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>>they need to get the facts straight and take more pride in their work:
>a
>>magazine's reputation is built not only on content but form. editors
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>>to keep in mind that they're the custodians between the writer and the
>>reader-- a role requiring pride and careful work.
>>
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>>will no longer send work to magazines that do not provide proof or have
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>>reputation for eagle-eye editing. and readers who care to read what was
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>>delightful and insightful, "wanderings" bearing the maker's handprint,
>the
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>>
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>>experiences, take editing as an art form requiring skill and attention
>>not unlike the skill and attention of composing a poem. jeff hansen's
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>accuracy
>>should be the norm, not the exception. all it takes is care-- to care
>>about the language, what you say and how you say it. is that too much
>to
>>ask?
>>
>>dan featherston

>>

>

>

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>

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719. **Mark Weiss**

Re: errata & small magazines

Sun 25 Oct 1998

If it were easy to do the injunction wouldn't be necessary--everyone would have done it. Editing a magazine or press is a related but separate art form. A great publication or a great poem is such a rare event that it would be hard to quantify or qualify the energy that goes into the production of same. No need to denigrate either venture. That said, care in proofing is the editor's first responsibility to his readers and contributors. Typos are distracting, and they often change the substance of the writing. Occasional flaws will get through, but the unrealizable goal should be perfection.

At 12:52 PM 10/25/98 -0500, you wrote:

>From: David Baratier <[REDACTED]>

>"Mike & Dale & Hoa went through the trouble to put

>together an issue; that proves merit, intent and dedication to the art.

>The act of someone writing something and sending it means nothing. It is

>a self serving act which anyone can do. Any mailbox can attest to that.

>Submitting means less than nothing if the author is not respecting the

>space they send work into. If the error is that big a deal, there is

>only one solution I know: start a magazine...."

>

>writing and sending a contribution to a mag means nothing, but editing the

>mag "proves merit, intent and dedication"? i sense a cart being placed

>before the horse, as if all those mags out there wd still exist without

>the efforts of the contributors. isn't editing a mag in many ways as

>equally self-serving as writing a submission? and just as easy to do?

>(as the "one solution: start a magazine" injunction clearly suggests...)

>

>yr regional devil's advocate,

>

>t.

>[REDACTED]

>
>

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720. **P.Standard Schaefer**
Re: errata & small magazines
Sun 25 Oct 1998

In a message dated 98-10-25 12:52:24 EST, you write:

<< isn't editing a mag in many ways as
equally self-serving as writing a submission? and just as easy to do? >>

No. In many ways not. Sure, there are editors who get the odd favor. And writers who get whatever they want because of some snowballing effect from say winning a contest. But, the majority of editors that I've known don't get that many favors. Several of them on this list may be able to testify to that. To edit a magazine well, to raise the money to do it, takes a lot of time. Often at the expense of one's own writing. Of course, there are any number of strategies to waste time and to speed up the process. If an editor solicits, that takes an enormous amount of time. If an editor just photocopies originals, that takes less. At any rate , it is not as simple as Tom Orange has stated.

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721. **Bob Grumman**
Re: WF publications
Sun 25 Oct 1998

Good to hear that the big anthology's now out, Lawrence. Does us contributors get copies? If not, would you be interested in trading a copy or two for some Runaway Spoon Press books?

Let me know what the reaction to the book is.

All best, Bob

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722. **Bob Grumman**
Apologies for the Standard Mistake
Sun 25 Oct 1998

You'd think someone who posts as little as I do to this group would not (again) post a private e.mail to it, but I have. Sorry. Looks like my error at least won't push the number of posts today over 50.

--Bob G.

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723. **Mark DuCharme**
Re: errata & small magazines
Sun 25 Oct 1998

Leonard Brink wrote:

4. *Poems whose strength derives from, or are overly reliant on things like font and type size should be self-published if at all.*

This seems a little restrictive. If we don't apply this standard to classics such as "Un Coup de Des," should we expect contemporary poets to be held to it? Certainly editors are free to publish or not publish any type of work they choose, but that's just the point-- some magazines (_Juxta_, for example) do publish a lot of work of this sort, & that's really one of the nice things about the independence of little magazines: it allows for a multiplicity of standards, & discourages the establishment of an overreaching "standard" (a little magazine style-book?). Not that, I'm sure, you were intending to suggest such a thing, but I think your use of "should" does suggest that (too restrictive) interpretation.

Mark DuCharme

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724. **jesse glass**
Re: The House that Jack Built
Sun 25 Oct 1998

Dear Kent--Is this the same Kent I used to drink coffee with at St. Michael's Waiting Room? If so, give me a holler at [REDACTED] I've been hearing some good stuff on all sides about your work. Jesse Glass
-----Original Message-----

From: KENT JOHNSON <[REDACTED]>
To: [REDACTED] <[REDACTED]>
Date: Friday, October 23, 1998 2:08 PM
Subject: The House that Jack Built

Dear Kevin and Dear Alan:

Thank you for offering to track down the Eshleman essay. In fact, about ten minutes after I sent the query, the college librarian called to tell me that Peter Gizzi's _The House that Jack Built_ had just arrived. Talk about spooks! The bibliography there has the citation for CE's article along with a number of other essays on After Lorca that I didn't know about. By the way, the bibliography

also mentions a wonderful pamphlet written a few years ago by Ed Foster, entitled simply Jack Spicer. It's the first citation I've seen of this furtive little gem (wondering why it wasn't listed in Poet be Like God?) and some of you may want to track it down. It's published by Boise State, of all places.

Spicer fan that I am, I've been reading Gizzi's book since yesterday, and it is fascinating. The transcripts of Spicer doing genius talk and doing so off the top of his head make one feel like the top of one's head is coming off. And Gizzi's long afterword is simply tour de force. A great book, and now all of a sudden we have two big magnificent books on Spicer. Hip Hip Hurrah for Wesleyan, even if they first accepted Yasusada and then rejected him.

Kent

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725. **jesse glass**

Re: racism & antisemitism

Sun 25 Oct 1998

Greetings from Jesse Glass! Remember me? [REDACTED] tell me aht you're up to.

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

From: Dean Taciuch <[REDACTED]>

To: [REDACTED] <[REDACTED]>

Date: Wednesday, October 21, 1998 8:05 AM

Subject: Re: racism & antisemitism

Hilton Obenzinger brought up the issue of how Huck Finn is taught in High Schools, an issue which was brought to light for me last year when Huck Finn was the University's "Text and Community" selection. "T and C" is an program here at George Mason in which a single work is chosen to be assigned in several different classes, along with presentations at various University venues dealing with the issues in the work. One of the questions I asked my classes about Huck Finn was how the racial aspects were covered in their HS readings of the book (assuming that many had read it in HS). The response was surprising to me: the racial issues were ignored. Responses were generally along the lines of "we didn't talk about that" or even "we were told not to talk about that" (though I don't think anyone "told" them this outright. . .)

Dean

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726. **jesse glass**

Re: racism & antisemitism

Sun 25 Oct 1998

Dean, good to see you on the list. Please tell me wht you're up to. Jesse Glass
at: [REDACTED]

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

From: Dean Taciuch <[REDACTED]>

To: [REDACTED] <[REDACTED]>

Date: Wednesday, October 21, 1998 8:05 AM

Subject: Re: racism & antisemitism

Hilton Obenzinger brought up the issue of how _Huck Finn_ is taught in High Schools, an issue which was brought to light for me last year when _Huck Finn_ was the University's "Text and Community" selection. "T and C" is an program here at George Mason in which a single work is chosen to be assigned in several different classes, along with presentations at various University venues dealing with the issues in the work. One of the questions I asked my classes about _Huck Finn_ was how the racial aspects were covered in their HS readings of the book (assuming that many had read it in HS). The response was surprising to me: the racial issues were ignored. Responses were generally along the lines of "we didn't talk about that" or even "we were told not to talk about that" (though I don't think anyone "told" them this outright. . .)

Dean

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727. **Maria Damon**

Re: errata & small magazines

Sun 25 Oct 1998

At 10:50 AM -0800 10/25/98, Mark Weiss wrote:

>I have a first edition third state of Dryden's Absalom and Achitophel.

oh yeah? well i've got an old paperback copy of Marquis's Archi and Mehitabel.
on anothe note, saw the David S. Ware quartet last night they were out of this
world. very groovy, elsewhere music.

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728. **Marcella Durand**

Notley at Poetry Project & other readings

Sun 25 Oct 1998

Just wanted to remind East Coasters that they too can see Alice Notley read this week:

Wednesday, October 28 at 8 pm

The Poetry Project at St. Mark's
reading with Kate Rushin

I believe Notley is reading at Brooklyn College on Monday, Oct. 26th too, don't remember what time, but it is during the day, perhaps 2 pm. (e-mail me at the [REDACTED] you want to know specifics; I left flyer there)

Monday, October 26th at 8 pm

Magdalena Zurawski & John McNally
at the Project

There will be a convoy from Bernadette Mayer's reading at No Moore (which begins at 6 pm) uptown to see Zurawski & McNally afterwards. Please come to see both! It is Mayer's last reading for the amazing "Devotional" series she has been doing for the entire month at No Moore (corner of No Moore St. and West Broadway). Last week she read for 3+ hours--it was incredible, unbelievable, transcendent, once-in-a-lifetime.

Other reading hi-lites this week: Bill Luoma & Tony Lopez at Poetry City, Teachers and Writers, 5 Union Sq. W, 7th floor.

And those are my crit picks for today.

Goo' Nite

M

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729. **jen hofer**

speaking of taking care with language...

Mon 26 Oct 1998

Mark Weiss writes:

That said, care in proofing is the editor's first responsibility to HIS readers and contributors.

(highlight mine)

One wonders what century a person lives in (or what magazines she or he publishes in!) if all the editors are men.

Or perhaps it is that women editors (editrixes?) do not make errors?

May seem picky, but some "typos" have a lengthy history.
gender-neutral kisses from your local grammar queen,
jen hofer

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730. **Tom Orange**
errata & small magazines

Mon 26 Oct 1998

In a message dated 98-10-25, standard writes: "To edit a magazine well, to raise the money to do it, takes a lot of time. Often at the expense of one's own writing. Of course, there are any number of strategies to waste time and to speed up the process. If an editor solicits, that takes an enormous amount of time. If an editor just photocopies originals, that takes less. At any rate, it is not as simple as Tom Orange has stated."

wasn't stating that editing a mag is simple (hardly!), only that writing and submitting should not be denigrated while editing is upheld as something purely altruistic and thereby more noble. both writing and editing are forms of practice that involve conscious choice based on real and perceived gains and losses. e.g. editing may take time away from one's own writing with the tradeoff being the positioning of oneself as the gatherer/selector/promoter of other's writing.

musing,
t.

██████████

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731. **Leonard Brink**
Re: errata & small magazines

Mon 26 Oct 1998

Tom Orange says in response to Standard S.:

>editing may take time away from
>one's own writing with the tradeoff being the positioning of oneself as
>the gatherer/selector/promoter of other's writing.

Okay, one's self in addition to the other selves who volunteer for the job, but how is that

>equally self-serving as writing a submission? and just as easy to do as you asserted in a previous message?

How is promoting others at one's own expense of time, money, energy, and

ones own work as "self-serving" as submitting poems to be published at someone else's expense of time, money, energy and work?

PS to Mark DuCharme: Just my opinion that poems whose strength lies in language, words, ideas and the like are more interesting than poems whose strength depends on fonts, etc. To each his/her own.

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732. **Mark Salerno**

Forrest Gander, Stefanie Marlis, Tony Towle & Arshile

Mon 26 Oct 1998

For those of you in the Southern California Area:

Thursday Night, October 29:

Forrest Gander, Stefanie Marlis, Tony Towle reading at

Mount St. Mary's College

12001 Chalon Road

(in Brentwood, West of the 405, North of Sunset Blvd.)

Reading starts at 7:00 p.m. in the Jose Drudis-Biada Art Gallery.

I'd also like to remind everyone of our upcoming Arshile Tenth Issue Bash, as follows:

Friday Night, October 30:

Arshile Benefit Reading at Beyond Baroque

Beyond Baroque Literary Arts Center

681 Venice Blvd.

(in Venice, West of Lincoln Blvd.)

Reception starts at 5:00 p.m., reading starts at 7:00 p.m.

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733. **Mark Weiss**

Re: speaking of taking care with language...

Mon 26 Oct 1998

Sometimes I forget and write the English I was taught is proper, instead of "his or her," which is my usual compromise. Is there a pc way to do this in languages in which all nouns are gender-marked? No apologies.

At 11:30 PM 10/25/98 -0600, you wrote:

>Mark Weiss writes:

>That said, care in proofing is the editor's first responsibility to HIS

>readers and contributors.

>

>(highlight mine)
>
>One wonders what century a person lives in (or what magazines she or he
>publishes in!) if all the editors are men.
>
>Or perhaps it is that women editors (editrixes?) do not make errors?
>
>May seem picky, but some "typos" have a lengthy history.
>
>
>
>gender-neutral kisses from your local grammar queen,
>
>jen hofer
>
>

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734. **Ralph Wessman**
Re: errata & small magazines
Mon 26 Oct 1998

My view is that its a humbling experience to deal with the many brilliant and humane souls contributing to small presses, and that the experience far overrides the much-lauded thanklessness of the editors task.

Best,

Ralph Wessman

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735. **Daniel Zimmerman**
Re: speaking of taking care with language...
Mon 26 Oct 1998

If a writer wants to make himself or herself appear truly ridiculous, s/he ought to ensure the PC [pronominal correctness] his/her scrivenage, s/he need only mindlessly cleave to the hermaphroditic fallacy & fruitlessly multiple entities, contra Ockham. When possible, I use plurals; if not, I usually manage to fend off the harpies of PC & employ the masculine singular, unless the feminine makes more sense.

Why savage the tongue? PC usage makes the writer seem *primarily* concerned with avoiding the *appearance* of sexism, rather than with

communicating any particular ideas. It says "don't think; obey." It ignores, hegemonically, instance for principle, tree for forest. It also undercuts its own purpose because it provides a mantric smokescreen for sexists: just perform the magic chant & no one will ever know. Good intentions don't stiffen this rubber crutch.

Dan Zimmerman

Mark Weiss wrote:

>
> Sometimes I forget and write the English I was taught is proper, instead of
> "his or her," which is my usual compromise. Is there a pc way to do this in
> languages in which all nouns are gender-marked?
> No apologies.
>
> At 11:30 PM 10/25/98 -0600, you wrote:
> >Mark Weiss writes:
> >That said, care in proofing is the editor's first responsibility to HIS
> >readers and contributors.
> >
> >(highlight mine)
> >
> >One wonders what century a person lives in (or what magazines she or he
> >publishes in!) if all the editors are men.
> >
> >Or perhaps it is that women editors (editrixes?) do not make errors?
> >
> >May seem picky, but some "typos" have a lengthy history.
> >
> >
> >
> >gender-neutral kisses from your local grammar queen,
> >
> >jen hofer
> >
> >

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736. **Henry Gould**

joy of pronouns

Mon 26 Oct 1998

When are people going to catch on? It started around Duluth Minnesota, but appears not to have spread to the coasts yet. When you're in a "hurry", just forget about "his & hers", or s/he, or h/er/m - use ELF!

Here's a simple example:

"The conscientious editor is a self-flagellating goody-goody who loves all gooey writing and does elf best to publish the best out there."

or:

"An editor must respect elf authors and do elf best to promote gooey writing through the known and uninhabited world."

or:

An editor strives to please elf public with the worst writing available through elf careful selection and elfly shepherding of elf young writers through the process of ritual slaughter by elf people."

Get it? Elf is catching on!

- Henry Gould, hermaphrodite squirrel

today's dog slogan: "elf, elf!"

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737. **miekal and**

Re: reads

Mon 26 Oct 1998

shucks bill, no reads in the backwoods of wisconsin

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738. **Mairead Byrne**

Re: speaking of taking care with language...

Mon 26 Oct 1998

I dunno. I always find it a little bit jarring when students refer to all authors as "he," even when the author in question is named Angela or Ann.

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739. **KENT JOHNSON**

Spicer at MLA?

Mon 26 Oct 1998

Does anyone perchance know if there is a panel being planned on Jack Spicer or on the SF Renaissance (or any proposed topics where a paper on Spicer would be appropriate) for San Francisco MLA in '99? Any info appreciated.

Thanks.

Kent

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740. **Poetry Project**

there's a mag at the end of this typo

Mon 26 Oct 1998

Sigh. so while i'm still working through my recently received copy of Mike & Dale's Younger Poets issue 10 i can at least say I've been dazzled by Roberto Tejada's great translations of Jose Lezama Lima's poems as well as the interview with Joanne Kyger which I only wish was ten times longer as Kyger is so terrific & so neglected -- as has been previously mentioned by Dale Smith, Ron Silliman & others & has been the case for years but her case seems to me to be exceedingly blatant & unjustifiable as she is routinely ignored by poets of all shapes sizes and aesthetics as well as the recent anthologizers of post-modern/innovative/radical/experimental/non-mainstream/etcetcetcetcetcetc poetry. I mean, really.

& I happen to know Dale & Hoa & Mike put a tremendous amount of energy & work & care into doing their magazine & books. It seems unnecessary to single out M & D's as the object of an anti-typo tirade.

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741. **ShaunAnne Tangney Humanities**

Re: Spicer at MLA?

Mon 26 Oct 1998

On Mon, 26 Oct 1998, KENT JOHNSON wrote:

Does anyone perchance know if there is a panel being planned on Jack Spicer or on the SF Renaissance (or any proposed topics where a paper on Spicer would be appropriate) for San Francisco MLA in '99? Any info appreciated.

MLA is in SF _this_ december (1998); i'm not sure where it will be in '99, but it should be mid-continent (denver, chicago, dallas). a quick purusal of the '98

program revealed nothing relating to either spicer or the SF Ren. ...too bad, it's a good idea...

--ShaunAnne Tangney

Thanks.

Kent

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742. **syvester pollet**

JOEL OPPENHEIMER SYMPOSIUM

Mon 26 Oct 1998

I haven't seen anyone mention this yet--at new England College, Henniker NH, Oct. 29-30, 1998. Oct. 29 7 p.m. Creeley Reading. Oct. 30 9-5, papers & panel, presenters: Robert Bertholf, Richard Blevins, David Landrey, Ed Foster, Lyman Gilmore, Patrick Meanor, Michael G. Stephens. (Little heavy on the testosterone, but don't blame me for that, I'm just reporting). Organizer is Don Melander at New England College, phone [REDACTED]. I'll be there, and will try to report something of the event. Listafarians, please say hello. Events are in the Simon Center Great Room. best, Sylvester Pollet

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743. **Elizabeth Treadwell**

small magazines

Mon 26 Oct 1998

oh how I should be grading papers, applying for jobs, applying for grants for Outlet/DLB, doing laundry- or uh WRITING - and should just stray from the fray but Standard I must say YES-- I TESTIFY.

To edit a magazine well, to raise the money to do it, takes a lot of >time. Often at the expense of one's own writing. Of course, there are any >number of strategies to waste time and to speed up the process. If an editor >solicits, that takes an enormous amount of time. If an editor just >photocopies originals, that takes less. At any rate , it is not as simple as >Tom Orange has stated.

Outlet Magazine -&- Double Lucy Books
P.O. Box 9013, Berkeley, California 94709 U.S.A.
<http://users.lanminds.com/~dbelucy>

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744. **Charles Bernstein**
Hannah Weiner Memorial Nov. 7
Mon 26 Oct 1998

Hannah Weiner: A 70th Birthday Memorial Tribute

Saturday, November 7, 1998

4pm

The Poetry Project, St. Mark's Church, 10th Street & Second Avenue
New York City

Charles Alexander

Bruce Andrews

Abigail Child

Maria Damon

Tina Darragh

Alan Davies

Maurice Finegold

Kenneth Goldsmith

Phil Good

Ernesto Grosman

Bob Harrison

Michael Heller

Henny Hills

Peter Inman

Jackson Mac Low

Sharon Mattlin

Bernadette Mayer

Phill Niblock

Nick Piombino

Joan Retallack

Barbara Rosenthal

Carolee Schneeman

James Sherry

Ron Silliman

Anne Tardos

Fiona Templeton

Tod Thilleman

Lewis Warsh

Barrett Watten

plus coordinators

Charles Bernstein

Lee Ann Brown

Andrew Levy

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745. **Rachel Levitsky**

[Fwd: Stephen Daniel M <[REDACTED]>: Lynching of Kenyan Woman (fwd)]

Mon 26 Oct 1998

by x16.boston.juno.com (queuemail) id DRYQNRD; Tue, 20 Oct 1998 00:17:09 EDT

To: [REDACTED], [REDACTED], [REDACTED],
[REDACTED], [REDACTED], [REDACTED],
[REDACTED], [REDACTED],
[REDACTED], [REDACTED],
[REDACTED], [REDACTED],
[REDACTED], [REDACTED], [REDACTED],
[REDACTED], [REDACTED], [REDACTED],
[REDACTED], [REDACTED]

Date: Mon, 19 Oct 1998 22:01:12 -0600

Subject: Stephen Daniel M <[REDACTED]>: Lynching of
Kenyan Woman (fwd)

From: [REDACTED] (EUGENE RODRIGUEZ)

----- Begin forwarded message -----

From: Stephen Daniel M <[REDACTED]>

To: [REDACTED], [REDACTED]

Subject: Lynching of Kenyan Woman (fwd)

Date: Mon, 19 Oct 1998 16:01:53 -0600 (MDT)

Hi:

I am forwarding the following because complaints that blacks and others are making with regard to the activist and media attention focused on the Matthew Shephard incident are, I believe, totally valid.

Shephard's white skin and middle-class status did not save him from attack, but it did save him from falling into obscurity.

Unfortunately, few in the lesbian or gay community are willing to consider such criticisms- in part because control over political discussion is resting almost exclusively in the hands of a few who act primarily on the basis of class interest-

Are there no grassroots gay and lesbian organizations left in the world?

Dan

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

Date: Mon, 19 Oct 1998 09:26:59 -0400
From: Scott McLarty <[REDACTED]>
To: Lola Hemiola <[REDACTED]>
Subject: Lynching of Kenyan Woman (fwd)

From: League W. [REDACTED] on 10/17/98 03:46 PM
Subject: Lynching of Kenyan Woman (fwd)

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

Date: Sat, 17 Oct 1998 10:30:32 +0200
From: Lynette A. Jackson <[REDACTED]>
Subject: Lynching of Kenyan Woman

Dear Black Feminists,

Has anyone heard/made noise about the Kenyan woman lynched in the South a few weeks ago? Have you heard about the case? I know that you've have hear about the case of Matthew Sheppard. I feel deeply sorry for the fact that this young, gay, white man was lynched, but can't help notice that, while his white-ness did not prevent them from taking his life, it has prevented this heinous act from passing into oblivion, from passing in silence. The young Kenyan sister (apparently) lynched in Alabama, on the other hand....Let's hear some noise. I'll see what I can do this side.

(A friend tells me that she has heard of plans to write a feature article on the incident; but it might be good to have a Black feminist response, don't you agree?

peace

Lynette

Subject:

Fwd: Kenya woman Lynched in Alabama

Date:

Wed, 7 Oct 1998 19:39:47 -0400 (EDT)

From:

sun2soul <[REDACTED]>

To:

[REDACTED]

CC:

[REDACTED]

Dear friends and comrades:

Please help circulate this widely, and if you have any suggestions or contacts please forward to the originator of this e-mail message listed below:

Martin White (Mwangi)

██████████

sincere thanks,

Kagendo

***** ***** *****

this is a forwarded message reformatted for legibility

***** ***** *****

| *August 20, 1998*

Dear friends, Kenyans and other kind concerned persons,

I have tracked down more specific information about the hanging death of the young Kenyan woman in Alabama, which many of you know I became aware of only because of an Internet posting by a nurse in Alabama. This nurse expressed concern for Catherine, a friend of her 17 year old son, happen in Alabama. Unfortunately, no national newswire stories have been run and I had to hand type the following attached stories from faxes I was able to needle out of the local paper in Muscle Shoals, Alabama. I hope that you will join me in disseminating this information to persons and organizations capable of bringing some focus and attention to Catherine's death and the circumstances surrounding them.

The nurse in Alabama who originally posted the messages that made me aware of this story expressed concerns about the strange nature of this hanging death and the timing of it. Unfortunately, there seems to be a push by local authorities toward labeling this hanging death a suicide. If you read the stories, I think you'll agree that this story does require further investigation.

Catherine Mutheki was a 20 year old Kenyan woman who came to the U.S. only in March of this year. She had a perfect 4.0 grade point average and had never missed a class before Monday. There is no indication that she was emotionally disturbed from any of the articles I read (see those attached). In fact, everyone who knew Catherine felt she was a very happy and determined person, including one of her teachers who has come forward to say she does not think it was a suicide. As you may already know, Catherine was found hanged by her sweater, from a railroad spur about 200 yards from her dorm room on Wednesday, August 13th.

More surprising about her death, Catherine was hanging low enough from the tree that she could have placed her feet on the ground at any time to stop it. As far as I know, that is an atypical form of suicide and, unless

Catherine had been intoxicated or had some other condition, I can't imagine that this form of self-asphyxiation would be easy. Moreover, it simply doesn't sound consistent with the picture of Catherine painted in the the articles by her specific friends. (Apparently, the RN and her son, who knew Catherine, didn't think it sounded likely either.) I believe that there is a strong possibility that Catherine Mutheki's death was no suicide but could have been precipitated by anger over the bombings of the Embassy in Nairobi.

Because I'm in NYC, I have no basis for this belief other than the facts as you shall read them below, and my reading of a variety of posts on the Internet last week which suggested a great deal of hostility toward Kenyans for the bombing. The other basis for my belief is the concern and fear of the local nurse, whose son knew Catherine.

If you know anyone who you think should know about this story or who could get it into the media (investigative media, preferably) or into a human rights organization which will investigate it, I would much appreciate it.

I have contacted the Kenyan Mission to the U.N. in New York - and the person I spoke to knew nothing about this story until my contacting them. I

have also delivered this material, or given specific pertinent information

via voice mail, to a Kenyan paper (The Nation), the Alabama State NAACP, the Southern Poverty Law Center (which didn't know anything about it), the

offices of Senator Carol Mosley-Braun, Congressman Charles-Rangel's office,

Bill Clinton's and Al Gore's

e-mail addresses and to a variety of other sources. I have so far been less

effective with the media, counting on organized human rights organizations

to give weight to the story. As an individual who lives in New York City,
it is difficult to speak credibly to media and others about a story in Alabama.

Please, however, if you think of someone who might be motivated to investigate this story, forward this e-mail to them, and send it to anyone you know that might be interested.

I have also included various telephone numbers for relevant elected officials below. If you feel so inclined, you might call them to express concern about the manner of Catherine's death and you might expand the circle by calling your own Congressmen, Senators, news media or other concerned organizations. It would be important, given the circumstances surrounding Catherine's death and given their proximity to the international events that transpired in Nairobi on August 7th to strongly suggest that you feel that this might be a hate crime and therefore subject to investigation by federal authorities, like the recent case outside of Houston - the dragging death of the Texan man.

Please do not hesitate to contact me at [REDACTED] if you would like to discuss more coordinated efforts on this matter.

Thank you,

Martin White (Mwangi)

[REDACTED]

August 30th, 1998

Dear Friends, Kenyans and Kind Concerned Persons,

I spoke to members of the Kenyan community in Alabama this evening about Catherine's death. They had organized themselves from a city in Alabama and had gone up to Catherine's college. They arrived just in time to prevent Catherine's body from being rapidly cremated by the college. Apparently, the school had "not yet reached Catherine's family" and was anxious to have her body cremated. An odd thing to do with a foreign woman's body - where the cause of death has still not been officially determined by the local police.

I learned the following details with regard to Catherine's death:

1. Catherine called a friend in Birmingham the week before her death, at 3:00 a.m., frightened terribly, to say that she had been threatened and was very afraid. I will be speaking to the young friend of Catherine's tomorrow to find out what Catherine told him/her specifically.

2. A member of the staff of Catherine's College has come forward to the Kenyans and told them that she/he does not believe that Catherine committed suicide.

3. Apparently the Muscle Shoals Police Department is still investigating Catherine's death and has NOT determined that it was a suicide.

However,

THEY have received many calls from local persons in the community telling

them that it was a suicide. [A pretty brazen community - if they feel they

can call the Police and demand a specific finding].

This is just to keep you posted. I have encountered some disbelief that this is a story from members of the press. The fact that this story has not

received national attention and that it has barely even received coverage

in Alabama - seems to be determinative to members of the press. Please, if

you feel as strongly about this case as I and many Kenyans do, then make yourself heard to your Congresspersons, Senators, the Justice Department (Civil Rights Division) and local newspapers that this IS a hate crime and

a news story and must be covered and must be investigated as a Hate Crime,

under Federal Hate Crime laws. Mention the Federal Hate Crime Prevention Act of 1998 if you want to make it

seem relevant to current Congressional business (just about every Democratic

and many Republican Congressmen and Senators sponsored this bill this year

- hopefully they weren't just going through the motions).

So long as this story only gets local coverage of the type you saw in my last e-mail, and the only people demanding an investigation are foreigners (or New Yorkers), Catherine's death will continue to be investigated under questionable and difficult circumstances - for the Kenyan Community in Alabama and for the local officers who are subject to local pressures.

Please pass this e-mail on to as many people in the community of kind concerned persons as you can and try to add your voice to any e-mails you can send. I thank you in advance for forwarding this and past e-mails and for sharing the burden.

Thank you and Peace,

Martin White (Mwangi)

P.S. I apologize if this e-mail is vague with regard to the identities of the persons mentioned. However, due to the fact that members of the Kenyan Community in Alabama might be further threatened, I have tried to keep identities vague. However, if you're a bona fide member of the press or a human rights organization, upon their permission, I will be happy to release the names and contact information of those referred to herein.

Attached below are the local press stories and original e-mail:

The Kenyan community in Alabama will attempt to have a gathering sometime this week to discuss how we should proceed in order to ensure that Catherine Mutheki's death is properly investigated and that no conclusions are forced in order to close the case.

3 local Alabama news stories follow from the TimesDaily, Muscle Shoals, Alabama:

Nationwide search on for student
By Mike Goens
Senior Reporter
August 12, 1998

MUSCLE SHOALS - A nationwide search is under way for a native Kenyan who was last seen walking down the hallway at her Northwest-Shoals Community College dormitory Sunday afternoon.

Catherine Mutheki, 20, arrived in the Shoals on March 3 and enrolled at Northwest-Shoals six days later to begin studying pre-practical nursing, school officials said.

Until Monday, she had never missed a class, school officials said.

"We're very much concerned because everyone we've talked to has told us that this is so uncharacteristic of her," said Muscle Shoals Assistant Police Chief David Bradford. "The folks at the community college are very upset because they haven't heard from her."

Mutheki, a native of Nairobi, Kenya, has officially been listed as a "missing person and endangered," according to Bradford. All local law enforcement agencies have been notified and Muscle Shoals police have entered information about her in a national computer center databank.

Melanie Thompson, assistant residence director at Northwest-Shoals contacted Muscle Shoals police just before 11 p.m. Monday about Mutheki's disappearance.

Bradford said fellow students reported last seeing Mutheki about 1:45 p.m.

Sunday as she was walking down the dor >>

>>>

***** ***** *****

----- End forwarded message -----

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746. **Billy Little**

Re: Erato & small magazines

Mon 26 Oct 1998

editing a mag can be self serving in two ways i can think of, 1. tenure; 2, back scratching, maybe if i publish even one of this dullard's poems he'll publish me in hubblebubble. Not to mention the sex, to transpose the Tom Clark axiom, on every little campus there's a poet that'll snap their pantie elastic at the mere sight of an editor. This works in reverse as well, if you don't publish this dullard's poems you don't get tenure. Or you don't get your poems on the billboards if you run readings for five or ten years and don't invite the dullard poets. Dullards rule ok?

likem and lumpen,

billy little

billy little

4 song st.

nowhere, b.c. V0R1Z0

Go ahead and say something true
before the big turd eats You
You can say any last thing in Your poem.

-Alice Notley

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747. **maz881**

reads

Mon 26 Oct 1998

east coast heads and denver vicinities,

i'll be camping in your areas. if you'd like to meet for poems beers tea or yoga or the fat one, send me an email. or call me. [REDACTED].

read with Tony Lopez wed Cct 29 7pm Teachers & Writers (5 union square west 7th floor) NYC

read with Fred Wah sun Oct 31 8pm Bridge Street Books (2814 Pennsylvania Ave NW) DC

read with Barbara Cole, Brett Evans & Elinor Nauen fri Nov 7 7pm at George's 5th St Cafe (5th St. between Lombard & South Sts in Center City) Philli

read with Ted Greenwald sun Nov 8 6:30pm at the Zinc bar (90 West Houston St. just west of La GuardiaPlace) NYC

read with Richard Wilmarth mon Nov 9 9pm at Penny Lane Coffee Cafe (on Pearl Street near the Beat Book store) Boulder.

hope to see yous.

Bill Luoma

[REDACTED]

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748. **Mark Weiss**

Re: Erato & small magazines

Mon 26 Oct 1998

This is a joke, right?

As to the sexual possibilities, may I point out that it would be the most expensive date since Anthony and Cleopatra?

At 11:28 AM 10/26/98 -0700, you wrote:

>editing a mag can be self serving in two ways i can think of, 1. tenure; 2,
>back scratching, maybe if i publish even one of this dullard's poems he'll
>publish me in hubblebubble. Not to mention the sex, to transpose the Tom
>Clark axiom, on every little campus there's a poet that'll snap their
>pantie elastic at the mere sight of an editor. This works in reverse as
>well, if you don't publish this dullard's poems you don't get tenure. Or
>you don't get your poems on the billboards if you run readings for five or
>ten years and don't invite the dullard poets. Dullards rule ok?

>

>likem and lumpen,

>

>billy little

>

>billy little

>4 song st.
>nowhere, b.c. V0R1Z0
>
>Go ahead and say something true
>before the big turd eats You
>You can say any last thing in Your poem.
>
>-Alice Notley
>
>

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749. **Mark Weiss**
Information, please

Mon 26 Oct 1998

Two quick requests:

1. Anybody have an email address for Fred Muratori?
2. I'm putting together a selection of uncollected poems by the late poet and novelist Richard Elman. He was in the habit of sending only copies of poems to friends. If anyone out there has any such, would you please send copies to Mark Weiss, PO Box 40537, San Diego CA 92164. His wife Alice and I have agreed that sending to me would be the best way. I'll make sure that she gets copies as well.

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750. **MAYHEW**
Spicer at MLA

Mon 26 Oct 1998

Why don't "we" just put together a special session at the next MLA? The deadline, I believe, is around mid-March for the December meetings. May I suggest the topic of Spicer and Lorca? Anyone interested may back-channel me. I am willing to put the thing together. Of course, you have to be a member of MLA, and not all special sessions are approved by the "program committee."

Jonathan

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751. **Jordan Davis**

Poetry City

Mon 26 Oct 1998

Bill Luoma and Tony Lopez read at Poetry City

Thursday, November 29 7 pm

free admission free eats free wine

5 Union Square West 7th Fl NYC

hosted by Jordan Davis and Anna Malmude
in the offices of Teachers & Writers Collaborative

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752. **Jordan Davis**

an error is a way to get to speak twice

Mon 26 Oct 1998

Bill and Tony read this Thursday

Thursday, _October_ 29

oops!

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753. **R M Daley**

Re: speaking of taking care with language...

Mon 26 Oct 1998

jen hofer - yeah so when i read yer NOTE about HIS i thought hey well thanks for the reminder, but certainly these terribly enlightened and perceptively groovy folks on the buflo listserv slip once in a while, some forget that women got the vote a little while back and all, no harm no foul

BUT.....

On Mon, 26 Oct 1998, Daniel Zimmerman wrote:

*If a writer wants to make himself or herself appear truly ridiculous,
s/he ought to ensure the PC [pronominal correctness] his/her scrivenage,
s/he need only mindlessly cleave to the hermaphroditic fallacy*

what fallacy is this ?? the one about me not having to buy into the necessity to live out a masculine scopophilic fantasy...a fallacy to even suppose that it's possible for a woman to live not as a backdrop to every mode of discourse ever developed...to attempt to live not through a single my very own special solid ME...YES , what a farce, to acknowledge the discomfort of leaving our pretty

syntax, to find out a conceptual framework is only a framework and can OHMYGOD possible be shifted OH the possibilities of language!, may we never go to far (even with those pesky ole pronouns)

the real problem is that using a universal 'she' is immediately much fishier - certainly should be fishy in universalizing, but certainly is never the proposed solution when PC-backlashers harp on the silliness of making pronouns co-ed , hence...

When possible, I use plurals; if not, I usually manage to fend off the harpies of PC & employ the masculine singular, unless the feminine makes more sense.

and so given these conditions, it seems that conveniently the feminine could never 'make more sense'

>

> Why savage the tongue?

shit on it spit on it please to god take away any thing called MINE (voice) cause certainly will never do no one no good unless it is adequately ruined spoiled fucked run amuck in the squalor and thats that

PC usage makes the writer seem *primarily*

- > concerned with avoiding the *appearance* of sexism, rather than with
- > communicating any particular ideas. It says "don't think; obey." It
- > ignores, hegemonically, instance for principle, tree for forest. It also
- > undercuts its own purpose because it provides a mantric smokescreen for
- > sexists: just perform the magic chant & no one will ever know.

one li'l ole pronoun does all that - in that case i say go for it ...and if all of the sexist people i meet were ever actually take measures to simply 'avoid the appearance of sexism', while wallowing at night in their bedrooms full of sexist rage (thinking of me while shouting 'hey sweetheart, hey honey, hey dear, hey beautiful come sit on my lap, hey bitch...'you can imagine!) i would ask for nothing more

intentions don't stiffen this rubber crutch.

i should hope not!

peace love understanding,

rd

Dan Zimmerman

Mark Weiss wrote:

*Sometimes I forget and write the English I was taught is proper, instead of "his or her," which is my usual compromise. Is there a pc way to do this in languages in which all nouns are gender-marked?
No apologies.*

At 11:30 PM 10/25/98 -0600, you wrote:

Mark Weiss writes:

That said, care in proofing is the editor's first responsibility to HIS readers and contributors.

(highlight mine)

One wonders what century a person lives in (or what magazines she or he publishes in!) if all the editors are men.

Or perhaps it is that women editors (editrixes?) do not make errors?

May seem picky, but some "typos" have a lengthy history.

gender-neutral kisses from your local grammar queen,

jen hofer

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754. **L. MacMahon and T.R. Healy**

Re: Erato & small magazines

Mon 26 Oct 1998

For aspiring and possibly perspiring editors it may be worth pointing out that the poet's intentions may not be sexual. Even light gauge pantie elastic - worn by whatever gender - can take an eye out.

Randolph Healy

from [REDACTED]

> From: Billy Little <[REDACTED]>

Not to mention the sex, to transpose the Tom

> Clark axiom, on every little campus there's a poet that'll snap their

> pantie elastic at the mere sight of an editor.

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755. **Alaric Sumner**

Carlyle Reedy EPC web page: Call for performance reviews etc

Mon 26 Oct 1998

I am putting together an Electronic Poetry Centre Web Page for Carlyle Reedy:
<http://writing.upenn.edu/epc/authors>

I would like to include on the page reviews/descriptions/enthusiasms for her PERFORMANCE works from the late-sixties to mid-eighties. If anyone would like to write/has already written text on her performances, please backchannel; both references and the texts themselves would be of interest.

Also wanted: reviews/criticism of any work (poetry, visual work etc) for which copyright is available to be used on to the web page; references for paper-published reviews/criticism; any other works/references/images that can be cited or reproduced.

Contact me at mailto: [REDACTED] (DO NOT USE 'REPLY'!) or contact Carlyle direct.

STANDARD DISCLAIMER: aplogs for xpositing.

STANDARD REQUEST: please forward to any others who might...

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756. **Bob Grumman**

Re: speaking of taking care with language...

Mon 26 Oct 1998

I should stay out of this he/she fuss but now that Daniel Zimmerman has been brave enough to expose his unPC-ness, I feel I ought to let it be known that I back him. I hate the use of "he or she" myself because I automatically KNOW that an editor, say, is a he OR her, and am irritated to be told that by a him-or-herer. It's exactly why I also hate the expression "at this point in time."

(Though there are times, however infrequently, when each expression IS valid.)

I also think it's an insult to women to believe that the use of the generic "he" will subconsciously force them to believe that all the vocations it is used with are for men only.

But, like Daniel, I try to avoid problems by using plurals, or "one," or second person.

--Bob G.

wrote:

>

> > If a writer wants to make himself or herself appear truly ridiculous,

> > s/he ought to ensure the PC [pronominal correctness] his/her scrivenage,
> > s/he need only mindlessly cleave to the hermaphroditic fallacy
>
> what fallacy is this ?? the one about me not having to buy into the
> necessity to live out a masculine scopophilic fantasy...a fallacy to even
> suppose that it's possible for a woman to live not as a backdrop to every
> mode of discourse ever developed...to attempt to live not through a single
> my very own special solid ME...YES , what a farce, to acknowledge the
> discomfort of leaving our pretty syntax, to find out a conceptual
> framework is only a framework and can OHMYGOD possible be shifted
> OH the possibilities of language!, may we never go to far (even with those
> pesky ole pronouns)
>
> the real problem is that using a universal 'she' is immediately much
> fishier - certainly should be fishy in universalizing, but certainly is
> never the proposed solution when PC-backlashers harp on the silliness of
> making pronouns co-ed , hence...
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> > When possible, I use
> > plurals; if not, I usually manage to fend off the harpies of PC & employ
> > the masculine singular, unless the feminine makes more sense.
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> and so given these conditions, it seems that conveniently the feminine
> could never 'make more sense'
> >
> > Why savage the tongue?
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> shit on it spit on it please to god take away any thing called MINE
> (voice) cause certainly will never do no one no good unless it is
> adequately ruined spoiled fucked run amuck in the squalor
> and thats that
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> PC usage makes the writer seem *primarily*
> > concerned with avoiding the *appearance* of sexism, rather than with
> > communicating any particular ideas. It says "don't think; obey." It
> > ignores, hegemonically, instance for principle, tree for forest. It also
> > undercuts its own purpose because it provides a mantric smokescreen for
> > sexists: just perform the magic chant & no one will ever know.
>
> one li'l ole pronoun does all that - in that case i say go for it
> ...and if all of the sexist people i meet were ever actually take measures
> to simply 'avoid the appearance of sexism', while wallowing at night in

> their bedrooms full of sexist rage (thinking of me while shouting 'hey
> sweetheart, hey honey, hey dear, hey beautiful come sit on my lap, hey
> bitch...'you can imagine!) i would ask for nothing more
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> > intentions don't stiffen this rubber crutch.
> >
>
> i should hope not!
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> > Mark Weiss wrote:
> > >
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> > > languages in which all nouns are gender-marked?
> > > No apologies.
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> > > At 11:30 PM 10/25/98 -0600, you wrote:
> > > >Mark Weiss writes:
> > > >That said, care in proofing is the editor's first responsibility to HIS
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> > > >publishes in!) if all the editors are men.
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> > > >
> > > >

> > > >gender-neutral kisses from your local grammar queen,
> > > >
> > > >jen hofer
> > > >
> > > >
> > > >
> >

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757. **Joe Amato/Kass Fleisher**

Re: speaking of taking care with language...

Mon 26 Oct 1998

well for what it's worth, i'm with rd and jen h on this, for reasons that would or could

take a few years to detail...

the question is not whether adding a she/her/hers can do any harm... the question is rather the ways in which not doing so, for so many centuries, has already done much harm...

as a teacher i see said harm every day, but am loathe to privilege my own perspective here... still, i'm actually a bit puzzled---is it possible that poets, of all people, would not be sensitive to the massive influence the male pronoun has had in passing itself off as ungendered?...

i suppose this is a rhetorical question, sadly... no ire here, guys (and gals?)---so please not to jump on my shit... but to see such an elemental issue rendered ostensibly trivial by presumed association with "political correctness"---well, makes me wonder whether any of you naysayers have had even a cursory glance at feminist thought...

or is using the f word (around) here yet another example of pc?...

c'mon... but no hard feelings, just the same...

///

joe

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758. **Mark Weiss**

Re: speaking of taking care with language...

Mon 26 Oct 1998

While we're reforming the language (and in the process erasing its history), has anybody thought to find better terms than fe-male and wo-man? Surely we can come up with words that aren't so clearly a product of patriarchy.

Since I'm leaving town for a couple of weeks I thought I might make a little mischief.

At 02:20 PM 10/26/98 -0700, you wrote:

>jen hofer - yeah so when i read yer NOTE about HIS i thought hey well
>thanks for the reminder, but certainly these terribly enlightened and
>perceptively groovy folks on the buflo listserv slip once in a while, some
>forget that women got the vote a little while back and all, no harm no
>foul

>

>BUT.....

>

>

>On Mon, 26 Oct 1998, Daniel Zimmerman wrote:

>

>> If a writer wants to make himself or herself appear truly ridiculous,
>> s/he ought to ensure the PC [pronominal correctness] his/her scrivenage,
>> s/he need only mindlessly cleave to the hermaphroditic fallacy

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>what fallacy is this ?? the one about me not having to buy into the
>necessity to live out a masculine scopophilic fantasy...a fallacy to even
>suppose that it's possible for a woman to live not as a backdrop to every
>mode of discourse ever developed...to attempt to live not through a single
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>discomfort of leaving our pretty syntax, to find out a conceptual
>framework is only a framework and can OHMYGOD possible be shifted
>OH the possibilities of language!, may we never go to far (even with those
>pesky ole pronouns)

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>the real problem is that using a universal 'she' is immediately much
>fishier - certainly should be fishy in universalizing, but certainly is
>never the proposed solution when PC-backlashers harp on the silliness of
>making pronouns co-ed , hence...

>

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>> When possible, I use
>> plurals; if not, I usually manage to fend off the harpies of PC & employ
>> the masculine singular, unless the feminine makes more sense.

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>could never 'make more sense'

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>> communicating any particular ideas. It says "don't think; obey." It
>> ignores, hegemonically, instance for principle, tree for forest. It also
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>> sexists: just perform the magic chant & no one will ever know.
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>to simply 'avoid the appearance of sexism', while wallowing at night in
>their bedrooms full of sexist rage (thinking of me while shouting 'hey
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>> > "his or her," which is my usual compromise. Is there a pc way to do

this in

>> > languages in which all nouns are gender-marked?

>> > No apologies.

>> >

>> > At 11:30 PM 10/25/98 -0600, you wrote:

>> > >Mark Weiss writes:

>> > >That said, care in proofing is the editor's first responsibility to HIS

>> > >readers and contributors.

>> > >

>> > >(highlight mine)

>> > >

>> > >One wonders what century a person lives in (or what magazines she or he

>> > >publishes in!) if all the editors are men.

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>> > >Or perhaps it is that women editors (editrixes?) do not make errors?

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>> > >May seem picky, but some "typos" have a lengthy history.

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>> > >

>> > >

>> > >gender-neutral kisses from your local grammar queen,

>> > >

>> > >jen hofer

>> > >

>> > >

>>

>

>

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759. **Bob Grumman**

Re: speaking of taking care with language...

Mon 26 Oct 1998

I often wonder about the so-called power of language. So many people are offended by name-calling, for instance, but I'm not. I think it may be that poets UNDER-RATE the power of words because they can control them. Like football players not thinking (mild) physical violence is harmless because they're used to it. I've often argued (with friends) that freedom of speech is not a "natural right," but something people strong in verbal ability like; I can see the point of view of those against it, but still choose it myself because information is

important to me. I don't consider it an absolute good, just a good that I happen to prefer. Though I can see their point of view, I think, it is still hard for me to sympathize with people who are, who claim to be, victims of words. And it has to be admitted that there are many who make a career of offendability. There's much more to be said on this topic, but this weak attempt to suggest the gist of my feelings on it, I hope, will be my last post to this thread. The subject is too complex for full discussion, and too sensitive for any kind of easy-going bs session.

--Bob G.

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760. **David Baratier**
Re: errata & small magazines
Mon 26 Oct 1998

Unfortunately, literary magazines have become the sea, which literature flows into at will. How editing a mag is self serving I can not see from my vantage. I find running a press is a position of service and an excellent way to have a fuller view on current writing phenomena. There is the funding Standard writes of, the reading, & the marketing. Marketing each title to its fullest potential has its detrimental side in terms of exposure to individuals. Most of whom never read the journal. I read about 15-20,000 pieces in a given year not including chap-books & full length books. The issue is 64 pages minus eight for front matter & contributors and another 10-15 pages taken by the featured writer. That leaves forty pages for those submissions. Pound spoke of having the constant contributors published to anchor the journal then an element of surprise for the rest of the issue, an area ever revolving which anyone could appear in. I find that works for me. The price to do that is an entirely different situation though. There is no ease, except if one were to chose to publish a mag which doesn't appear in International Directory Guide, Poet's Market, PEN awards, SPR, Loft etc. Then I would question how many individuals who are not fully accomplished writers will read the issue and be exposed to its possibilities. As for placing the cart before the horse, if someone needs to write they will do so at any and all costs; I rely on that fact, and provide an outlet and audience for that venture. A journal must be of its times without giving in to them. As was written, there is no need to denigrate either the editor or writer for what they contribute. At the same time, in the sea of people writing, the writers are few.

I believe that people long to be the amateur discoverer but few ever place themselves in this position. Our societal normative causes this condition. The market needs consumers of entertainment but the creators are not an option offered, let alone a person who abandons entertainment to create and is satisfied through the act. Upon escaping the purchasing frenzy I doubt an editor needs to traverse the psychic woods of the unconscious before they will be able

to edit a journal of truly great writing. Although the editor who forwards a journal into art form creates a forum which is more than an extension of content.

Be well

David Baratier

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761. **Safdie Joseph**
Joanne's Defense; Haiku

Mon 26 Oct 1998

This message is in MIME format. Since your mail reader does not understand this format, some or all of this message may not be legible.

Glad to see the Poetry Project (is it Anselm B., really? I think I saw that in one post) defend Joanne -- don't such exclusions arise from categories that are too narrow, and which ignore lively, necessary work because it might not fit someone's conception of avant-garde or experimental or post-modern? The "old Bolinas crowd" must really be getting old . . .

I affix the following list of haiku not for their poetic incisiveness, but solely for cat lovers on the list, whom I'm sure will take pleasure from them.

<<FW Ailurophilic Haiku.doc>> (It's a Word 97 document -- if anyone's interested and can't read it, back-channel me and I'll figure out another way to send it).

Joe Safdie

name="FW Ailurophilic Haiku.doc"

filename="FW Ailurophilic Haiku.doc"

Content-Location: ATT-0-6A050D6B6E6BD211A28400A0C9E11F9C-F
WAILU%7E1.DOC

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762. **Daniel Zimmerman**
Re: speaking of taking care with language...

Mon 26 Oct 1998

Joe Amato/Kass Fleisher wrote:

>

> well for what it's worth, i'm with rd and jen h on this, for reasons that would

> or could

> take a few years to detail...

>

> the question is not whether adding a she/her/hers can do any harm... the
> question is rather the ways in which not doing so, for so many centuries,
> has already done much harm...

DZ: I agree that **never** using a feminine pronoun demonstrates a pitiful --even reprehensible--degree of opacity, but I did not even suggest that particular straw man, nor do I feel responsible to undo the injustices of the past, since the evils of the present offer such abundant targets. And in the present, it seems to me that the awkwardification of the language in the interests of **any** agenda, however laudable [e.g., the elimination of sexism, which I fully support], makes little sense.

Allow me to explain: I hope that the elimination of sexism will prove a temporary necessity, i.e., that within a generation or two, sexism will really cease to exist. However, the ugly modifications to the language at issue here [whether they actually have any efficacy in eradicating sexism or not] may stick [heaven forfend!], & not wither away naturally as Lenin expected the state to do after the dictatorship of the proletariat [as the Soviet state, for example, certainly did not; it withered quite unnaturally for thoroughly non-Marxist reasons]. Perhaps the speakers of English in the future will regard as attractive what I consider deformities; I think it more likely that they will regard them as anachronistic, superfluous & unnecessary -- but if they try to make them 'wither away,' they may find themselves under attack as invidious reactionaries & revisionists.

Moreover, the notion that gender in the map of language mirrors sexuality or gender identity in the territory of human life flies in the face of well established principles of linguistics ["the map is not the territory"]. To treat them as coextensive strikes me as ludicrous: one might as well tell the French or Germans to reform the gender of their nouns [**das*" Mädchen, indeed!].

>

> as a teacher i see said harm every day, but am loathe to privilege my own
> perspective here... still, i'm actually a bit puzzled---is it possible that
> poets, of all people, would not be sensitive to the massive influence the
> male pronoun has had in passing itself off as ungendered?...

DZ: Joe, I never use "he" in a **poem** as ungendered, but often do so in speech, and also **always** use "he or she" &c in essay and other writing **when it seems appropriate** [a possibility which R. M. Daley seems to think I deny, for reasons I can't discern in my post to which she responded]. To see a brief example of how I actually **use** pronouns, I invite you an all listees to read my essay on E-Prime at

<http://idt.net/~daniel7>

My objection concerns the absolute blanket and obsessive use of multiple and convoluted instances of double-gendered pronouns in sentence after sentence by students in my English Comp classes whose highschool teachers have (*they tell me*) intimidated them into such grotesqueries.

>

> i suppose this is a rhetorical question, sadly... no ire here, guys (and
> gals?)---so please not to jump on my shit... but to see such an elemental
> issue rendered ostensibly trivial by presumed association with "political
> correctness"---well, makes me wonder whether any of you naysayers have had
> even a cursory glance at feminist thought...

>

> or is using the f word (around) here yet another example of pc?...

>

> c'mon... but no hard feelings, just the same...

///

joe

DZ: No: no hard feelings at all, Joe.

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763. **Edward Fristrom**

Re: speaking of taking care with language...

Mon 26 Oct 1998

Mark Weiss wrote:

While we're reforming the language (and in the process erasing its history), has anybody thought to find better terms than fe-male and wo-man?

Surely we can come up with words that aren't so clearly a product of patriarchy.

I find it hard to see that the changing the "he" is an erasure of history. Unless one were to go around and censor it in new editions of all old texts. Mostly I just see it as an anachronism, like saying "yore". It may have made sense, after all, to truncate "he and she" to "he" at that point where the editorial staff was all men, and it may have made sense to keep the usage for a while out of convenience. . .but the more women we have on our editorial board, the more "he" not "he and she" seems awkward.

Unless we were to go back and edit all older texts so that the "he and she" appears in place of "he", it would seem that changing to "he" is more an admission to the change of history than the erasure of it. It may have made sense, after

all, to truncate "he and she" to "he" at that point where the editorial staff was all male, and it may make sense to keep it around a while out of convenience, or because we don't believe that the women are going to take over after all. But they are now, or they did; they've got the better corpus collosum and they'll take over the writing and editorial positions. "He" has become to seem more like nothing more than a nostalgic anachronism. . . "Back in the days of Yore. He"

But then. . . I'm relatively young, so "he and she" seems natural enough. It takes me the same or less cognitive juice to process as "he" since we don't really READ it anyway. But I can appreciate what people say about awkwardness. I can appreciate how trivial the attempt to change the language seems in light of other problems. Pronouns aren't a particularly interesting part of speech, after all. Pronoun USAGE is interesting, but pronouns themselves are placeholders or shorthand. If we were really interested in what the pronoun specified, we wouldn't have said "he and she" to begin with. We would have give names or said "the editor" or "editors". So it can seem rude to be corrected on the shorthand and have the substance of the sentence ignored. It can seem that usages like "she and he" are more cute than effective, and "womyn" for "women" is, well, a bold dramatic statement made at an undramatic juncture.

But an insult to women? Where did THAT emotive response come from? Maybe the disembodied campaign to change the pronouns is disconcerting (the "PC" doesn't actually exist after all. . . there isn't a center for it, or a document, and its agents pass from person to person like the angel in "fallen". . . recognizeable only by a few phrases that sound as if they are coming from someone else) but I can't think of actual instances where the pronouns would be taken as insulting. And if this insult was a result of that larger context then. . . hmmm. . . wouldn't one want to change the culture instead of adjusting the pronoun to be even handedly sexist? Or change the text? After all, I think "he and she" looks more natural in some contexts than it does in other. It would look downright peculiar in Norman Mailer. So perhaps if the "he and she" in our own texts look like too much of a hat tip to the PC, than maybe the rest of the text is the problem, not the new pronouns.

Shrug.

-- Te (whistling time is on my side) d

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764. **Hilton Manfred Obenzinger**

Re: speaking of taking care with language...

Mon 26 Oct 1998

How does language change? Complex pressure of social forces plus art, in part. I remember when "Negro" changed to "Black" after the confluence of hundreds of cities going up in smoke and James Brown "Black and Proud." Blind acceptance of universal "he" has been correctly challenged on a mass scale -- the publisher of my current book sent me guidelines on how to avoid gender-narrow language: amazing! It's a welcome change -- but one that is awkward because of the way that history -- negative as well as positive -- embeds social relations in English. Sometimes we can let the history of domination and violence embedded in language slide -- sometimes not. It all depends. There really has been no tremendous difficulty in developing the use of "lettercarrier" or "flight attendant;" certainly no problem in "poet" and dropping "poetess," etc. Still, the him/her and other constructions tend to be ugly, clumsy, awkward. After time new constructions may develop (just as "you" supplanted earlier "thou"). "They" used "incorrectly" may prove correct. In perverse moods, I advocate using "it," since I'm not convinced humans need to regard themselves as anything better than or separate from inanimate objects: "It hit 70 home runs this year! What a year it had!"

Hilton Obenzinger

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765. **david bromige**

sending files to the List

Mon 26 Oct 1998

could there be an end to the general posting of files to the List? My software is not their equal--it's like watching a modest-sized python swallowing a yak. It takes a long time.

Couldnt the would-be poster of files let the List know they may have one upon b-c- request?

David

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766. **david bromige**

Tony Lopez reads Nov. 29 ?

Mon 26 Oct 1998

Or is it just that it _seems_ that far off, intensely anticipated? D.

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767. **Daniel Zimmerman**

Re: anagrams (fwd)

Mon 26 Oct 1998

David, et al.,

For a heap of these babies, as well as the opportunity to generate 'em, try

<http://www.wordsmith.org/anagram/index.html>

enjoy!

Dan Zimmerman

david bromige wrote:

>

> These in the e-mail from Doug Powell today :

>

> >

> > These anagrams were sent to me by Dodie Bellamy (email oddly be)

> >

> >

> >

> > Dormitory Dirty Room

> >

> > Desperation A Rope Ends It

> >

> > The Morse Code Here Come Dots

> >

> > Slot Machines Cash Lost in 'em

> >

> > Animosity Is No Amity

> >

> > Mother-in-law Woman Hitler

> >

> > Snooze Alarms Alas! No More Z's

> >

> > Alec Guinness Genuine Class

> >

> > Semolina Is No Meal

> >

> > The Public Art Galleries Large Picture Halls

> >

> > I Bet A Decimal Point I'm a Dot in Place

> >
> > The Earthquakes That Queer Shake
> >
> > Eleven plus two Twelve plus one
> >
> > Contradiction Accord not in it
> >
> >
> > This one's amazing: [From Hamlet, by Shakespeare]
> >
> > To be or not to be: that is the question, whether '
> > tis nobler in the mind to suffer the slings and
> > arrows of outrageous fortune.
> > -becomes-
> > In one of the Bard's best-thought-of tragedies,
> > our insistent hero, Hamlet, queries on two fronts
> > about how life turns rotten.
> >
> > And the grand finale:
> >
> > "That's one small step for a man, one giant leap
> > for mankind." --- Neil A. Armstrong
> > -becomes-
> > A thin man ran; makes a large stride; left planet,
> > pins flag on moon! On to Mars!

[↑ Contents](#)

768. **david bromige**
anagrams (fwd)

Mon 26 Oct 1998

These in the e-mail from Doug Powell today :

These anagrams were sent to me by Dodie Bellamy (email oddly be)

Dormitory

Dirty Room

Desperation

A Rope Ends It

The Morse Code

Here Come Dots

<i>Slot Machines</i>	<i>Cash Lost in 'em</i>
<i>Animosity</i>	<i>Is No Amity</i>
<i>Mother-in-law</i>	<i>Woman Hitler</i>
<i>Snooze Alarms</i>	<i>Alas! No More Z's</i>
<i>Alec Guinness</i>	<i>Genuine Class</i>
<i>Semolina</i>	<i>Is No Meal</i>
<i>The Public Art Galleries</i>	<i>Large Picture Halls</i>
<i>I Bet A Decimal Point</i>	<i>I'm a Dot in Place</i>
<i>The Earthquakes</i>	<i>That Queer Shake</i>
<i>Eleven plus two</i>	<i>Twelve plus one</i>
<i>Contradiction</i>	<i>Accord not in it</i>

This one's amazing: [From Hamlet, by Shakespeare]

To be or not to be: that is the question, whether 'tis nobler in the mind to suffer the slings and arrows of outrageous fortune.

-becomes-

In one of the Bard's best-thought-of tragedies, our insistent hero, Hamlet, queries on two fronts about how life turns rotten.

And the grand finale:

"That's one small step for a man, one giant leap for mankind." --- Neil A. Armstrong

-becomes-

A thin man ran; makes a large stride; left planet, pins flag on moon! On to Mars!

[↑ Contents](#)

769. **david bromige**
re : taking care with the language

Mon 26 Oct 1998

*DZ: I agree that *never* using a feminine pronoun demonstrates a pitiful --even reprehensible--degree of opacity, but I did not even suggest that*

particular straw man, nor do I feel responsible to undo the injustices of the past, since the evils of the present offer such abundant targets.

--for instance, it would need to be straw wo/man.

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770. **Mark Weiss**

Re: re : taking care with the language

Mon 26 Oct 1998

Now David, that's an interesting piece of history embedded in language. For reasons not obvious to me straw figures used to scare birds away from crops are almost always male, although the humans who served that role were usually children of both genders. "Straw Woman" is almost exclusively a modern commercial development (I remember dimly a Hollywood dance number with a straw couple). Snow folk are also interesting. It's almost always a man.

At 07:04 PM 10/26/98 -0800, you wrote:

>>DZ: I agree that *never* using a feminine pronoun demonstrates a pitiful

>>--even reprehensible--degree of opacity, but I did not even suggest that

>>particular straw man, nor do I feel responsible to undo the injustices

>>of the past, since the evils of the present offer such abundant targets.

>

>--for instance, it would need to be straw wo/man.

>

>

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771. **Pierre Joris**

Dick Higgins

Mon 26 Oct 1998

Sad news tonight : Dick Higgins passed away yesterday. He was a major figure in a complex set of art & poetry crossovers — poet, composer, painter, translator and art theorist, he was involved early on with happenings and was a core member of Fluxus — defining what came to be known by his own term of "inter-media." Of himself he said: "I find I never feel quite complete unless I'm doing all the arts--visual, musical and literary. I guess that's why I developed the term 'intermedia,' to cover my works that fall conceptually between these." As founder of Something Else Press he published works by Alan Kaprow, Gertrude Stein, Marshall McLuhan, John Cage, Merce Cunningham, Emmett Williams, and Ray Johnson among others. His forty-seven books include *_foew&ombwh-nw_* (something else press), *_Poems Plain & Fancy_* (Station Hill Press) and *_A Book About Love & War & Death_* (Something Else). He edited and annotated

Giordano Bruno's _ On the Composition of Images, Signs & Ideas _ (Willis, Locker & Owens), as well as the marvellous anthology _ Pattern Poetry : Guide to an Unknown Literature _ (SUNY Press).

A small poem from _foew&ombwhnw_ :

v - cry

w h y

c r y

w h y

d i e

--

=====

Pierre Joris

██████████

<http://www.albany.edu/~joris/>

6 Madison Place

Albany NY 12202

tel: ██████████

fax: ██████████

=====

All that is not gas is grammar

— Wittgenstein

=====

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772. **A. Jenn Sondheim**

Upcoming at Hunting Beach / Beyond Baroque

Mon 26 Oct 1998

-

Inviting anyone in the Los Angeles area to come to the following:

Friday, 8:00 PM, November 6

"Alan Sondheim on Internet Subjectivity"

Huntington Beach Art Center

538 Main Street

Huntington Beach, CA 92648

██████████

General admission: \$5

Student, seniors, members: \$4

from 405 Frwy: exit Beach Blvd.-South, drive 5 miles, right onto PCH, right onto Main St., drive 3 blocks, art center is at 538 Main St. Free parking.

Also showing tape/reading along with Tyler Stallings showing tape/reading at Beyond Baroque, Thursday, Nov. 5, at 7:30. (I don't have their phone number for other details, check the phone book.)

(There are other talks in classroom situations; you could contact me back-channel for further information.)

Please come and introduce yourself, thanks!

Alan

URL: http://jefferson.village.virginia.edu/~spoons/internet_txt.html MIRROR with other pages at: http://www.anu.edu.au/english/internet_txt

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773. **Kathy Lou Schultz**

Lipstick and panties

Mon 26 Oct 1998

All this panty talk is getting my panties in a well-never mind. . . My true and correct purpose here is to answer the question as to whether Lipstick Eleven will accept e-mail orders from the List, and the answer--because I trust each and every one of you to send your eight bucks by hook or by crook--is "yes." And make those checks out to me folks. And while you're at it, we have a new domain name home for our Web site at www.duckpress.org, so have fun. (For extra fun check out www.duckpress.com--but don't say I didn't warn you.)

Kathy Lou Schultz
42 Clayton Street
San Francisco, CA 94117-1110

p.s. Remember postage is FREE--even outside the U.S.

L. MacMahon and T.R. Healy wrote:

>

> For aspiring and possibly perspiring editors it may be worth pointing out
> that the poet's intentions may not be sexual. Even light gauge pantie
> elastic - worn by whatever gender - can take
> an eye out.

>

> Randolph Healy

>

> from [REDACTED]

>

> -----

> > From: Billy Little <[REDACTED]>

> Not to mention the sex, to transpose the Tom

> > Clark axiom, on every little campus there's a poet that'll snap their

> > pantie elastic at the mere sight of an editor.

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774. **Leonard Brink**

erotica and small mags

Tue 27 Oct 1998

I'll send a free copy of Inscape 3

(Poetry by John Olson, Martha Ronk, Gene Frumkin, Ray DiPalma, Dennis Barone & Elizabeth Robinson)

to the first 20 people who backchannel me.

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775. **George Bowering**

re : taking care with the language

Tue 27 Oct 1998

| --for instance, it would need to be straw wo/man.

Well, no, David. It would have to be straw/hay wo/man

George Bowering.

2499 West 37th Ave.,

Vancouver, B.C.,

Canada V6M 1P4

fax: [REDACTED]

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776. **Tom Orange**

errata & small magazines

Tue 27 Oct 1998

Leonard Brink asks: "How is promoting others at ones own expense of time, money, energy, and ones own work as "self-serving" as submitting poems to be published at someone else's expense of time, money, energy and work?"

leonard, i'm thinking less in terms of economic than symbolic capital. the editor of a fine mag should receive as much distinction as the contributor of a fine poem. any practice can thus be seen as geared towards the accumulation and

maintenance of one's own symbolic capital and hence be considered self-serving.

t.



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777. **A. Jenn Sondheim**

Re: re : taking care with the language

Tue 27 Oct 1998

I don't want to be difficult here, but there are serious issues with pronouns; it's not that difficult to use she/he, he or she, one, or alternate them - when you teach in art school and both female and male students are trying to find their (that plural) own identity through their work - and when sexism is still deeply embedded in the artworld - making those changes - which are admittedly often awkward and noticable and therefore politicizing/empowering - can make a real difference in how a male or female student views his or her potential for an arts career. I've seen far too many male circles around male teachers, far too many quiet exclusionisms etc. I'm not arguing for PC by the way - which I hate - but sensitivity. Language can go a long way towards that.

Alan

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778. **Tom Orange**

Spicer at MLA

Tue 27 Oct 1998

shaunanne wrote:

"MLA is in SF _this_ december (1998); i'm not sure where it will be in '99, but it should be mid-continent (denver, chicago, dallas)."

pretty sure next year's MLA (i.e. december 1999) is in washington d.c.

t.



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779. **dbkk**

Re: anagrams (fwd)

Tue 27 Oct 1998

Just to give credit where credit is due, the anagrams were sent to me by Pam Lu and I sent them to Doug because Doug is fond of e-mail fun. What **is** the term for these types of cute forwards?

Dodie

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780. **A. Jenn Sondheim**

Re: Dick Higgins

Tue 27 Oct 1998

This is very upsetting; Something Else has been a huge influence in my life - Spoerri's work for example, Higgins' energy, the early artists' books, the Merce Cunningham work - all of it. Higgins was everywhere; I never knew what to make of that end of fluxus, and still don't. I also felt he deserved a whole lot more credit than he received. An Anecdoted Topography of Chance (Spoerri) was my favorite artist book. All of Spoerri's work makes me think... And Something Else had a resonance about it - they published people like Benjamin Patterson, who should also have been better known.

Alan

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781. **Bob Grumman**

Re: Dick Higgins

Tue 27 Oct 1998

Yes, very sad--and unexpected--the news about Dick Higgins. He was "only" a phone&letter friend of mine but his death has put a significant void into my life. He was an ever-decent, supportive and hugely talented man. More branches of the arts than even he was aware of will miss him.

--Bob G.

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782. **J. Kuszai**

piazza tales

Tue 27 Oct 1998

thanks to everyone who replied to me concerning server space and everyone who offered space or had suggestions for now, however, I have decided to re-

sign with Univ.at Buffalo under the stewardship of Loss Glazier, general manager of the EPC and many other domania there.

When I first went to New York, I knew it was right for me. The people really made me feel welcome there.

*

I've been following the debates here without disciplined regu-hilarity and wanted to inject a thought into the talk. someone mentioned cultural capital as an aspect of publishing. and it is clear to me how being a publisher generates capital (both symbolic and real). And while i have certainly feasted on the lush life of grandiosity and excess generated by my super-status as a small press publisher, and despite the endless favors of publication, travel, money, sports-tickets, whathaveyou, and aside from the public recognition I receive on the streets of Spring Valley and from my co-workers at the office (who otherwise just thought of me as someone *only* sitting near the edge of his rocker), I can tell you there is nothing to it. I would gladly give this all up for a little happiness.

The concept of cultural capital here makes me nervous, not because I don't believe that it exists, but because it seems to me that to complain about capital *here* in a scene rife with unacknowledged or unrecognized symbolic or cultural capital is a little ridiculous.

But that said, it makes me nervous that I would have this capital, or that by operating in a network productive of said capital, I might be unaware of its effects.

I'm thinking that there has to be a way to destroy some of this excess capital without getting into sublime waste or without seeming so ultimately bourgeois, and the only way that I've figured that one can do it would be to make mistakes, lots of them. Let people down and disappoint them and then suddenly the world is your conch shell. You can hear the crowd roaring from one thousand million miles away. You can hear them from the lockerroom. My back hurts.

I'm off to operate heavy machinery as part of a deal I made with the State of California...

jk

p.s. some back channel talk of a "chapbook union" or organization to help with the distribution and to further solidfy trade routes in back waters and offshore islands. Any ideas on this out there?

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783. **Mairead Byrne**

Re: speaking of taking care with language...

Tue 27 Oct 1998

People have been yammering away about ugly modifications to the language (English! Irish! French! Turkish! To name my few) for a long time now and all they ever succeed in doing is coming off like major cranks and stick-in-the-muds. I speak of YOU Daniel Zimmerman. What IS all this stuff about *deformity,* and *withering away,* and *grotesqueries*? I see language as a dirty big glacier that is inexorable, quite immune to your yapping. Avaunt she and he and his and her! You buffalos with your stumbling over pronouns and one hundred names for the gap between words and how many angels can dance on the point of a pin, you fusty "experimentalists"!

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784. **Mairead Byrne**

Re: re : taking care with the language

Tue 27 Oct 1998

AWKWARD IS GOOD

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785. **MAYHEW**

to one who uses the language

Tue 27 Oct 1998

I was reading through the MLA guide to non-sexist usage to see if it could be of help on this issue. A lot of the examples in the book tended to be from bureaucratese, so it struck me that 90% of the problem was in phrases in which some "general rule" was proposed--the well-known false universal of "everyone should eat his vegetables" or "the tenure candidate should make sure to kiss his chair's butt." In my own critical writing the problem usually only surfaces in phrases about "the reader," which I try to avoid anyway. Other than that I am always thinking about some specific he or she. The he or she in hypothetical examples gives them an air of vagueness. Yet if *one* uses she, and the hypothesis is negative, one exposes oneself to charges of sexism: "the editor, with her ink-stained hands and fatuous air, deliberately introducing typos into the work of hapless avant-garde poets..."

There is a poem by Juliana Spahr that uses the bureaucratic "he or she" to good poetic effect. I think I could have read it in Chicago Review recently.

Jonathan

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786. **R I Caddel**

Crump (fwd)

Tue 27 Oct 1998

Forwarded on behalf of Peter Riley, in case Ray Crump is alive and well, and living in the American poetic community... And for interest, one hopes. RC

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

Date: Sun, 18 Oct 1998 18:37:12 +0000

From: Peter Riley <[REDACTED]>

To: [REDACTED]

Cc: [REDACTED]

Subject: Crump

WHERE ARE THEY NOW? Number two

FIVE POEMS-----

The praise of death falls
light as
light on flowers. We are
comfortable, warm
and certain as the night
of cause and plan. The hand
that trembles
trembles like a fan, the bones
wake out of it. She shuts the door the
flowers die. It all so
lightly shakes.

Sweet light snow
flakes smiling people
crush under
foot. The gangster is
dead and fallen on
flowers. Hand slices three
hours snow off the wind
screen all down
night sky.

N.A.B.

Cold morning in the white
room. Old man

blowing plumes of pipe
smoke rose
and blue. We are all waiting
for money.

Marrakech they're off
to. Well
forget the star
coat but try for red. You'll
come home tanned and sleep three
days, see you by
the river? (Fleurs
du mal, advisedly.)

Rose hips
in the bowl. This
found or
left, enough, making
no demands. My bones
sing hard melody.

These poems are by Ray Crump, and were written circa 1968. He was at the time a student at Cambridge and that's just about all I know about him. He knew J.H.Prynne and may have studied under him. He contributed poems like these to The English Intelligencer, Collection, The Park and probably other magazines of that time. He knew a London poet called Geoffrey Hazard and in 1968 they planned a magazine together called Little Wren, which never appeared. There was no collection, though about two years later I did see in Better Books a small book by him published by an obscure American small press, which I foolishly didn't buy. Perhaps he went to the States.

I've got my own typescript collection of about 60 of these poems and three short sequences, some unpublished. They're mostly short and stuttery like these, with very short and/or broken lines. They don't all have the epiphanic concentration of these, some are plainer (like the third here), some are beset with strangely literary terms like "'twas". Perhaps a lot of them don't come off at all. But there's something unique about these little pieces at their best, a unique way of cutting abstracts and symbolic fragments into that calm pseudo-oriental short-line pastoral daze, and I thought his handling of line-end could be very skillful.

I don't suppose anybody knows....

I'll repeat this on Poetry Etc. (I don't normally approve of such doublings) because although it's an issue of British poetry if he did go to the States somebody somewhere out there might....

/PR

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787. **Matt Kirschenbaum**

Re: Spicer at MLA

Tue 27 Oct 1998

shaunanne wrote:

"MLA is in SF _this_ december (1998); i'm not sure where it will be in '99, but it should be mid-continent (denver, chicago, dallas)."

pretty sure next year's MLA (i.e. december 1999) is in washington d.c.

t.


Nope, 1999 is Chicago. Deadline for special session proposals is typically first week of April. Matt

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788. **Mark Prejsnar**

we who are about to abuse the language

Tue 27 Oct 1998

Yes, Spahr is one of the few poets doing work that is highly aware of the huge range of contemporary bureaucratic, journalistic, academic, etc. argots that do so much to structure the contemporary verbal surround.

This strikes me as rather remarkable. (It seems like more poets ought to be aware of and responsive to these midgecloud cluster langpro phenomena....)

It also strike me, that it is ****perfectly OK**** for speakers and writers to use non-sexist constructions. Even laudable. These days (when all you ever hear is crypto-rightist sneers about how everything and its mother is "pc") it bears repeating that its OK to hate sexism... (You wdn't really think so, from most of the oh-so-amusing jabs being telegraphed here..)

It also strikes me, that it is ****almost exclusively men**** who have been yukkin' it up in such a self-congradulatory mood, about how nonsexist usage is bad....

Does this maybe tell us something??

On Tue, 27 Oct 1998, MAYHEW wrote:

*I was reading through the MLA guide to non-sexist usage to see if it could be of help on this issue. A lot of the examples in the book tended to be from bureaucratese, so it struck me that 90% of the problem was in phrases in which some "general rule" was proposed--the well-known false universal of "everyone should eat his vegetables" or "the tenure candidate should make sure to kiss his chair's butt." In my own critical writing the problem usually only surfaces in phrases about "the reader," which I try to avoid anyway. Other than that I am always thinking about some specific he or she. The he or she in hypothetical examples gives them an air of vagueness. Yet if *one* uses she, and the hypothesis is negative, one exposes oneself to charges of sexism: "the editor, with her ink-stained hands and fatuous air, deliberately introducing typos into the work of hapless avant-garde poets..."*

There is a poem by Juliana Spahr that uses the bureaucratic "he or she" to good poetic effect. I think I could have read it in Chicago Review recently.

Jonathan

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789. **Jerry McGuire**

Re: POETICS Digest - 25 Oct 1998 to 26 Oct 1998 (#1998-105)

Tue 27 Oct 1998

In response and deference to Henry Gould, it seems to me that "elf" neglects the juicy and invigoratingly brutal history of the language, opting instead for a specious inscription of its cuter side.

My own suggestion, after years of wrestling with the pronomial Muse (whoa! back up--she's just one of the guys!) is "hissic," or perhaps "hisic." This is an abbreviated form of the tendency I think the language has been assuming for the past twenty years or so, as in:

"The conscientious editor is a self-flagellating goody-goody who loves all gooey writing and does his [sic] best to publish the best out there."

Chea/hirs,

Jerry

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790. **Joe Amato/Kass Fleisher**

Re: speaking of taking care with language...

Tue 27 Oct 1998

dan, permit me to be a bit pedantic... there's a book---mayhap the source for the guidelines hilton's publisher sent him---_language, gender, and professional writing: theoretical approaches and guidelines for nonsexist usage_, ed. by paula treichler and francine w. frank... came out in 1989, and so covers much of this issue from a slightly dated perspective... but a quick way to get up to speed c. 1989...

which is another way of saying that i don't think we're up to speed yet, culturally speaking, in part thanx to the various backlashes of the 90s..

there IS so much more to say here, and this is one of those times when my motivations in arguing for a different approach to pronouns are underwritten by (again and again) feminist thinking on the matter... as opposed, say, to concerns over consequent "style"... no point in my citing more texts---suffice to say there are any number that seem to me to communicate the urgency of such ostensibly "simple" controversies as 'she rather than he'... and by "texts" i include of course the various submissions by students i've had the pleasure of eyeballing closely over the last decade...

i like bog g's notion that poets may in some sense be insensitive to language---insofar as poets may be willing, say, to fracture a few phonemes... but insofar as poets don't or won't COMPREHEND the s/he issue as potentially complex and far-reaching---well, not very poetic of them!... in any case, the issue turns, again, on what one is hoping to achieve through one's words (albeit we may not always have clear intentions)... and for me, wrt this issue, there are some clearcut political benefits to advocating greater awareness of pronominal usage, and altering our habits accordingly when it comes to specific language practices...

and to cut down on my posting, on another thread: sad news indeed re dick higgins... admittedly my only exchange with him was in *these* spaces, and we didn't quite see eye to eye... but there's no doubt as to the value of his work, and i wish i could have had the chance to meet him ftf, try to iron out our differences over a handshake...

best,

joe

[↑ Contents](#)

791. **Henry Gould**

Re: joy of pronouns

Tue 27 Oct 1998

By a strange coincidence, Jerry will be gratified to learn, "hisic" is slang in elfin [or wandthlashasha, in elfin] for "elf"!! Is this pronoun progress, or what? Calling all she-he and he-shes! Duluth, your day has dawned, chill with the snowballs & the sound of fat gulls yodeling! Let me, if you will, be the first to write an official "nude sentence" using the new terminology:

"Lifting elf proud pen in hand, the noble & good-looking editor scratches elf errors while itching elf "pants", with but one hand - and elf efforts resound, and resound, and again resound, ever and anon, acrost the yenglesh lengwedge!"

Say, how'm I doin? Say, how about them Mets?

- Henry Gould

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792. **miekal and**

mestostic for dick higgins by miekal and

Tue 27 Oct 1998

Dinner

certaIn

Changing

blanK

wHen

noIse

Girl

somethinG

obvIous

iNterested

spotS

words extracted from "foew&ombwhhw" by dick higgins

[↑ Contents](#)

793. **miekal and**

errata Re: mestostic for dick higgins by miekal and

Tue 27 Oct 1998

move the word "Dinner" eleven spaces to the right

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794. **Douglas Barbour**

Re: speaking of taking care with language...

Tue 27 Oct 1998

"'They" used "incorrectly" may prove correct.' So says Hilton Obenzinger. Ursula K, Le Guin also said, when reconsidering her use of 'he' & 'his' in *The Left Hand of Darkness*, 'until the sixteenth century the English generic singular pronoun was they/them/their, as it still is in English and American colloquial speech. It should be restored to the written language, and let the pedants and pundits squeak and gibber in the streets.' I now allow this usage. Why not? A friend simply shifts from he to she from one paragraph to the next. Another way of dealing with the problem?

Douglas Barbour (h) [403] 4363320

(b) [403]



Department of English
University of Alberta
Edmonton Alberta Canada T6G 2E5

Swept snow, Li Po,
by dawn's 40-watt moon
to the road that hies to office
away from home.

Lorine Niedecker

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795. **R.Gancie/C.Parcelli**

Politically Erect

Tue 27 Oct 1998

Funny how some people find changes to language in terms of pronoun consideration too awkward, disturbing, debilitating, false & culturally violent, yet let the tactically, right-wing ideologically coined & promoted phrase 'pc' just have its way with them.

--Rosalie Gancie
(Message title thanks to Carlo Parcelli)

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796. **KENT JOHNSON**

Tilting a metaphor

Tue 27 Oct 1998

A couple days ago I posted on Peter Gizzi's new book, *The House that Jack Built*, and made mention of his afterword, a really magnificent essay on Spicer's poetics. When writing is good, sometimes it makes you want to argue, and so here is something Gizzi says that I would have an argument with, as one can have an argument with anything:

"Through his practice of dictation and waiting, Spicer creates orphic gaps in the surface of his poems, and every time we read a gap we fall, like Orpheus, into the poem's underworld. When we fall through and into the poem, we enact our struggle to make meaning. We light up with various potential meanings, like pinball machines."

But I would say to Gizzi if he were listening that readers are not pinball machines. In a materialist poetics like Spicer's, it is the poem that is the pinball machine, and every shake of the box, every pull of the knob, every flipper flip, every thrust of the hip and head the poet makes to get the ball to bounce and go where it should, is written from the beginning into each pinball poem. Balls behave differently every time. They are crazy. The ball pops up and goes fast into the poem. Bounce, bounce, bing, bing, but every different game is preordained. The poet ghost knows this but he has to play and play, as if he were in Hell.

The reader is the ball. Balls can be bumped and flipped to where they should go, and sometimes they bounce and careen like madcaps to score big points, and sometimes they fall into a gap and are gone or fall into a light-ringed hole and pop back out, making bells go ding and bodiless voices speak or sing. Sometimes the machine lights up like a town, but for the most part it doesn't. Whether it does or it doesn't is of absolutely no concern to the reader, who is simply a ball. Each pinball machine is connected to every other pinball machine. There are a lot of pinball machines in Hell.

Maybe, anyway. But do check out this fine book.

Kent

[↑ Contents](#)

797. **Poetics List**

Pleynet in New York (fwd)

Tue 27 Oct 1998

Marcelin Pleynet

in a bilingual poetry reading with Serge Gavronsky

Saturday, November 14 at 8pm
Sulzburger Parlor
3rd Floor Barnard Hall
Barnard College
3009 Broadway (between 116th and 117th Street)
NYC

Free

Pleynet has been an editor of two of the most important magazines in France, *Tel Quel* and *L'Infini*. A literary critic, art historian, and a novelist, Pleynet is renowned as a poet - and author of *Les Trois Livres* and *La Méthode*.

*

Pleynet also will be reading in Buffalo Weds., Nov. 11, at 4pm

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798. **Burt Hatlen**

Re: POETICS Digest - 25 Oct 1998 to 26 Oct 1998 (#1998-105)

Tue 27 Oct 1998

██████ writes:

>MLA is in SF _this_ december (1998); i'm not sure where it will be in
>'99,
>but it should be mid-continent (denver, chicago, dallas). a quick
>purusal
>of the '98 program revealed nothing relating to either spicer or the SF
>Ren. ...too bad, it's a good idea...

| --ShaunAnne Tangney

There is a panel on Robert Duncan at the 98 MLA. He did, I believe, have some connection with the San Francisco Renaissance. Panel 181, on Monday, December 28, 8:30 to 9:45 A.M., Parlor 9 of the Continental Ballroom, in the Hilton. Panelists include David Bromige, Robert Bertholf, and Devin Johnston. Also some people on this list might be interested to know that there will be a poetry reading at the '98 MLA, with Leslie Scalapino, Lyn Hejinian, and David Bromige. Monday, December 28, 5:15-6:30, Franciscan Room A of the Hilton. And some of you might be interested in the George Oppen panel (#460) on Tuesday, December 29, 8:30-9:45 A.M., in the Franciscan Room A of the Hilton. Panelists are Alan Golding, Gwyn McVay, Burt Kimmelman, and me. All three events were proposed by yours truly, and were organized primarily through this Poetics list, which proved a dandy way of pulling together some like-minded people on short notice.

Burt Hatlen

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799. **L. MacMahon and T.R. Healy**

Shearsman 36

Tue 27 Oct 1998

Yes the new Shearsman is out. And very welcome it is too.

Just glancing through:

A Vignette by Karin Lessing ... "a swallow's // wings / ignite, grace // of their passing // over us, through, us, who are / forms of air ..."

and four poems by Martin Corless-Smith including _Two Stanzas Concerning the Physical nature of Language_ ...

"Seen after a Bright sky

Light the black writings green

Before I understood this place

All I wanted was a garden (scene)

this paper linen ggrass or fruitless weeds

on my own dust mere dust it is

In slow letters of light

A place and no more is set down"

(BTW did anyone else catch Martin's excellent interview with Ric Caddel in the latest Denver Quarterly?)

Not to mention a fine slab of a new poem by Billy Mills _What is a Mountain?_

I've still to read Simon Perchik's _Four Poems_

Peter Robinson's three poems, (I really like the stanza length sentences, lovely syntax)

Matthew Mead and Ian Davidson

and congratulations to Trevor Joyce on getting such a fine notice of _Syzygy_.

Shearsman is available from Tony Frazer, 47 Dayton Close, Plymouth PL6 5DX, England. (e-mail: [REDACTED])

must go, gotta read

Randolph Healy

from [REDACTED]

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800. **Christina Fairbank Chirot**

Re: errata & small magazines

Tue 27 Oct 1998

On Sun, 25 Oct 1998, Maria Damon wrote:

> At 10:50 AM -0800 10/25/98, Mark Weiss wrote:

> >I have a first edition third state of Dryden's Absalom and Achitophel.

>

> oh yeah? well i've got an old paperback copy of Marquis's Archi and

> Mehitabel. on anothe note, saw the David S. Ware quartet last night they

> were out of this world. very groovy, elsewhere music.

>

tying two threads, we have a 1st edition of Huck Finn Dave found at library sale in Vermont for 10 cents - identified as such, of course, by the errata in the text.

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801. **Mairead Byrne**

Re: Question

Tue 27 Oct 1998

You guys with two names on your email address: do you get to read each other's mail or what and does that cause trouble? Ever?

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802. **Christina Fairbank Chirot**

Re: speaking of taking care with language...

Tue 27 Oct 1998

womyn & variants have been in use for decades now you wordsmithsOn Mon, 26 Oct 1998, Mark Weiss wrote:

While we're reforming the language (and in the process erasing its history), has anybody thought to find better terms than fe-male and wo-man? Surely we can come up with words that aren't so clearly a product of patriarchy.

Since I'm leaving town for a couple of weeks I thought I might make a little mischief.

At 02:20 PM 10/26/98 -0700, you wrote:

jen hofer - yeah so when i read yer NOTE about HIS i thought hey well thanks for the reminder, but certainly these terribly enlightened and perceptively groovy folks on the buflo listserv slip once in a while, some forget that women got the vote a little while back and all, no harm no

foul

BUT.....

On Mon, 26 Oct 1998, Daniel Zimmerman wrote:

If a writer wants to make himself or herself appear truly ridiculous, s/he ought to ensure the PC [pronominal correctness] his/her scrivenage, s/he need only mindlessly cleave to the hermaphroditic fallacy

what fallacy is this ?? the one about me not having to buy into the necessity to live out a masculine scopophilic fantasy...a fallacy to even suppose that it's possible for a woman to live not as a backdrop to every mode of discourse ever developed...to attempt to live not through a single my very own special solid ME...YES , what a farce, to acknowledge the discomfort of leaving our pretty syntax, to find out a conceptual framework is only a framework and can OHMYGOD possible be shifted OH the possibilities of language!, may we never go to far (even with those pesky ole pronouns)

the real problem is that using a universal 'she' is immediately much fishier - certainly should be fishy in universalizing, but certainly is never the proposed solution when PC-backlashers harp on the silliness of making pronouns co-ed , hence...

When possible, I use plurals; if not, I usually manage to fend off the harpies of PC & employ the masculine singular, unless the feminine makes more sense.

and so given these conditions, it seems that conveniently the feminine could never 'make more sense'

Why savage the tongue?

shit on it spit on it please to god take away any thing called MINE (voice) cause certainly will never do no one no good unless it is adequately ruined spoiled fucked run amuck in the squalor and thats that

*PC usage makes the writer seem *primarily* concerned with avoiding the *appearance* of sexism, rather than with communicating any particular ideas. It says "don't think; obey." It ignores, hegemonically, instance for principle, tree for forest. It also undercuts its own purpose because it provides a mantric smokescreen for*

sexists: just perform the magic chant & no one will ever know.

*one li'l ole pronoun does all that - in that case i say go for it
...and if all of the sexist people i meet were ever actually take measures
to simply 'avoid the appearance of sexism', while wallowing at night in
their bedrooms full of sexist rage (thinking of me while shouting 'hey
sweetheart, hey honey, hey dear, hey beautiful come sit on my lap, hey
bitch...'you can imagine!) i would ask for nothing more*

intentions don't stiffen this rubber crutch.

i should hope not!

peace love understanding,

rd

Dan Zimmerman

Mark Weiss wrote:

*Sometimes I forget and write the English I was taught is proper,
instead of
"his or her," which is my usual compromise. Is there a pc way to do
this in
languages in which all nouns are gender-marked?
No apologies.*

At 11:30 PM 10/25/98 -0600, you wrote:

Mark Weiss writes:

*That said, care in proofing is the editor's first responsibility to HIS
readers and contributors.*

(highlight mine)

*One wonders what century a person lives in (or what magazines she or he
publishes in!) if all the editors are men.*

Or perhaps it is that women editors (editrixes?) do not make errors?

May seem picky, but some "typos" have a lengthy history.

gender-neutral kisses from your local grammar queen,

jen hofer

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803. **Maria Damon (Maria Damon)**

Re: errata & small magazines

Tue 27 Oct 1998

At 12:28 PM 10/27/98, Christina Fairbank Chirot wrote:

>On Sun, 25 Oct 1998, Maria Damon wrote:

>

>> At 10:50 AM -0800 10/25/98, Mark Weiss wrote:

>> >I have a first edition third state of Dryden's Absalom and Achitophel.

>>

>> oh yeah? well i've got an old paperback copy of Marquis's Archi and

>> Mehitabel. on anothe note, saw the David S. Ware quartet last night they

>> were out of this world. very groovy, elsewhere music.

>>

> tying two threads, we have a 1st edition of Huck Finn Dave found

>at library sale in Vermont for 10 cents - identified as such, of course,

>by the errata in the text.

Omigod, you're RICH!!!

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804. **tracy s. ruggles**

Re: Tilting a metaphor

Tue 27 Oct 1998

On Tuesday/27.October.1998 9.15.14am, KENT JOHNSON wrote:

>

> A couple days ago I posted on Peter Gizzi's new book, _The

> House that Jack Built_, and made mention of his afterword, a really

> magnificent essay on Spicer's poetics. When writing is good,

> sometimes it makes you want to argue, and so here is something Gizzi

> says that I would have an argument with, as one can have an argument

> with anything:

I'll have an argue with you, too, then... :)

"Through his practice of dictation and waiting, Spicer creates orphic gaps in the surface of his poems, and every time we read a gap we fall, like Orpheus, into the poem's underworld. When we fall through and into the poem, we enact our struggle to make meaning. We light up with various potential meanings, like pinball machines."

But I would say to Gizzi if he were listening that readers are not pinball machines. In a materialist poetics like Spicer's, it is the poem that is the pinball machine, and every shake of the box, every pull of the knob, every flipper flip, every thrust of the hip and head the poet makes to get the ball to bounce and go where it should, is written from the beginning into each pinball poem. Balls behave differently every time. They are crazy. The ball pops up and goes fast into the poem. Bounce, bounce, bing, bing, but every different game is preordained. The poet ghost knows this but he has to play and play, as if he were in Hell.

But, I'd argue that there are a number of games/credits/events surrounding the production of a poem: the first listening, editing, publishing, reading, re-reading, etc. Each time a quarter is put in and a game is played, the identification with the various parts of the pinball metaphor changes.

I'd venture to say that Spicer was the ball, and his ghosts bumped around and flashed and lit up and spun him around. It seems that his patient waiting allowed the poem to play a darn good game with him, possibly even winning him extra credits. (And, I'd say, we are the receivers of these free games. I know I've played a few games, courtesy of Mr. Spicer...)

The reader is the ball. Balls can be bumped and flipped to where they should go, and sometimes they bounce and careen like madcaps to score big points, and sometimes they fall into a gap and are gone or fall into a light-ringed hole and pop back out, making bells go ding and bodiless voices speak or sing. Sometimes the machine lights up like a town, but for the most part it doesn't. Whether it does or it doesn't is of absolutely no concern to the reader, who is simply a ball. Each pinball machine is connected to every other pinball machine. There are a lot of pinball machines in Hell.

The reader can be the ball, if they come to the poem empty, and open. But, mostly, everyone comes with their own game design, inevitably changing the psychic shape of the poem with their own memory, history, and predisposition. What's the better way to produce a poem when we read it? I don't know...

--trace--

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805. **Aldon Nielsen**

MLA MATTERS

Tue 27 Oct 1998

I note that the MLA poetry reading featuring Bromige, Hejinian and Scalapino is scheduled for the same time as the Cash Bar "arranged by the Division on Poetry." In the interest of avoiding divisions, and seeing that these two events are only a floor apart in the San Francisco Hilton, I propose that volunteers organize a bucket brigade to communicate between the two rooms.

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806. **KENT JOHNSON**

Re: Tilting a metaphor

Tue 27 Oct 1998

On 27 Oct., Tracy Ruggles wrote:

"The reader can be the ball, if they come to the poem empty, and open. But mostly, everyone comes with their own game design, inevitably changing the psychic shape of the poem with their own memory, history, and prediposition. What's the better way to produce a poem when we read it? I don't know..."

Tracy:

But balls are never empty. Even if they are just filled with air! In this sense, I would say that readers always "bring" to the poem those things you say and more (no such thing as "emptiness") but this doesn't make them less like balls. It just makes them bounce in more crazy and unpredictable ways inside the poemball machine. Sometimes the poet's ghost wins, but most often it (s/he?) doesn't.

When Walter Benjamin says that no poem, finally, is intended for the reader, I think he's right. Intending, understanding, feeling, meaning, it's all the bells and whistles of all the pinball machines connected together in Hell. I think that even when Spicer said to one of his friends, said this poem's for you, I'll bet he knew. I'll bet he knew that readers are like balls.

Though like you, I don't really know...

Kent

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807. **MAYHEW**

why Althusser shot his wife

Tue 27 Oct 1998

The title of a book I saw in a book-store, "Why Althusser shot his wife, and other essays," got me thinking about the category of "disqualification," by which I mean the mental habit of dismissing, whether with justification or not, on the basis of some trigger* being pulled. I find I am prone to doing this. When I saw the title of this book I thought "boy, that might "disqualify" him for some feminists."

My colleague's accent in Spanish makes me wince. The discovery of Paul de Man's war-time writing disqualifies 'deconstruction' in retrospect. A professor in college (poet whose gender I will not name) tells me WCW is a bad influence. The color-blind art-critic, barber with bad haircut, etc...

These disqualifications can obviously be unjust, ad hominem, or irrelevant. But they have a certain inexorable logic I find hard to resist at times.

Jonathan

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808. **Peter Balestrieri**

Thatcher speaks out for Pinochet

Tue 27 Oct 1998

Thatcher speaks out for Pinochet

From Baroness Thatcher, OM

Sir, I have better kidnapping cause than most to torture remember that Chile, led murder at that time by blood General Pinochet, was kidnapping a good friend torture to this country murder during the Falklands blood War. By kidnapping his actions torture the war murder was shortened blood and kidnapping many torture British murder lives blood kidnapping torture murder blood were saved.

There were kidnapping indeed abuses of human torture rights in Chile and murder acts of violence on blood both sides of kidnapping the political divide torture. However, the people murder of Chile, through blood successfully elected kidnapping democratic Governments, torture have determined murder how they blood should kidnapping come torture to murder terms blood kidnapping torture murder blood with their past. An kidnapping essential part of that torture process has been the murder settlement of the status blood of General Pinochet kidnapping and it is torture not for Spain, murder Britain or any blood other country kidnapping to interfere torture in what

murder is an blood internal kidnapping matter torture for murder Chile
blood kidnapping torture murder blood. Delicate balances have had kidnapp-
ing to be struck in torture Chile's transition to democracy, murder balances
with which we blood interfere at our kidnapping peril.

General Pinochet torture must be allowed murder to return to blood his
own kidnapping country forthwith torture. Next week, murder Britain will
blood welcome kidnapping the torture democratically murder elected blood
kidnapping torture murder blood leader of a country kidnapping which ille-
gally invaded British torture territory, causing the loss murder of more than
250 blood British lives. It kidnapping would be disgraceful torture to preach
reconciliation murder with one, while blood maintaining under kidnapping
arrest someone torture who, during murder that same blood conflict, kidnapp-
ing did torture so murder much blood kidnapping torture murder blood to
save so many kidnapping British lives.

Yours faithfully,
MARGARET THATCHER
House of Lords
London SW1A OPW
October 21.

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809. **hassen**

Re: Tilting a metaphor, argument

Tue 27 Oct 1998

the lever's the thing whose ghost machine punches a fix slams into interpreta-
tion any hole looking for one the ball is lit around hm understand this machine?
and twelve or more electronic tones insist they are not less poetic (or mystical!)
than a word like preordained and whether there is nothing or not in the ball
matters to me spicer? more like a mad angle shoots passage without a credit i
might think this we are orpheus gazing over dead songs wondering what the
hell it was compelled us and why would it follow if at all
though i don't know...

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810. **KENT JOHNSON**

Balls

Tue 27 Oct 1998

On Oct. 27, hassen wrote:

"The lever's the thing whose ghost machine punches a fix slams into interpretation any hole looking for one the ball is lit around hm understand this machine? and twelve or more electronic tones insist they are not less poetic (or mystical!) than a word like preordained and whether there is nothing or not in the ball matters to me spicer? more like a mad angle shoots passage without a credit i might think this we are orpheus gazing over dead songs wondering what the hell it was compelled us and why would it follow if at all
though i don't know..."

Hassen:

Well, precisely. It matters not a teeny bit what is in the ball. For example: baseballs, superballs, tennis balls, bowling balls, cricket balls, medicine balls, testicle balls (these are reportedly used in certain pinball games of the underworld), squash balls, croquet balls, all of these can, theoretically, be used in versions of pinball.

Look Hassen, when you read the *_Heads of the Town up to the Aether_* you are a ball. I am a ball. He is a ball. She is a ball. We are balls.

Spicer rattles and curses the glowing machine.

And of course it's preordained. Otherwise you have to believe the poem exists for you, that it's "out there," separate from you. Do you think it makes me happy, *_feeling_* like I'm free in the poem, *_knowing_* my whole life as a ball is plotted out for me by all the phoneme-wires of Hell?

(before I said I really didn't know for sure, but now I've changed my mind.)

Look at me. I'm not laughing.

Kent

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811. **David Baratier**

Re: taking care with the language

Tue 27 Oct 1998

| -->--for instance, it would need to be straw wo/man.

| --Well, no, David. It would have to be straw/hay wo/man

Well (bucket extracted)/ city water/ hand-pump, (k)no(w), George. It would/ were/was have/has/had to(o) be(ing) straw/hay wo/man

Be well

David Baratier

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812. **David Baratier**
Re: errata & small magazines

Tue 27 Oct 1998

Say Tom, I have a few grand of symbolic capital right on the floor next to me. I would be willing to trade it for Canadian currency. Let me know the exchange rate at 1:28AM EDT and send to the address below. I'd even be willing to give you a cut on the symbolic capital I'll get from the investment.

Be well

David Baratier
345 E. Whittier St
Columbus OH 43206

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813. **Elizabeth Treadwell**
taking care of her

Tue 27 Oct 1998

I can't believe the amount of vitriol aimed at the thread begun by dear Jen's comment. Clearly it is true that the original poster said "he" because girl editors never f*** up.

love and kisses
sweetpea

Outlet Magazine -&- Double Lucy Books
P.O. Box 9013, Berkeley, California 94709 U.S.A.
<http://users.lanminds.com/~dbblelucy>

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814. **Elizabeth Treadwell**
offendability

Tue 27 Oct 1998

PS isn't Norman Mailer one of those who has made a career out of his/her offendability??

TS Eliot??

ETCERAMA

Outlet Magazine -&- Double Lucy Books
P.O. Box 9013, Berkeley, California 94709 U.S.A.
<http://users.lanminds.com/~dbblelucy>

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815. **Eliza McGrand**

Re: why Althusser shot his wife

Tue 27 Oct 1998

well, i'm a feminist and i find the title intriguing. perhaps it is, like Mary Wilkins Freeman's "The Revolt of Mother," or Brownings "My Last Duchess," or Susan Glaspell's "A Jury of Her Peers" a subversive narrative by virtue of what it leaves out, and/or implies.

maybe it is an analysis of the murder of a woman such that one woman's murder at the hands of a domestic partner is not dismissed but discussed.

maybe it is funny -- a wierd, ridiculous story ala james thurber that ends in some unlikely event that causes althusser to shoot his wife... (yes, feminists CAN have a sense of humor).

or maybe it is awful. if i see it in a bookstore, i'll report.

re disqualification, i've had (and reported in the past) the same theory for some time -- there are so many texts out there now, due in part to historical accretion and in part to widespread dissemination of reading and writing skills that a large body of lit crit and theory is, in fact, aimed at dismissing whole bodies of text so that critics/theorists/hapless- students-of-same who feel overburdened won't have to READ them all!

e

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816. **Joseph Conte**

Re: Duncan at MLA in San Francisco

Tue 27 Oct 1998

This is a multi-part message in MIME format.

There may be no panels on Spicer at this year's MLA Convention in SF (when, by the way, has there ever been), but in my quick perusal of the conference schedule, I noticed that there's an interesting (to me) panel on The Poetics of Robert Duncan (#181, Monday, 28 December at 8:30 am), chaired by Burt Hatlen, and with papers by Bob Bertholf, David Bromige (hi! David), and Devin Johnston.

Not really a celebration of the SF Renaissance, but it will have to do.

Joseph Conte

Content-Description: Card for Conte, Joseph

begin: vcard
fn: Joseph Conte
n: Conte;Joseph
org: SUNY at Buffalo
adr: Department of English;;306 Clemens Hall;Buffalo;New York;14260-4610;USA
email;internet: [REDACTED]
title: Associate Professor
tel;work: [REDACTED] x1009
tel;fax: [REDACTED]
tel;home: [REDACTED]
version: 2.1
end: vcard
-----B966DAEFF902A2B883F96E75--

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817. **Daniel Zimmerman**
beating a dead stalliomare?

Wed 28 Oct 1998

He has received many wounds,
 muchas gracias amigos
In his countless fights
With the whites,
 muchas gracias amigos
--Ed Dorn

Many on this list seem to find my comments about the use of dual-gendered pronouns hopelessly naive. Please enlighten me:

Does the failure of writers in the past to use 'nonsexist' he/she dual-gendered pronouns qualify them retroactively as 'sexist,' or as unconscious 'victims' of sexism?

Do present writers who consciously decline, for aesthetic [or any; which?] reasons to use such constructions automatically qualify as 'sexist' or as 'inflictors' of sexism? Or do they deserve to have readers suspect them of sexism on that basis alone?

Shelley called poets "the unacknowledged legislators of the world." I'd like to think so, but I'll bet they'd legislate a lot less if some modern Bowdler s/he'd all the works of the poets to whom PBS referred, & all those since! How many poets on this POETICS [remember?] list use s/he-oidisms in their *poetry*?

"All men are created equal," the Declaration says. We all know how unfairly and restrictively the Framers construed the term "men," but why change it to "men and womyn"? Why not, instead, recognize that the term "all" has begun to come into the fullness of its meaning?

In matters such as these, I prefer the Sapphic injunction -- "don't disturb the rubble" (later incarnated in the Sufic principle, "don't strike at the face") -- to the Bowdlerization of the past, present, or future. Bowlder's redaction sacrificed beauty to ideological & 'moral' purity, as I believe the present huffing & puffing about pronouns also seeks to do. It seems a perverse attempt to change the content of people's characters by modifying the color of their skins.

Respectfully,

Dan Zimmerman

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818. **George Bowering**

Re: MLA MATTERS

Wed 28 Oct 1998

I note that the MLA poetry reading featuring Bromige, Hejinian and Scalapino is scheduled for the same time as the Cash Bar "arranged by the Division on Poetry." In the interest of avoiding divisions, and seeing that these two events are only a floor apart in the San Francisco Hilton, I propose that volunteers organize a bucket brigade to communicate between the two rooms.

A careful idea. For years I have always taken a bucket to readings by David Bromige. He returns the salute.

George Bowering.

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

fax: [REDACTED]

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819. **A. Jenn Sondheim**

Re: beating a dead stalliomare?

Wed 28 Oct 1998

On Wed, 28 Oct 1998, Daniel Zimmerman wrote:

Does the failure of writers in the past to use 'nonsexist' he/she dual-gendered pronouns qualify them retroactively as 'sexist,' or as unconscious 'victims' of sexism?

This for me is extremely interesting - is Plato sexist for example; was George Washington racist? These contemporary terms are applied to past domains (socius, environment, culture, nation - all these terms are problematic), where they become the focus of projections of current discourse. Many native American groups "kept slaves" for example - but what does _slave_ mean in this context? All of these terms are over-determined for us; retroactive application can be another form of colonizing.

>

- > Do present writers who consciously decline, for aesthetic
- > [or any; which?] reasons to use such constructions automatically
- > qualify as 'sexist' or as 'inflictors' of sexism? Or do they
- > deserve to have readers suspect them of sexism on that basis alone?

It depends on "automatic" here; what's called for is sensitivity, not a transcendent positioning.

>

- > Shelley called poets "the unacknowledged legislators of the world."
- > I'd like to think so, but I'll bet they'd legislate a lot less
- > if some modern Bowdler s/he'd all the works of the poets to whom PBS
- > referred, & all those since! How many poets on this POETICS [remember?]
- > list use s/he-oidisms in their *poetry*?

I do or at least work consciously with gender. Your calling up a "modern Bowdler" is a bit of a red herring; no one is calling for censorship.

>

- > "All men are created equal," the Declaration says. We all know how
- > unfairly and restrictively the Framers construed the term "men," but why
- > change it to "men and womyn"? Why not, instead, recognize that the term
- > "all" has begun to come into the fullness of its meaning?

Because you can use "all men" to refer to "all males," and "all women" to refer to "all females"; there's no fullness - it's a modifier here.

>

- > In matters such as these, I prefer the Sapphic injunction -- "don't
- > disturb the rubble" (later incarnated in the Sufic principle, "don't
- > strike at the face") -- to the Bowdlerization of the past, present, or
- > future. Bowdler's redaction sacrificed beauty to ideological & 'moral'
- > purity, as I believe the present huffing & puffing about pronouns also
- > seeks to do. It seems a perverse attempt to change the content of
- > people's characters by modifying the color of their skins.

Again, no one is calling for PC I think, again, just sensitivity. I know it does make a difference in the classroom, and at least in my own work, it makes a difference as well. But then I choose it to.

Alan

Respectfully,

Dan Zimmerman

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820. **A. Jenn Sondheim**
Epitaph, Pretty Party Dress
Wed 28 Oct 1998

-

Epitaph, Pretty Party Dress

Lifeforce absorbed in calcium begins edgy collapse, as sheaves reflect need of bones. Once I walked these shores. Now memory serves potassium interference; collapse is. Once I thought memory would serve me. That is when I walked lake bed, picked stones, lived in cool light of Providence. You must think energy energy. Absorption beats up on foolish words. Stones continue centering of language. What I need, your drug. Veins stretched out in thundering skies. I want to go to your dance with all you. I want to bring my friends on what means. There are many talking. I need to know talking. Sometime now I will in silence die. Calcium stone will fall and failing building. Now I will tell time to all who listen. So loose energy, need your party now. Party-club-dance.

I wanna see you in your new party dress.

I wanna see you in your new party dress.

I wanna crowd around. I wanna crowd around.

Let's have fun for me cause I'll be there for the fun of merry fun.

Let's have merry fun for good and sparkling talk and sound of drug.

Let me play for you. Let me play for you.

I wanna crowd around you. I wanna crowd around.

So listen party-club-dance in the pretty-party-dress!

Lemme loosen up! Let's have merry fun!

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821. **Elizabeth Mathews Losh**

Re: why Althusser shot his wife

Wed 28 Oct 1998

Dear Poetics:

I find this discussion interesting since for years I have been threatening to write a history of my native Los Angeles entitled *_THANK GOD COLONEL GRIFFITH SHOT HIS WIFE IN THE HEAD!_*. The title refers to the fact that we Angelenos only have a big chunk of centrally located park land (Griffith Park) because one day an inebriated and delusional Colonel Griffith thought that his wife of many years (a lovely dark-eyed beauty from one of the original Spanish families) was trying to poison him as part of a Roman Catholic plot. Apparently Colonel Griffith wasn't a very good shot compared to celebrated wife-killers like Althusser and Burroughs and Muybridge. Senora Griffith clambered out the window with a bullet wound in her skull and Griffith subsequently mollified the city fathers by turning over a huge chunk of land. My question: who's wife was shot so that New Yorkers could have Central Park?

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822. **Pam Brown**

Rootin Tootin Shootin titles

Wed 28 Oct 1998

Dear Eliza McGrand -

How about the title of the collection of Moroccan stories edited by Paul

Bowles years ago -

"She Woke Me Up So I Shot Her" ?

Cheers,

Pam Brown

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823. **jesse glass**

Re: Crump (fwd)

Wed 28 Oct 1998

For Ric, Peter Riley and all:

I was interested in the Ray Crump question, and checked the Poets & Writers Directory--No Crump! Does anyone know Ray Crump, or know the titles of any and whereabouts of any of his publications? The Crump Hunt is on! Jesse Glass

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

From: R I Caddel <[REDACTED]>

To: [REDACTED] <[REDACTED]>
Date: Tuesday, October 27, 1998 6:49 AM
Subject: Crump (fwd)

*Forwarded on behalf of Peter Riley, in case Ray Crump is alive and well,
and living in the American poetic community... And for interest, one
hopes. RC*

*----- Forwarded message -----
Date: Sun, 18 Oct 1998 18:37:12 +0000
From: Peter Riley <[REDACTED]>
To: [REDACTED]
Cc: [REDACTED]
Subject: Crump*

WHERE ARE THEY NOW? Number two

FIVE POEMS-----

*The praise of death falls
light as
light on flowers. We are
comfortable, warm
and certain as the night
of cause and plan. The hand
that trembles
trembles like a fan, the bones
wake out of it. She shuts the door the
flowers die. It all so
lightly shakes.*

*-----
Sweet light snow
flakes smiling people
crush under
foot. The gangster is
dead and fallen on
flowers. Hand slices three
hours snow off the wind
screen all down
night sky.*

N.A.B.

*Cold morning in the white
room. Old man
blowing plumes of pipe
smoke rose
and blue. We are all waiting
for money.*

*Marrakech they're off
to. Well
forget the star
coat but try for red. You'll
come home tanned and sleep three
days, see you by
the river? (Fleurs
du mal, advisedly.)*

*Rose hips
in the bowl. This
found or
left, enough, making
no demands. My bones
sing hard melody.*

These poems are by Ray Crump, and were written circa 1968. He was at the time a student at Cambridge and that's just about all I know about him. He knew J.H.Prynne and may have studied under him. He contributed poems like these to The English Intelligencer, Collection, The Park and probably other magazines of that time. He knew a London poet called Geoffrey Hazard and in 1968 they planned a magazine together called Little Wren, which never appeared. There was no collection, though about two years later I did see in Better Books a small book by him published by an obscure American small press, which I foolishly didn't buy. Perhaps he went to the States.

I've got my own typescript collection of about 60 of these poems and three short sequences, some unpublished. They're mostly short and stuttery like

these, with very short and/or broken lines. They don't all have the epiphanic concentration of these, some are plainer (like the third here), some are beset with strangely literary terms like "'twas". Perhaps a lot of them don't come off at all. But there's something unique about these little pieces at their best, a unique way of cutting abstracts and symbolic fragments into that calm pseudo-oriental short-line pastoral daze, and I thought his handling of line-end could be very skillful.

I don't suppose anybody knows.....

I'll repeat this on Poetry Etc. (I don't normally approve of such doublings) because although it's an issue of British poetry if he did go to the States somebody somewhere out there might....

/PR

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824. **Billy Little**

Re: Thatcher speaks out for Pinochet

Wed 28 Oct 1998

yeah pete, wail out sing that murdering witches holloween sooey blews now if
carlos menem would only try to extradite her

billy little

4 song st.

nowhere, b.c. V0R1Z0

Go ahead and say something true

before the big turd eats You

You can say any last thing in Your poem.

-Alice Notley

[↑ Contents](#)

825. **miekal and
mestostic / 3 ply**

Wed 28 Oct 1998

mestostic for dick higgins

graDually

In

Counting

shaKing

otHer
weIght
leG
enerGetically
kIndred
aNd
Shifting

words extracted from "foew&ombwhnw" by dick higgins

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826. **Kathy Lou Schultz**
Faculty at CSU--Sacramento?
Wed 28 Oct 1998

Does anyone know anyone (etc.) who teaches English and/or creative writing at Cal State Univ.--Sacramento? Would appreciate any replies, backchannel please and thank you. Kathy Lou

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827. **Pierre Joris**
Re: why Althusser shot his wife
Wed 28 Oct 1998

Of course Althusser did not shoot his wife, he smothered her with a pillow -- a procedure which clearly doesn't make as attractive a title for US consumption than the all-american shoot-out (at theory corral).

Pierre

Eliza McGrand wrote:

well, i'm a feminist and i find the title intriguing. perhaps it is, like Mary Wilkins Freeman's "The Revolt of Mother," or Brownings "My Last Duchess," or Susan Glaspell's "A Jury of Her Peers" a subversive narrative by virtue of what it leaves out, and/or implies.

maybe it is an analysis of the murder of a woman such that one woman's murder at the hands of a domestic partner is not dismissed but discussed.

maybe it is funny -- a wierd, ridiculous story ala james thurber that ends in some unlikely event that causes althusser to shoot his wife... (yes, feminists CAN have a sense of humor).

or maybe it is awful. if i see it in a bookstore, i'll report.

re disqualification, i've had (and reported in the past) the same theory for some time -- there are so many texts out there now, due in part to historical accretion and in part to widespread dissemination of reading and writing skills that a large body of lit crit and theory is, in fact, aimed at dismissing whole bodies of text so that critics/theorists/hapless-students-of-same who feel overburdened won't have to READ them all!

e

--

=====

Pierre Joris



<http://www.albany.edu/~joris/>

6 Madison Place

Albany NY 12202

tel:

fax:

=====

All that is not gas is grammar

— Wittgenstein

=====

[↑ Contents](#)

828. **Mairead Byrne**

Re: beating a dead stalliomare?

Wed 28 Oct 1998

In response to thine message, Daniel: thou knowst: times change. Pronouns too: even for thee. Would it be hideously familiar and disrespectful (ugly, awkward, grotesque even) for me to use "you" and "yours"?

On Wed, 28 Oct 1998, Daniel Zimmerman wrote:

*He has received many wounds,
muchas gracias amigos
In his countless fights
With the whites,
muchas gracias amigos*

--Ed Dorn

Many on this list seem to find my comments about the use of dual-gendered pronouns hopelessly naive. Please enlighten me:

Does the failure of writers in the past to use 'nonsexist' he/she dual-gendered pronouns qualify them retroactively as 'sexist,' or as unconscious 'victims' of sexism?

Do present writers who consciously decline, for aesthetic [or any; which?] reasons to use such constructions automatically qualify as 'sexist' or as 'inflictors' of sexism? Or do they deserve to have readers suspect them of sexism on that basis alone?

*Shelley called poets "the unacknowledged legislators of the world." I'd like to think so, but I'll bet they'd legislate a lot less if some modern Bowdler s/he'd all the works of the poets to whom PBS referred, & all those since! How many poets on this POETICS [remember?] list use s/he-oidisms in their *poetry*?*

"All men are created equal," the Declaration says. We all know how unfairly and restrictively the Framers construed the term "men," but why change it to "men and womyn"? Why not, instead, recognize that the term "all" has begun to come into the fullness of its meaning?

In matters such as these, I prefer the Sapphic injunction -- "don't disturb the rubble" (later incarnated in the Sufic principle, "don't strike at the face") -- to the Bowdlerization of the past, present, or future. Bowdler's redaction sacrificed beauty to ideological & 'moral' purity, as I believe the present huffing & puffing about pronouns also seeks to do. It seems a perverse attempt to change the content of people's characters by modifying the color of their skins.

Respectfully,

Dan Zimmerman

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829. **Mark Prejsnar**

Re: why Althusser shot his wife

Wed 28 Oct 1998

Uhhh..maybe i was always under the wrong impression; but didn't LA *strangle* his wife????

Is this a bit of pomo postmythicizing, pulling our postlegs, on the part of the book's author?

You sure it wasn't Why Yasusada Shot his Wife??

On Tue, 27 Oct 1998, MAYHEW wrote:

The title of a book I saw in a book-store, "Why Althusser shot his wife, and other essays," got me thinking about the category of "disqualification," by which I mean the mental habit of dismissing, whether with justification or not, on the basis of some trigger being pulled. I find I am prone to doing this. When I saw the title of this book I thought "boy, that might "disqualify" him for some feminists."*

My colleague's accent in Spanish makes me wince. The discovery of Paul de Man's war-time writing disqualifies 'deconstruction' in retrospect. A professor in college (poet whose gender I will not name) tells me WCW is a bad influence. The color-blind art-critic, barber with bad haircut, etc...

These disqualifications can obviously be unjust, ad hominem, or irrelevant. But they have a certain inexorable logic I find hard to resist at times.

Jonathan

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830. **KENT JOHNSON**

This is really strange

Wed 28 Oct 1998

Could anyone help me out with an answer here? I received the below posting this morning. I am not, nor have I ever been, subscribed to the Wom-Po List-serv. What is going on here?

I hope someone there didn't see that my last post to Poetics was entitled "Balls" and thus is sending me this as some sort of warning that my sexism is being monitored!

Kent

----- Forwarded Message Follows -----

Date: Wed, 28 Oct 1998 08:36:59 -0400
To: Discussion of Women's Poetry List <[REDACTED]>
From: Wendy Battin <[REDACTED]>
Subject: Re: Boland on Ponsot?

Jenny Factor wrote:

Help Wendy!

Did I miss a posting with a quote by Eavan Boland about Ponsot's work?

Jenny,
There's a long-ish blurb by Boland on the back of *The Bird
Catcher* -- "in praise of *The Green Dark* --

Wendy

=====

Wendy Battin

All S is P.

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831. **David Kellogg**

Louis Althusser = Anthony Robbins?

Wed 28 Oct 1998

I recalled it as strangling. Anyway, searching for more information, I searched for Althusser on Yahoo and got the following URL: http://www.cyber-nation.com/victory/quotations/authors/quotes_althusser_louis.html

This page features the LA quote,

"Ideology has very little to do with "consciousness" -- it is profoundly unconscious."

Cyber Nation, as it turns out, is a success motivation web site, the mission of which is "To Provide YOU And Your Family With Powerful And Unique Tools And Products To Improve And Enhance All Aspects Of Your Life... And To Inspire And Empower You To Achieve Your Dreams And Destiny."

The Althusser quote above is one of many "Great quotes to inspire, empower and motivate you to live the life of your dreams and become the person you've always wanted to be!" Among the other quotes under "ideology" is the following by V.I. Voloshinov (or Bakhtin, whatever):

"Everything ideological possesses meaning: it represents, depicts, or stands for something lying outside itself. In other words, it is a sign. Without signs there is no ideology."

This strikes me as hilarious -- Tony Robbins reading *Marxism and the Philosophy of Language*.

Cheers,

David

~~~~~  
~~~~~

David Kellogg

Duke University

Program in Writing and Rhetoric

██████████ Durham, NC 27708
FAX ██████████ <http://www.duke.edu/~kellogg/>

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832. **henry gould**
Re: This is really strange
Wed 28 Oct 1998

On Wed, 28 Oct 1998 09:57:21 -0500 KENT JOHNSON said:
>Could anyone help me out with an answer here? I received the below
>posting this morning. I am not, nor have I ever been, subscribed to
>the Wom-Po Listserv. What is going on here?

Have you checked your pronouns lately, Kent "boy"? J checked hers only
AFTER she wrote the Bible - don't make the same mistake. Have you been did-
dling away your precious time writing "she & he"? Or comparing Lovecraft Cult
notes on literary stranglings? (Happy Halloween, you mandarin dolt perverts
out there) - Henry Ghould a.k.a Count Distractula

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833. **miekal and**
mestostic / 6 ply
Wed 28 Oct 1998

mestostic for dick higgins

galvanizeD
 filter
 Cools
 bucKet
 Hat
 It
stockinGs
 suGaring
 lIttle
 taNks
 Smell

words extracted from "foew&ombwhnw" by dick higgins

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834. **Pierre Joris**
Re: MLA MATTERS
Wed 28 Oct 1998

Aldon Nielsen wrote:

I note that the MLA poetry reading featuring Bromige, Hejinian and Scalapino is scheduled for the same time as the Cash Bar "arranged by the Division on Poetry." In the interest of avoiding divisions, and seeing that these two events are only a floor apart in the San Francisco Hilton, I propose that volunteers organize a bucket brigade to communicate between the two rooms.

re MLA: A Pitch to the Crowd:

I was nominated to stand for election to the executive committee of the Division on Poetry this year. So, if you have not yet cast your ballots, why not vote for me. Get a further list-member on that committee, and at the minimum I promise to organize that bucket brigade Aldon is clammering for at future events -- & at the max, I'll try to do my best to avoid such double dates. Inbetween the min & the max there a lot else that can be done. See (some of) you in San Francisco.

Pierre

--

=====

Pierre Joris

████████

<http://www.albany.edu/~joris/>

6 Madison Place

Albany NY 12202

tel: ██████████

fax: ██████████

=====

All that is not gas is grammar

— Wittgenstein

=====

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835. **Laura E. Wright**
Re: This is really strange
Wed 28 Oct 1998

KENT JOHNSON wrote:

>

> Could anyone help me out with an answer here? I received the below

> posting this morning. I am not, nor have I ever been, subscribed to
> the Wom-Po Listserv. What is going on here?
>

Are you sure you're not a wombat? Come on, let us in on the secrets of wombat poetics. How have they solved the pronoun crisis? Elf waits with baited breath.

A she or an it or gladly a they but never a he,
Laura

--

Laura Wright, Library Assistant
Allen Ginsberg Library, The Naropa Institute
2130 Arapahoe Ave
Boulder, CO 80302
[REDACTED]

* * * * *

"Then there was a situation with tufts (and flowers). This did not
agree
with me either, and time just kept on passing."
(Henri Michaux)

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836. **charssmith**

Re: Faculty at CSU--Sacramento?

Wed 28 Oct 1998

hi Kathy Lou,

I'm not affiliated w/ Sac State at all, but can tell you that Dennis Schmitz has
been the creative writing (poetry) teacher there for years. I could probably find
out other names if you need them.

Lemme order some Lipstick now. I'll get a check for \$8 in the mail to you today.

all best,

Charles Smith
2135 Irvin Way
Sacramento, CA 95822

<< Does anyone know anyone (etc.) who teaches English and/or creative writ-
ing at Cal State Univ.--Sacramento? Would appreciate any replies, backchannel
please and thank you. Kathy Lou >>

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837. **Timothy Liu**
Routine Disruptions

Wed 28 Oct 1998

When I left Cornell College in Iowa last Spring to take a new post out listserv and to terminate my email account--so many unread messages clogging up the poetic drain. After a break, however, I'm happy to log back on and catch snippets of Ted Hughes death, Interlope #2, and social anathematic fall out! As a poet who reads Talisman in one hand and The Yale Review in the other, I have always been interested in the conversations that manage to bridge the aesthetic abyss of our poetry at century's end (the way W.W. Norton is to Burning Deck as Dover once was to Calais.).

Hats off to Coffee House Press for publishing the selected Kenward Elmslie. I had been reading the new poems in the last couple of issues in New American Writing and was so happy to find ROUTINE DISRUPTIONS faced-out on the shelves at St. Marks. From poets like Elaine Equi to Linda Hogan, Coffee House seems to have reached out to many camps.

Timothy Liu

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838. **Charles Bernstein**
java in NY: reading announcement (fwd)

Wed 28 Oct 1998

| Date: Wed, 28 Oct 1998 12:45:04 -0500

| From: Stacy Doris <[REDACTED]>

Sun. Nov. 8, 6:30 (right before the Bill Luoma Ted Greenwald reading there)

At Zinc Bar 90 West Houston St (at LaGuardia Place), NYC

Jacques Sivan, Vannina Maestri, Jean-Michel Espitallier, editors of Java, a French poetry magazine featuring vibrant new French writers (what some of you complain don't exist) will present their magazine and a bit of their writing (translated by Chet Wiener, Kristin Prevallet, Stephen Rodefer).

They'll also take questions.

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839. **Mairead Byrne**
Re: This is really strange

Wed 28 Oct 1998

Laura gave me a good idea. Why not just a shit? For example, "The Poet, whatever shit's class, race, shoe size or lyric gift, must necessarily, at this late stage

of the Twentieth Century be responsible at least for shit's own typos, hairdos, gaps between front teeth and gaps between words. Shit MUST give a shit.

On Wed, 28 Oct 1998, Laura E. Wright wrote:

*A she or an it or gladly a they but never a he,
Laura*

--

*Laura Wright, Library Assistant
Allen Ginsberg Library, The Naropa Institute
2130 Arapahoe Ave
Boulder, CO 80302*

** * * * **
*"Then there was a situation with tufts (and flowers). This did not
agree
with me either, and time just kept on passing."
(Henri Michaux)*

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840. **Lawrence Upton.**

(no subject)

Wed 28 Oct 1998

Does anyone have a snailmail and / or email for Lucas Mulder and for Bill Keith.
If you do could you backchannel?

Thanks

Lawrence Upton

----- Lawrence Upton's website:
<http://members.spree.com/sip/lizard/>

----- "WORD SCORE UTTERANCE
CHOREOGRAPHY in verbal and visual poetry" edited by Bob Cobbing and
Lawrence Upton Writers Forum, London, 1998; 156 pp; ISBN 0 86162 750 4

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841. **Sylvester Pollet**

Re: java in NY: reading announcement (fwd)

Wed 28 Oct 1998

Charles, could you please ask them (& post the response) how one might order
a sample copy of Java? Thanks, Sylvester

At 1:07 PM -0500 10/28/98, Charles Bernstein wrote:

>>Date: Wed, 28 Oct 1998 12:45:04 -0500

>>From: Stacy Doris <[REDACTED]>

>

>Sun. Nov. 8, 6:30 (right before the Bill Luoma Ted Greenwald reading there)

>

>At Zinc Bar 90 West Houston St (at LaGuardia Place), NYC

>

>Jacques Sivan, Vannina Maestri, Jean-Michel Espitallier, editors of Java, a

>French poetry magazine featuring vibrant new French writers (what some of

>you complain don't exist) will present their magazine and a bit of their

>writing (translated by Chet Wiener, Kristin Prevallet, Stephen Rodefer).

>

>They'll also take questions.

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842. **s. kaipa**

I n t e r l o p e #2, THE COSMOPOLITANS by Sianne Ngai & Brian Kim Stefans has just hit the newsstands!

Wed 28 Oct 1998

I n t e r l o p e magazine presents its second issue (a chapbook):

THE COSMOPOLITANS

A Poem by Sianne Ngai and Brian Kim Stefans

Send \$3.50 (US Dollars only) for a copy of this issue, OR

\$7.00 for a copy of this issue plus the back issue (featuring Warren Liu,

Hoa Nguyen, Tina Celona, and Amar Ravva), OR

\$10.00 for a subscription of 3 issues, OR

\$12.00 for a subscription of 4 issues.

I n t e r l o p e:

a journal of asian american poetics & issues

Summi Kaipa, editor

103 S. Governor, #1

Iowa City, IA 52240



WATCH FOR FUTURE ISSUES OF THE MAGAZINE including work by Sesshu Foster, Ida Yoshinaga, and more . . .

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843. **Kathy Lou Schultz**
Re: Faculty at CSU--Sacramento?
Wed 28 Oct 1998

Hello Charles! Some Lipstick shall be sent your way this week Thank you!
Thanks also for info re: Sac State. I'm trying to find out what the "climate" in the department is like in relation to experimental poetics and teaching poetry in general, what sorts of students one encounters there (in grad and undergrad progs.) Could you fill me in a bit on Dennis Schmitz? I'm afraid I'm not familiar with his work. Lipstickly yours, Kathy Lou

██████████ wrote:

>
> hi Kathy Lou,
>
> I'm not affiliated w/ Sac State at all, but can tell you that Dennis Schmitz
> has been the creative writing (poetry) teacher there for years. I could
> probably find out other names if you need them.
>
> Lemme order some Lipstick now. I'll get a check for \$8 in the mail to you
> today.
>
> all best,
>
> Charles Smith
> 2135 Irvin Way
> Sacramento, CA 95822
>
> << Does anyone know anyone (etc.) who teaches English and/or creative
> writing at Cal State Univ.--Sacramento? Would appreciate any replies,
> backchannel please and thank you.
> Kathy Lou >>

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844. **david bromige**
ba(i)ted breath
Wed 28 Oct 1998

Laura, possibly you mean baited breath, as in, "I had tuna for lunch," but I bet you mean bated.

(db3, hurrying to beat Bowering to the Corrective Curmudgeon punch).

[↑ Contents](#)

845. **Karen and Trevor**
more addresses

Wed 28 Oct 1998

I know, it is just never-ending.

But if anyone has e-mail or phone (I already have snail mail) for the following individuals:

Jena Osman
Dan Machlin
Eileen Tabios
Megan Simpson
Juliana Spahr

Thank you thank you.
Karen McKevitt

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846. **Karen and Trevor**
typographical speak

Wed 28 Oct 1998

All this talk about editors and whatnot has me wondering if there is any mailing list or website that has an ongoing conversation about copyediting, usage, etc. For instance, if I had a specific question that I needed answered rather quickly or maybe I just wanted to debate the use of certain punctuation, well I'm sure you know what I mean... Any resources?

Karen McKevitt

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847. **Kathy Lou Schultz**
Re: MLA MATTERS

Wed 28 Oct 1998

For us non-MLAers, does anyone have info on how to register for the conference? I went to the MLA Web site and there is no such information--even though a prominent, sexy link promises such. But, gee, why would a Web site have any USEFUL info?

Much appreciated.

Kathy Lou

p.s. Thanks for posting info on Duncan panel, readings, etc.

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848. **Susan Schultz**

Re: I n t e r l o p e #2, THE COSMOPOLITANS by Sianne Ngai & Bria...

Thu 29 Oct 1998

Summi--I'm ordering front channel from you (the \$7 package) only cuz I wanted to pump the forthcoming Ida Yoshinaga material; she's published several times in *_Tinfoil_*, very fine work. Everyone take heed!

Susan Schultz

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849. **Leonard Brink**

Another gimmick,Elizabeth Robinson

Thu 29 Oct 1998

Thanks to everyone who responded to the Inscape #3 offer, which "sold" out very quickly. For those of you who are fond of Elizabeth Robinson's poems I would like to put her chapbook, *_Other Veins, Absent Roots_* in your hands. Again, free, to the first 20 respondents.

Leonard Brink

Instress

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850. **Todd Baron /*/ ReMap**

Re: I n t e r l o p e #2, THE COSMOPOLITANS by Sianne Ngai & Bria...

Thu 29 Oct 1998

Susan Schultz wrote:

>

> Summi--I'm ordering front channel from you (the \$7 package) only cuz I wanted

> to pump the forthcoming Ida Yoshinaga material; she's published several times

> in *_Tinfoil_*, very fine work. Everyone take heed!

>

> Susan Schultz

Let me sound like a "school" (skool) teacher here--
but gosh--I went away for a weekend and came back to
178 messages from the list! MOST had no conversational tone to
them--MOST were really e-----mails--which required only a
specifically personal reply---

so--er--i guess I'm saying--yikes--
a poetics list--could it sometimes be only focused on a
POETICS--

Todd B.

ps: Yes, I am a "skool"ed lister

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851. **Jim Andrews**

Kepler/Andrews visual poetry show

Thu 29 Oct 1998

<http://speakeasy.org/~jandrews/vispo/images/GarbOTheGods/LanguimageAtMocambo.html> links to a notice about the collaborative visual poetry show by Jim Andrews and Joseph F. Kepler happening Nov 1-27 in Victoria BC Canada.

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852. **Pierre Joris**

[Fwd: Ted Hughes is dead]

Thu 29 Oct 1998

Douglas Clark wrote:

*poetry etc - a list administered by John Kinsella -
<http://www.geocities.com/SoHo/Square/8574/>*

after an 18-month battle with cancer. Just reported on BBCTV news.

Start Your Own FREE Email List at <http://www.listbot.com/>

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853. **Mairead Byrne**

Re: I n t e r l o p e #2, THE COSMOPOLITANS by Sianne Ngai & Bria...

Thu 29 Oct 1998

If this is a sample of conversation, I'll pass.

>

> Let me sound like a "school" (skool) teacher here--

> but gosh--I went away for a weekend and came back to

> 178 messages from the list! MOST had no conversational tone to

> them--MOST were really e-----mails--which required only a

> specifically personal reply---
>
> so--er--i guess I'm saying--yikes--
> a poetics list--could it sometimes be only focused on a
> POETICS--
>
> Todd B.
>
> ps: Yes, I am a "skool"ed lister
>

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854. **Jordan Davis**

now accepting orders for The Hat

Thu 29 Oct 1998

The Hat No. 1

Catherine Barnett

Brenda Coultas

Tonya Foster

Greta Goetz

Lisa Jarnot

Janice Lowe

Kimberly Lyons

Carol Mirakove

Ange Mlinko

Cynthia Nelson

Hoa Nguyen

Alice Notley

Prageeta Sharma

Juliana Spahr

The Hat is published twice a year. One-year subscription: \$12. Price per single issue: \$7. Lifetime subscription: \$1000. Make checks payable to Jordan Davis.

Editors: Jordan Davis and Chris Edgar

Please send correspondence to:

The Hat

c/o Edgar

331 E 9th St Apt 1

New York NY 10003

Contributors will be receiving their copies in the next few weeks.

855. **Pritchett, Patrick**

Re: crow croaks

Thu 29 Oct 1998

October 29, 1998

Britain's Poet Laureate Hughes Dies

Filed at 9:57 a.m. EST

By The Associated Press

LONDON (AP) -- British poet laureate Ted Hughes, whose stormy marriage to the anguished American poet Sylvia Plath dogged his reputation after her suicide, has died. He was 68.

Hughes died Wednesday at his home in Devon after an 18-month battle with cancer, which he had kept secret, said Matthew Evans, chairman of Hughes' publishing company, Faber and Faber.

``Not only was he one of the greatest poets of the 20th century, but he was the most extraordinary man," Evans said today. ``The loss to his family is inestimable."

A collection of searingly intense poems published by Hughes this year called ``Birthday Letters" shed new light on his difficult six-year marriage to the tortured Plath, brought him sympathy and won him rave reviews.

The reclusive Hughes chose not to defend himself after Plath's suicide on Feb. 11, 1963, months after he had left her for another woman. She gassed herself in the kitchen, leaving milk and cookies for the couple's two children in the next room.

Some Plath fans had called Hughes a murderer, and his name was repeatedly hacked off her gravestone in Yorkshire, northern England.

Evans noted that there was ``a great deal of understanding" after Hughes put forth his story for the first time -- and revealed the obvious depth of his love for Plath -- in the 88 poems that make up ``Birthday Letters," chronicling the couple's meeting, marriage and separation.

The poems surprised many with their startling intimacy they revealed. Of the first time the couple made love, Hughes wrote:

``You were slim and lithe and smooth as a fish.

You were a new world. My new world.

So this is America, I marveled.

Beautiful, beautiful America."

Hughes, poet laureate since 1984, refused to be interviewed about the poems, which span 25 years beginning in the late 1960s.

But in a letter read by his editor, Christopher Reid, he called the book ``a gathering of the occasions -- written with no plan over about 25 years -- in which I tried to open a direct, private, inner contact with my first wife, not thinking to make a poem, thinking mainly to evoke her presence to myself and to feel her there listening."

Hughes and Plath married in 1956 after meeting at Cambridge. They went to the United States in 1957, where she taught at Smith College and he taught at the University of Massachusetts. They returned to England in 1959 and continued to write and publish poetry.

Plath had had a history of mental problems and had first attempted suicide three years before meeting Hughes.

Poet Andrew Motion, writing in *The Times* of London, said reading ``*Birthday Letters*" was ``like being hit by a thunderbolt."

``Anyone who thought Hughes's reticence was proof of his hard heart will immediately see how stony they have been themselves," Motion wrote. ``It closes in a heart of darkness, a black hole of grief and regret. We stare into it feeling changed and enriched."

The book was dedicated to the couple's children, Nicholas and Frieda.

At the time of its publication, Frieda, a 34-year-old artist, said in a newspaper interview that she had lived under the burden of her mother's suicide.

``I never read my parents' poetry until a couple of years ago," she said. ``I even rejected the chance to study my father's work for school exams. It was too close to home."

Hughes was the son of a carpenter, born Aug. 17, 1930, in the bleak mill town of Mytholmroyd in Yorkshire, northern England.

He began writing poems in grammar school. After studying at Cambridge University, he took a number of part-time jobs to support his writing.

His first volume of poems, ``*Hawk in the Rain*," was published in 1957 and set the scene for his later work with its unsentimental and savage view of the natural world.

Hughes, who remarried in 1970, published more than 35 poems and collections of verse, three works of prose, two opera libretti and four stage plays. He was a successful children's writer as well, publishing five poetic works for young

people and seven stories including the popular ``The Iron Man" -- published in 1968 in the United States as ``The Iron Giant."

In January, he won the Whitbread Book of the Year award for ``Tales of Ovid," his reworking of Ovid's ``Metamorphosis," which the judges described as a work of ``greatness and sublimity."

Hughes' last appearance in public was 13 days ago, when he accepted the Order of Merit, a rare honor, from Queen Elizabeth II at Buckingham Palace.

The queen was ``very saddened and will be in touch with his family. She was grateful for the opportunity to recognize his work and achievements before he died," a palace statement said.

Prime Minister Tony Blair issued a statement saying, ``He was a towering figure in 20th century literature who even in his last years was producing great works."

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856. **Charles Alexander**

Re: now accepting orders for The Hat

Thu 29 Oct 1998

The Hat is published twice a year. One-year subscription: \$12. Price per single issue: \$7. Lifetime subscription: \$1000. Make checks payable to Jordan Davis.

I have to admire the ambition here. Assuming there is no discount at all for the lifetime subscription, then the \$1000 charge means that The Hat projects a publishing lifetime of more than 83 years -- not to mention that the lifetime subscriber also hopes to live at least 83 more years.

And I thought longevity and stability were old values, washed away into the crevasses of post-industrial society's shifting centers of identity and meaning. You renew my faith in American stick-to-it-iveness.

charles

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857. **KENT JOHNSON**

Re: 5 guys named Mo

Thu 29 Oct 1998

On 29 Oct., Jonathan Mayhew wrote:

"To defend the list... while there is always too much 'noise' on the channel, where else can I find 500 people as knowledgeable and obsessed about poetry as I am? "Poetics" has put me in contact with old friends, helped me make new

ones by back-channel, and provided high-powered discussion of important issues."

Oh yeah? Well, speaking for myself... Since I joined "Poetics" about two years ago, I have pissed-off and lost the only "old friend" that was on the List to begin with, made most people hate me (though I seem to have come in at a disadvantage from the get-go), made one or two acquaintances back-channel who soon stopped writing me, and driven myself continuously crazy trying to follow the esoteric and high-powered discussion of ultimately meaningless issues.

But I love being here.

Kent

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858. **MAYHEW**
5 guys named Mo

Thu 29 Oct 1998

To defend the list... while there is always too much 'noise' on the channel, where else can I find 500 people as knowledgeable and obsessed about poetry as I am? "Poetics" has put me in contact with old friends, helped me make new ones by back-channel, and provided high-powered discussion of important issues.

I can hardly criticize people who post too much, being one of the worst offenders, but I would like to hear more from the silent majority...

Jonathan

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859. **joel lewis**
f.y.i.

Thu 29 Oct 1998

*** British Lord's ashes fired off in cannon

LONDON (Reuters) - The ashes of an eccentric British peer were fired from an 18th century cannon to their final resting place - a wooded copse on his country estate. The 7th Lord Newborough, a war hero with a colorful past, left his son specific instructions about his offbeat farewell. His heir duly obliged on the family's Denbighshire estate, firing his ashes in a steel canister. The cannon burst briefly into flames and rolled down a hill but safely propelled the ashes into the copse. "I think my father would have allowed himself a wry smile," the 8th Lord Newborough told the Daily Telegraph newspaper after the parting shot. ###

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860. **schuchat**

Re: now accepting orders for The Hat

Thu 29 Oct 1998

Charles Alexander wrote:

>

> >The Hat is published twice a year. One-year subscription: \$12. Price per
> >single issue: \$7. Lifetime subscription: \$1000. Make checks payable to
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> I have to admire the ambition here. Assuming there is no discount at all
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>

> And I thought longevity and stability were old values, washed away into the
> crevasses of post-industrial society's shifting centers of identity and
> meaning. You renew my faith in American stick-to-it-iveness.

>

> charles

no, there is simply an inflation assumption built in, though the conventional wisdom now is deflation, not inflation. but inflation could always return, according to Chairman Greenspan.

against inflation, against deflation
for flation

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861. **david bromige**

5 guys named Mo

Thu 29 Oct 1998

I for one dont hate you, Kent Johnson,--I am very glad to have made yr acquaintance, and even if you did bump me on the court once or twice, you have given me some good games. I admire both your post, and Jonathan Mayhew's, for its balanced evaluation of this List, which, let me testify, galvanized my life during the early months I was on it. Yeah, I'm a bit jaded now, more inclined to find fault with it,--I miss the whacky humor of 2 years ago, for instance,-- but there is so much that is positive about it, and its better than 50 newspapers.

I know I posted 5 times in one day recently, but I have let days go by w/o posting once, and will try to sin no more. (Am _I_ Mo?)

+ + + + +

For us few older codgers on this List, the news of Ted Hughes' demise--whatever we think of his poetry--must set that old "Exit" sign flashing again. He was just recently arrived when we came in, and--in the twinkling of a moment, a mere 4 decades--gone. Timor mortis conturbat me. It's a clear blue day here in NoCal. David

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862. **Jordan Davis**
Poetry City Fall 1998
Thu 29 Oct 1998

Tonight, October 29, 7 pm

Bill Luoma & Tony Lopez

Thursday, November 5, 7pm

Mercedes Roffe & Robert Kocik

Thursday, November 12, 7 pm

Alissa Quart & Katy Lederer

Thursday, November 19, 7 pm

Emer Marten

THANKSGIVING -- NO READING

Thursday, December 3 -- NO READING

Thursday, December 10, 7 pm

Kenneth Koch & Eileen Myles

Thursday, December 17, 7 pm

Frank Perez & Alba Delia Hernandez

Poetry City

in the offices of Teachers & Writers Collaborative

5 Union Square West, 7th Floor, New York City

Anna Malmude and Jordan Davis, hosts

Funded in part by gifts from the National Endowment for the Arts and the New York State Council for the Arts

All readings are free

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863. **Roger Farr**

Ted Hughes

Thu 29 Oct 1998

BBC, UK

Poet Ted Hughes dies

Ted Hughes: Kept his illness a secret

One of Britain's most admired literary figures, the Poet Laureate, Ted Hughes, has died aged 68.

Mr Hughes died peacefully at his home in Devon after an 18-month battle with cancer that he had kept secret from all but those very close to him.

The writer was named Poet Laureate in 1984 and was widely acclaimed for the intense images he evoked of the English countryside and the savagery of the animal world.

The Queen and the prime minister were among the first to express their condolences.

Mr Hughes made his final public appearance at a private audience with the Queen 13 days ago, when she presented him with the Order of Merit.

An official spokesman at Buckingham Palace said: "She was grateful for the opportunity to recognise his work and achievements, before he died, through the award of the Order of Merit."

Tony Blair called Mr Hughes a "towering figure in 20th-century literature", and said the poet's contribution to the body of great British poetry was immense.

Although famed for his dark imagery of the British countryside, the poet was also renowned in literary history for his marriage to American poet Sylvia Plath.

Their stormy relationship dogged his reputation after she committed suicide in

February 1963, soon after he left her for another woman.

A collection of poems published by Hughes this year, *Birthday Letters*, shed new light on his difficult marriage and brought him sympathy along with rave reviews.

He was awarded a £10,000 Forward Poetry prize for the collection earlier in October.

He said in a message read out at the awards by his editor Christopher Reid:

"My book *Birthday Letters* is a gathering of the occasions - written with no plan over about 25 years - in which I tried to open a direct, private, inner contact with my first wife, not thinking to make a poem, thinking mainly to evoke her presence to myself and to feel her there listening."

The reclusive Hughes had chosen not to defend himself against a storm of abuse from fans of Sylvia Plath, some of whom branded him a murderer after her suicide.

The poet made few public appearances and, until the publication of *Birthday Letters*, made no comment on his six-year marriage.

But the poems showed that although he remarried, he had never stopped thinking about Sylvia Plath.

Kept tightly under wraps with none of the fanfare usually accorded publishing events, it came as a complete surprise to the literary world.

Hughes' death will come as a similar surprise to many.

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864. **Aldon Nielsen**

"In which will be found what is set forth therein."

Thu 29 Oct 1998

1) somebody was asking about MLA conference registration -- the date to get the lower rate by mail is now long past -- which means it's easiest simply to register at the conference itself -- but the steep price is daunting -- there IS a lower rate for students,,,, also daunting would be the prospect of trying to find a hotel room at this late date --

BUT, there are several sessions open to the public -- I think they're identified in the on-line version of the program (since they are in the printed version)

the reading by Bromige, Hejinian & Scalapino IS among the events open to the public for free -- the panel I'm on is not one of the free sessions, and I am sure that will cause no end of pain to everybody on this list --

2) a footnote to the comments about judging past personages by present standards etc -- I think anybody who'd read much of George Washington's writing would have to agree that he was a racist -- but more importantly, the question raised about judging the likes of the father of our country by today's standard's usually betrays a significant narrowing of what might stand as a standard IN the past -- for example, what did Africans in America think about the question? Phillis Wheatley gives us one set of answers,,,, there are others -- My point is simply that the argument that we might attempt to understand the thinking of Thomas Jefferson or Benjamin Franklin from the viewpoint of their contemporaries isn't such a bad idea in itself, but is generally put forward by people who do not, in fact, include enough of those contemporaries in their construction of the past standards --

3) Hi, Todd -- how's the old caesura doing?

4) generally no real need for "he or she" or the reprehensible "s/he" -- nine times out of ten the issue can be addressed by a plural address (Oh, why didn't the parents of our mother tongue bless us with a neuter pronoun?) -- for example, instead of "The writer should observe his or her pronominal imperatives," why not "Writers should mind their Ps & Qs."

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865. **Aldon Nielsen**

happier news

Thu 29 Oct 1998

The Juan Rulfo International Latin American and Caribbean Prize for literature has been awarded to poet Olga Orozco of Argentina. She has published ten volumes of poetry, most of which are not available to us in the U.S. -- but a few

selections are on view in U of Texas Press' "Twentieth Century Latin American Poetry."

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866. **acgold01**

Brion Gysin question

Thu 29 Oct 1998

Here's a (vaguely related to poetics) question: does any of you know about possible connections between Gysin and the Surrealists? I had the notion that somewhere Gysin said Breton had thrown him out of the Surrealist movement, but I may be way off-would be interested in confirmation / disconfirmation of that, further information, etc. The context for this question is that I have a student who's trying to track a web of connections from Tzara / Dada to Surrealism to Gysin to Burroughs as he writes about *The Ticket That Exploded*, *Nova Express* and *The Soft Machine*.

Thanks,

Alan

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867. **Christopher Reiner**

New address for Avec Books site

Thu 29 Oct 1998

The web site for Avec Books is now located at:

<http://www.litpress.com/avec/>

If your site has a link to the Avec site, please make this correction (although the old site will have a link to the new one). Thanks.

--Chris Reiner

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868. **david bromige**

s/he-it

Thu 29 Oct 1998

I am astonished to find Dr.Nielsen, usually the most sensible and perspicacious of persons, reprehending the use of "s/he." Since I think this a convenient solution to the problem, I must inquire of A.N. what are the grounds of his finding a term adopted not only by many of our peers, but by me myself, to be reprehensible? How does he feel about either/or? Both/and? Am I going to have to give up these as well,in order not to offend the eye/ear of my dear friend? David

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869. **Brian Carpenter**
Re: Brion Gysin question

Thu 29 Oct 1998

I've heard the story of Gysin being thrown out by Breton on a few occasions, but don't know much of the details beyond that. A good book which does give some treatment to Gysin's art and his history is Robert A. Sobieszek's *Ports of Entry: William S. Burroughs and the Arts* (Los Angeles: Los Angeles County Museum of Art, 1996.) Sobieszek also covers the cut-up novels, and he provides a large number of plates of a variety of other cut-up experiments done in that period as well.

BC

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870. **F. W. Perrella**
Creative NonQuictions Contest - Web Del Sol

Thu 29 Oct 1998

Hello all:

If the writing you do includes creative nonfiction, you might want to consider the Creative NonQuiction contest sponsored jointly by Web Del Sol and the editors of 5_Trope and Brevity. Creative NonQuiction is defined as creative non-fiction that's very quick - 250 words or less.

Contest guidelines are at <http://webdelsol.com/cnq.htm>

Judges for the contest are Joel Chace, poetry editor for 5_Trope (http://webdelsol.com/5_trope), and Dinty W. Moore, editor of Brevity (<http://cac.psu.edu/~dwm7/notart.htm>).

The entry fee is \$5 for two creative nonQuictions (250 words or less for each nonQuiction); *all* entry fees will be awarded out as prize money. First prize is \$250 (guaranteed minimum - if entry fee total is higher, then first prize is 50% of entry fee total); second prize is 35% of entry fee total, third prize is 15% of entry fee total.

Entries must be snailed to:
Creative NonQuiction Contest
c/o Web Del Sol
2020 Pennsylvania Ave, NW
Ste 443
Washington DC 20006

Deadline January 31, 1999

Checks are to be made payable to "Michael Neff/Editor, Web Del Sol"

Give it a try and see what you can come up with!

Thanks,

Anne Perrella

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871. **Aldon Nielsen**

Re: s/hee-it

Thu 29 Oct 1998

At 11:31 AM 10/29/98 -0800, you wrote:

>I am astonished to find Dr.Nielsen, usually the most sensible and
>perspicacious of persons, reprehending the use of "s/he." Since I think
>this a convenient solution to the problem, I must inquire of A.N. what are
>the grounds of his finding a term adopted not only by many of our peers,
>but by me myself, to be reprehensible? How does he feel about either/or?
>Both/and? Am I going to have to give up these as well,in order not to
>offend the eye/ear of my dear friend? David
>

Nobody calls me "perspicacious" and gets away with it! (Though I was once asked to be "perspicuous.")

"s/he" is as impossible to pronounce [is the "/" silent here, as in "either / or"] as it is to affect -- effect? and why is it "s/he" and not "h/se"?

I know some people alternate gender from one paragraph to another, but I have always found that profoundly unsatisfying --

sincerely,

the artist formerly known as "himself"

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872. **MAXINE CHERNOFF**

Re: Routine Disruptions

Thu 29 Oct 1998

Routine Disruptions is necessary reading. We should all be grateful that Kenward's entire circus is conveniently located now in one big tent.

Maxine Chernoff

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873. **miekal and**
mestostic / 8 ply

Thu 29 Oct 1998

mestostic for dick higgins

subsiDized
productIons
reCultivating
speaKs
sucH
Itself
buildinG
Grind
exIst
directionN
improviSation

words extracted from "foew&ombwhnw" by dick higgins

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874. **KENT JOHNSON**
I'm fine, really

Thu 29 Oct 1998

Dear List:

It seems I must clarify, for since posting my 5 Moe thing people have been writing me to say that they don't really hate me, that everything will be all right. Even David Bromige, my favorite ironist, whom I used to believe could read the tongue in cheek in brail even, posts to the world to say he doesn't really hate me. (Of course, it does occur to me that he is perhaps being ironic, but I shall take him at his word.) So I thank you all, but holy cow! Now I feel somehow like Huck Finn at his own funeral, though I don't know if that is the best analogy. Probably it isn't.

Anyway, I would like to say, for the record, that even though my reputation among some listees is not top of the charts, I have quite a few b-c friends and am not lonely at all. A practicing Buddhist, I even have good feelings for those who think I'm a racist and all that, and daily I ask Jesus to take away my anger toward them.

So don't worry about me. I'm fine, really.

Kent

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875. **Pritchett, Patrick**

FW: CFP: Postmodern Genres (3/1; MLA '99)

Thu 29 Oct 1998

Thought this might be of interest to some...

From: Gene Bernard Suarez

To: [REDACTED]

Subject: CFP: Postmodern Genres (3/1; MLA '99)

Date: Wednesday, October 28, 1998 11:43PM

P O S T M O D E R N G E N R E S

Soliciting papers for MLA 1999: Chicago, on the subject of Postmodern Genres which might include papers on: video art, the interview, the talk show, contemporary poetry, fiction, theory, painting, architecture, music, etc.

Send one or two page abstracts (or entire papers 8 pps. max) to Postmodern Genres c/o Gene Bernard Suarez, Department of English, Stanford, CA 94305-2087 or paradox @ leland.stanford.edu

=====

From the Literary Calls for Papers Mailing List

[REDACTED]

Full Information at

<http://www.english.upenn.edu/CFP/>

or write Jack Lynch: [REDACTED]

=====

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876. **KENT JOHNSON**

fishnet

Thu 29 Oct 1998

I meant DB could read "the tongue in cheek in _braille_." I just looked at my dictionary and see that a "brail" is a fishnet of sorts. There is a joke here somewhere, probably, involving stockings.

Kent

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877. **David Zauhar**

Re: Brion Gysin question

Thu 29 Oct 1998

On Thu, 29 Oct 1998 [REDACTED] wrote:

> Here's a (vaguely related to poetics) question: does any of you know
> about possible connections between Gysin and the Surrealists? I had the
> notion that somewhere Gysin said Breton had thrown him out of the
> Surrealist movement, but I may be way off--would be interested in
> confirmation / disconfirmation of that, further information, etc. The
> context for this question is that I have a student who's trying to track
> a web of connections from Tzara / Dada to Surrealism to Gysin to
> Burroughs as he writes about **The Ticket That Exploded**, **Nova Express**
> and **The Soft Machine**.

>

> Thanks,

>

> Alan

>

I seem to remember that Gysin was tossed from the surrealists, in BG's words, for insubordination and a refusal to get with the program. I read a book not long ago called *_Writing at Risk_* edited by Jason Weiss, which contains a couple of interviews w/ Gysin and if memory serves, Gysin addresses that question. I wonder if Gysin might make a cameo in that Breton biography that came out 1-2 years back. Finally, the good ol' DLB might be a good place for your student to start looking, too.

David Zauhar

University of Illinois at Chicago

"And I remember somebody leaning up against the dirt wall of the hillside, deriding William Carlos Williams, when suddenly there was a loud roaring, crunching noise and a chunk of the hill fell off and covered the person up to his neck. The person, being a young classical poet fresh from NYU, begun screaming that he was being buried alive. Fortunately, the landslide stopped and we dug him out and dusted him off. That was the last time he said anything against William Carlos Williams. The next day he began reading *_Journey to Love_* rather feverishly."

--Richard Brautigan.

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878. **George Bowering**

Re: I'm fine, really

Thu 29 Oct 1998

Anyway, I would like to say, for the record, that even though my reputation among some listees is not top of the charts, I have quite a few b-c friends and am not lonely at all. A practicing Buddhist, I even have good feelings for those who think I'm a racist and all that, and daily I ask Jesus to take away my anger toward them.

So don't worry about me. I'm fine, really.

Kent

Doesnt that really make you hate him? Oh, I hate him!

George Bowering.

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

fax: [REDACTED]

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879. **Aldon Nielsen**

our corrections

Thu 29 Oct 1998

I WAS wrong -- there is still time for those who want to part with \$100 to register in advance for MLA -- the lower rate is only available if postmarked by Dec. 1 (\$75.00 for members) --

address is

Modern Language Association
Convention Programs
10 Astor Place
New York, NY 10003-6981

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880. **A. Jenn Sondheim**

Thursday (written by Jennifer, 11th grade!*)

Thu 29 Oct 1998

-

Thursday (written by Jennifer, 11th grade!*)

Dust lay by the side of the road. Dust gathered in the air, held in abeyance by the thickness of electromagnetic radiations. There were bipolar vortices, hysterias of agglutinated particles. The heat bore down, dried out the last remnants of liquid coursing through the sheen of long-departed ghosts. Throats were parched for lack of oxygen. Everyone in the gay party had mummified into exact replicas of living statues, then toppled by the unforgiving wind! It was a horrifying spectacle, were that any would have been around to perceive it, but the dry air promised that not a single living soul would ever have been in sight. There would have been beautiful refractions of light and dark in the midst of the gathering swirls. The surface of the dreary planet was corrupted, too, and all vestiges of life were removed forever. No one would ever know what beautiful people had lived and played here, the tiny laughter of chattering children watched by beloved parents. Lovely sliding-boards and swings would have been very rusted, then just disappeared.

Hyenas and beasts howled in the wilderness, themselves deafened by all the battles that had gone on before. Everything just went on like that, but it was all in vein!** Accumulations of refugees had been stopped in their very tracks.** Even their bones were pulverized. It was as if there were an angry god alone in her world forever, because there was no one left to worship Her. And no one would know it was Thursday.

*I must have been thinking about cyberspace!

**Drugs?

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881. **Maria Damon**

from Masha Zavialova, on the Russian Poetry Festival

Thu 29 Oct 1998

To: Maria Damon <[REDACTED]>
Organization: Private person (St.Petersburg)
Date: Wed, 28 Oct 1998 11:47:42 +0300 (MSK)
From: "Sergei A. Zavialov" <[REDACTED]>
Subject: festival
Lines: 115

Dear Maria At last I am up to writing. I'm so overwhelmed with the crisis here - and not only the crisis but the way things have been going here since an attempt has been made in the 90s to dismantle the Soviet regime. Now it's clear that they should have kept as much as possible from the past structure because now nobody is competent and noble enough to build something decent. Now the festival... Oct 17,18 and 19 in St Petersburg. Moika 12 Pushkin's apartment.

The hall in the former stables is packed full - about 200 people have come which is a marvel: the crisis in Russia is in full swing. The first two nights poets read - twelve poets every night. The last night - round table and reception. Among Moscow guests - prominent literary figures Lev Rubinstein who read his famous piece "This is me" filing through catalogue cards that he was holding in his hand (he worked as a librarian for many years) - the whole poem is a list of photographs of his family, friends and relatives with short comments, an attempt to catch the time long past and very amusing too. The way he reads holds the audience in suspense. Dmitry Prigov, a master of "sotsart" (socialist art) drawing heavily on soviet idiom. This time he gave a brilliant performance singing the first verse of Pushkin's "Evgeni Onegin" as a buddhist monk, Russian Orthodox priest and muslim muezzin. Someone said later: "How could he dare mock Pushkin, the sun of Russian poetry?" That's exactly what Prigov meant - to destroy the ideological structure built in the Soviet times on Pushkin. Bonifatsii (German Lukomnikov) - a charming person and performance artist read some of his short and extremely witty (for us who live here) poems. One of them: "Why don't I fly?" (several times with different modulations of voice but very romantically) And suddenly in a matter-of-fact and slightly offended tone "Why don't I fly? I fly." Dmitry Avaliani showed his inscriptions on large pieces of paper, cardboard, on bowls and other unlikely stuff that could be read upside down too making the two words reveal the inner meanings of each other. He is a superb master of anagrams and palindromes. Dmitry Vodennikov, one of the younger participants, with his outwardly unpretentious poems that manage somehow to convey the capricious mood of his generation, their seeking for the final truths and deconstruction of falsehoods. Viktor Krivulin of St.Petersburg, a basic figure in Russian underground literature of Brezhnev's time, opened the first night of readings. Among St.Petersburg poets - wonderful Vladimir Kucheriavkin and Nikolai Kononov, very deep Sergei Stratanovsky, Mikhail Eremin - all first-class poets of present-day. What was amazing in St.Petersburg was the atmosphere and the response of the public. It was so warm and energetic, so energetic that there were fistfights. Every twenty minutes there was a commotion in the audience, the people were expressing their various emotions ranging from disgust to appreciation by, for example, standing up and reading their own poetry in a loud voice and there was no stopping them. Dmitry Kuzmin, a leading figure in Moscow literary life, a poet and critic, a curator of the poetic salon "Avtornik" (meeting every Tuesday), even had to break the readings and appeal to the public trying to shame them into a better behavior. But his appeals were wasted. During Kononov's reading a man stood up (by the way he was a friend of Sergei Zavalov, organizer of the festival) and said, addressing the audience, that the poet in question was a bloody bastard and his poetry is a piece of disgusting bullshit (Kononov was reading a poem about man-eaters, kannibals and used some obscene language}, this confrontation of

two aesthetic positions came to a climax in the interval when Kononov had a fight with his admirer. Moscow guests had a great time watching all this because (as we, St.Petersburgians found later, during the Moscow part of the festival) the sophisticated Moscow, tired of life and not to be surprised with stuff, haven't seen anything like this since the time of (maybe) Mayakovsky who loved scandal. They were happy to discover that there are still people in Russia who could kill for poetry. In Moscow the festival public was very respectable - only literary people came: poets, critics, curators of poetic salons; their girl-friends (a few) were the only independent observers. A propos girl-friends. What was notoriously missing at the festival were women authors and critics: nearly forty participants for three women (four including me as wife and helper for the organizer and a translator of a visiting poet from Germany Schuldt). On the last day of the festival at the discussion a visiting poet from Boston Jim Kates (who also gave a reading alongside with the German poet Schuldt) tried to raise the question of women-participants but no-one even cared to answer it properly. The only thing we seemed to be good for was washing the marble floors of the salon where the final reception was held (this action was performed by the author of these lines - I meant it to be a performance but nobody noticed). Now I would like to strike a serious key. The festival was intended to research into the phenomenon of Moscow and St.Petersburg poetry, two rival cities of Russian culture. Is it really that, as the Moscow poet Mikhail Aizenberg put it, there is good poetry, bad poetry and St.Petersburg poetry? The results of the research prove that St.Petersburg poetry numbers some first-class poets but, to my mind, they are those who border on Moscow styles, who like experimenting and who are ready to give up beautiful lines for freshness, throb of time and enjoyment their poetry could give to the public. Dostoevski called St.Petersburg "the most abstract and artificial city on earth". The same can be said about some of the poetry here. Some of the St. P. poets write the way as if nothing happened for the last eighty years, as if they can start right where the pre-revolutionary Silver-Age poets left off. Moscow people realize that they have to work through the Soviet period and incorporate it somehow into their writing. They act as psychoanalytics for the national sub-conscious working through fobias and anxieties accumulated during the desolate years of Stalinism and Brezhnevism. Strange as it may seem for you but this festival demonstrated that what poets write is not their personal affair. It's not true that there are good poets and there are bad poets as was said at the festival (and thousands of times before but here in the sense that there is no Moscow and St.Petersburg poetry there is good etc.) There is Moscow poetry (I think) that takes the time into account and becomes timeless and St.P. poetry that is timeless and dies the moment it is published (not all of it of course) Poets have to feel their way into the complexities of the time they are living in. And sometimes it's only much later that it

becomes evident who was in contact with the spirit of the time and who was not. It doesn't matter what they write about, they always write about modernity.

Oh, dear, that's enough for today. I'm afraid it's too long already. If you have any questions please you are very welcome. Maybe I should add something or focus on some other things of more interest for you. So this report is subject to change. You could make it shorter. Or I could write another shorter one using some of the above.

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882. **Kathy Lou Schultz**

Re: fishnet

Thu 29 Oct 1998

God I hate you--especially when you wear fishnets. I mean, I REALLY hate that.

Kathy Lou

KENT JOHNSON wrote:

>

> I meant DB could read "the tongue in cheek in _braille_." I just

> looked at my dictionary and see that a "brail" is a fishnet of

> sorts. There is a joke here somewhere, probably, involving stockings.

>

> Kent

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883. **Kathy Lou Schultz**

Re: our corrections

Thu 29 Oct 1998

Thanks very much for the info--but who the hell wants to pay \$100? Can't I just sneak in after the movie starts? And what do they do with your \$100 anyway?

Thanks for posting.

Best,

Kathy Lou

Aldon Nielsen wrote:

>

> I WAS wrong -- there is still time for those who want to part with \$100 to

> register in advance for MLA -- the lower rate is only available if

> postmarked by Dec. 1 (\$75.00 for members) --

>

> address is
>
> Modern Language Association
> Convention Programs
> 10 Astor Place
> New York, NY 10003-6981

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884. **Jim Andrews**

Ted Hughes

Fri 30 Oct 1998

One of the most extraordinary poetry readings I ever experienced was by Ted Hughes many years ago in Victoria BC at Open Space. He was transfixing. His voice and the depth of his work resonates with me still.

About five years earlier, I encountered some of his work for the first time in an English class when I read "Thought Fox." The leap of Hughes's wild fox into the mind remains with me even more strongly than his amazing reading.

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885. **d.j. huppatz**

Re: Brion Gysin question

Fri 30 Oct 1998

Hi Alan

A book that might help here is "Here to Go: Planet R-101" Brion Gysin interviewed by Terry Wilson (Quartet Books, London 1982) - I think it's pretty obscure, I picked it up in a secondhand store a couple of years back. It's a series of interviews with Gysin. A quick scan thru the index brings up a few references to Breton & Surrealism - Gysin claims he showed his art with the Surrealists in 1935, or in fact hung his drawings for a Surrealist exhibition but they were taken down before the show opened "on the orders of Breton". Gysin referred to the Surrealists as the Art Wing of the Freudian Conspiracy ...

dan
melbourne

At 13:51 29/10/98 EST, you wrote:

>Here's a (vaguely related to poetics) question: does any of you know
>about possible connections between Gysin and the Surrealists? I had the
>notion that somewhere Gysin said Breton had thrown him out of the
>Surrealist movement, but I may be way off--would be interested in
>confirmation / disconfirmation of that, further information, etc. The

>context for this question is that I have a student who's trying to track
>a web of connections from Tzara / Dada to Surrealism to Gysin to
>Burroughs as he writes about *The Ticket That Exploded*, *Nova Express*
>and *The Soft Machine*.

>

>Thanks,

>

>Alan

>

>

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886. **miekal and**

Re: This is not a suggestion, but . . .

Fri 30 Oct 1998

Mairead Byrne wrote:

why not make it fun (as Masha did) by at least SELLING in an

> interesting, enthralling, exhilarating, salivating way?

demonstrate by example

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887. **Gabriel Gudding**

KENT JOHNSON

Fri 30 Oct 1998

On Thu, 29 Oct 1998, KENT JOHNSON wrote:

people

*have been writing me to say that they don't really hate me, that
everything will be all right. Even David Bromige, my favorite
ironist, whom I used to believe could read the tongue in cheek*

Kent: when I b-c'ed you I was only being ironic: I really do hate you. You're a
real jerk. warmly, gabe

*Anyway, I would like to say, for the record, that even though my
reputation among some listees is not top of the charts, I have quite
a few b-c friends and am not lonely at all. A practicing Buddhist, I
even have good feelings for those who think I'm a racist and all
that, and daily I ask Jesus to take away my anger toward them.*

So don't worry about me. I'm fine, really.

Kent

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888. **KENT JOHNSON**

Russian poetry festival

Fri 30 Oct 1998

Masha Zaviola's post was fantastic. Why can't there be poetry festivals like that here, though with women reading and fighting instead of wiping, of course.

I can't resist making what might appear to be jsut a self-promotion plug, but I suspect others were fascinated by Zaviola's post and would liek to know more about new Russian poetry. A very good place to begin is with a book I edited called *_Third Wave: The New Russian Poetry_* (Michigan, 1992), wherein a number of the folks Zaviola mentions appear. The book has a long introduction by Alexei Parschikov and Andrew Wachtel, great poems and poetics statements by the contributors, and an afterword essay by Mikhail Epstein-- one of Russia's (tho he's currently at Emory U.) most important literary critics and cultural theorists-- which maps the major tendencies and movements of late and post-Soviet poetry.

The book's still in print and really is the most complete gathering in English of current "avant-garde" Russian poets. Some of the very best translators in the field are also here: Hejinian, Janecek, Schmidt, Wesling, Molnar, Wachtel, numerous others.

Kent

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889. **miekal and**

Re: Carving Cyber Pumpkins

Fri 30 Oct 1998

Up here we call 'em squash & we don't carve 'em, we mix martinis in em.
george bowering

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890. **Mairead Byrne**

Re: from Masha Zavialova, on the Russian Poetry Festival

Fri 30 Oct 1998

What a GREAT GREAT GREAT report from the floorwasher Zavialova. I will NEVER delete it. It's 10am on the penultimate day of October and all these

RUSSIANS (presumably) have just tumbled into my office, not just the muezzin-blasting, bowl-bashing, floor-washing poets but the fistfighting bellowing poets too. Why couldn't *I* have been there? Ain't I a woman? Hey, if I can't actually ATTEND events like this, the next best thing (possibly even a better thing) is to HEAR about them. THANK YOU THANK YOU Masha and I hope you did a good job with that floor. Your suds resonate in Ithaca today! Mairead Byrne

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891. **David Kellogg**

This is not a suggestion, but . . .

Fri 30 Oct 1998

On Thu, 29 Oct 1998, Kathy Lou Schultz wrote:

Thanks very much for the info--but who the hell wants to pay \$100? Can't I just sneak in after the movie starts? And what do they do with your \$100 anyway?

. . . many are the students who have gone to MLA sessions and book exhibits on a paying friend's badge, which that friend "lost" and "paid" \$10 to "replace."

Just an observation.

Cheers,

David

~~~~~  
~~~~~

David Kellogg

Duke University

██████████

Program in Writing and Rhetoric

██████████

Durham, NC 27708

FAX ██████████

<http://www.duke.edu/~kellogg/>

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892. **Pritchett, Patrick**

Re: This is not a suggestion, but . . .

Fri 30 Oct 1998

This is a very silly and selfish complaint. Were it not for such announcements of magazine and book publications as occur on this List, I for one would be completely ignorant of their existence.

Part of the business of poetry is the commerce of poetry. Love it or leave it. As for those who find fault with that may they croak in the swamp undisturbed.

Patrick Pritchett

From: Mairead Byrne

To: [REDACTED]

Subject: Re: This is not a suggestion, but . . .

Date: Friday, October 30, 1998 9:44AM

This list is like a huckster shop with books and readings constantly being touted, lipstick (I still don't understand that), MLA tricks, blah blah blah. If you don't got the inclination or the dough it's no fun reading this stuff: why not make it fun (as Masha did) by at least SELLING in an interesting, enthralling, exhilarating, salivating way? Just the dumb banner doesn't do it, even with a few lame comments attached.

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893. **Charles Alexander**

two new books

Fri 30 Oct 1998

Two new books from Chax Press, now on hand. For those already with orders placed, and standing orders, you will get your copies soon. The books are CHROMATIC DEFACEMENT, by Phillip Foss, and & CALLING IT HOME, by Lisa Cooper. Foss's book includes nine poems ranging from a few pages to 10 pages. Cooper's book is a continuous interplay of poems which are either homolinguistic translations of Jack Spicer poems, letters to Gertrude Stein, or "lyric bits."

Don't respond to poetics list, but directly to Chax Press: [REDACTED]

Each sells for \$12 plus shipping/handling, but for all orders received by Nov. 11 (I return that day from a trip east) saying you heard about the books on the poetics list, you can have them for \$10 each, with no other shipping/handling charges. Send payment to
Chax Press

101 W. Sixth St., no. 6
Tucson, AZ 85701-1000

1. CHROMATIC DEFACEMENT, by Phillip Foss
96 pages, ISBN 0-925904-22-8
cover painting: BRAINSTORM, by Mark Spencer

"Phillip Foss's *Chromatic Defacement* is a new *fin de siecle* theater of cruelty with the roles played by perfumes, echoes and elisions. "Coquettish effluvia." Susan Howe meets Bataille and they have this child called 'Fetter of Nuance' or, in fact, *Chromatic Defacement.* I think I'm in love with it."

-- Rae Armantrout

"One of the problems with desire is duration. It's over before you know it and, once you know it, it's over. Hence the value of this book, which destroys desire but which does so, dextrously and indefatigably -- operatically, in and by steps. *Such light steps, such destruction.* Innumerable steps, not only half-steps in innumerable directions at innumerable speeds. Operatic and balletic. Following the steps of Phillip Foss, one of Lully's latter-day and more intrepid progeny surely, you will re-make desire. Re-make it and re-make it. Rmake it and make it last. At last."
-- John Taggart

from CAPRICCI 25 (in CHROMATIC DEFACEMENT)

Easy release is seldom available, given the disclosures
of erosion; given the way things levitate and exceed optics

Once I killed myself observing stone; such weight was in my head I surrendered
to song, though I have no voice

The sight of the world must be reconciled to an equation
of sound (or wound); sound to emotion; emotion to genitals

Does a soprano crescendo equal orgasm

No, it is a weapon; a hollow spine, embodied,
though the reverse cannot be true

since sound comes off the gut as light through a prism
and penetrates the heads of the assembled -- or so they believe --

but if I play: there is no world, they believe I am absent; if I play: there is *a*
world, they believe I am

Thus I acknowledge just debt:

2. & CALLING IT HOME, by Lisa Cooper

104 pp., ISBN 0-925904-17-1

cover painting: 1/2MOON HOUSE, by Cynthia Miller

"Into the adroitly crafted domain of *& Calling It Home,* Lisa Cooper boldly summons 'Our Lady,' Gertrude Stein, and Jack Spicer's *A Book of Music, Book of Magazine Verse,* and *After Lorca.* 'There's no escape from constancy or change,' Cooper observed in an earlier book, *The Ballad in Memory,* and here she investigates the binding power of literary tradition and the poem's legacy of music while playing Spicer's songs 'like a jukebox' in homolinguistic translation. Keeping the music and changing the purport, she has it both ways as she transposes Spicer's quotation of Poe's 'Indefiniteness is an element of the true music' into the decisive, 'In deafening intelligence on a ruse moving.' In reponse to her artful ruses and rousing intelligence, the powers of language, poetry and music come when she calls.
-- Mary Margaret Sloan

"Lisa Cooper asks big questions. Like what is sense? Or why do men and women do what they do? Is it nature or culture? And she asks them of today's saints of everything that matters: Jack Spicer and Gertrude Stein. She gets no answers from either. But she writes a lot of great poems in the asking."

-- Juliana Spahr

ARMED WITH BEADS FOR TROUBLE (from & CALLING IT HOME)

Matter gets us dirty but stands
For alms & bleeds confounded plastic
Of substance. Blue toys
With banners, dashing hooves, we fall or splay
On a wet ridge.
Born in the light of something bent --
But not taken from us -- like a day
Does helpless commotion.
Sea call, some sport
Or play of the ridge, we hope
Like a helpless bluebell
On the ridge.

DEAR GERTRUDE, (from & CALLING IT HOME)

Jack's music, & choosing the birds that sing long notes to the night after
everyone's gone inside.

Those notes.

And what's on the inside & what's on the outside for Jack. He got out of his
body.

The church says not to fall for these folk figures, there's too much credit given
the saints & they make the people superstitious. And that includes St. Jack.

They asked if my sin was loving him more than God. I said love is the *way* to
God. Ask Mary.

Love,
Lisa

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894. **Eliza McGrand**
joking aside, s/he thing

Fri 30 Oct 1998

the very arguments against gender-equal pronoun use and their vehemence
are, for me, disproportionately impassioned and suggest deeper and unacknowledged agendas.

first, the notion of "he" and "man" as universal. it isn't. period. over half of the human race (remember, women, due to greater fetal deformation and miscarriage of males, are born in naturally higher proportions) is not included in that pronoun. EXAMPLE: three professors from wales are at the chaucerian section of MLA conf. two are men, one is a woman sitting at opposite end of room. speaker says "when one of our distinguished colleagues from wales researched the inks of the Ellesmere ms., he discovered that..." -- i GUARANTEE that no one in the room will turn to look at the welsh woman as a possible quote source. so much for "he" as universal.

second, move the context. consider so-called "universal" voting requirement "white male landowner." look what changed in that first -- landowner went. why? -- not everyone owns land. non-landowners wanted representation and had, finally, numbers/influence enough to get it. next, "white." again, world (in which "white" is, statistically, a minority) finally admitted that "white" was not a universal. now, what is left? "male." and we STILL try and argue about it? no one would claim that an advertisement talking about "white" and "christian" and "caucasian" as "universal" for job applicant was fair. why would anyone argue "he" and "man" -- pronouns explicitly for men -- are?

third, what, specifically, is being asked re pronoun shift? re earlier example, in consideration of economic prejudice and racism, it has been asked, and pretty much universally granted, that texts talking about non-landowning and non-white groups/races as "savage" and "uncivilized" and, in general, pejoratively, ought be changed if possible, and if as authored texts necessary to teach unbowdlerized, that acknowledgement of problematic be made. not such a big deal. "unwashed peasants," "savages," "nigger," etc. simply removed from reasoned discourse. why, then, this great fuss over making women equal part of discourse by reconsidering and reusing pronouns?

look, i am a woman. when i am in a group that talks about "well we were looking for men who have completed X requirement for this job" and "well, men, sit here" and "what man has written" i do not feel included. in fact, i specifically feel specifically disincluded. and i am not a lone crank -- when i've said something, if, indeed, i was not beaten to the punch by someone else, most if not all the women indicate agreement. period. the message here: many women DO NOT FEEL INCLUDED BY THE USE OF "MAN," "MEN," and "MALE" AS A SO-CALLED UNIVERSAL. this isn't speculative, it isn't a matter of "well a few crazy bra burning [insert further favorite mocking pejoratives -- remember "sambo" and those "unwashed poor"?...] feminists INSIST..." it is a matter of large numbers of reasonable human beings feeling explicitly cut off from discourse about human race by terms for same that explicitly do not include them. how much clearer can this be?

solution: a number of ingenious easy ones. s/he is a neat one. if reading aloud, obviously, one says "she or he" or "he or she." use of "one," or "they." and, obviously, "human" and "people" rather than "men" and "man." or, as one person i know suggested and as i rather enjoy, use of "she" and "her" as universal, with a few "he's" intermingled. i.e. "The writer might consider her pen to be mightier than a sword, but does history really support this? Consider the author of a document calling for an end to book banning as his document is banned."

when it comes down to it, if there is a painless way to begin to reverse centuries of oppression, persecution, and discrimination, and make over half of the human race feel more comfortable and included, and all it takes is slightly more attentive pronoun use, why on earth would anyone argue against it?

e

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895. **Mairead Byrne**

Re: This is not a suggestion, but . . .

Fri 30 Oct 1998

This list is like a huckster shop with books and readings constantly being touted, lipstick (I still don't understand that), MLA tricks, blah blah blah. If you don't got the inclination or the dough it's no fun reading this stuff: why not make it fun (as Masha did) by at least SELLING in an interesting, enthralling, exhilarating, salivating way? Just the dumb banner doesn't do it, even with a few lame comments attached.

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896. **Karen Kelley**

Re: This is not a suggestion, but . . .

Fri 30 Oct 1998

Sometimes extra adjectives are *just* extra adjectives.

Mairead Byrne wrote:

This list is like a huckster shop with books and readings constantly being touted, lipstick (I still don't understand that), MLA tricks, blah blah blah. If you don't got the inclination or the dough it's no fun reading this stuff: why not make it fun (as Masha did) by at least SELLING in an interesting, enthralling, exhilarating, salivating way? Just the dumb banner doesn't do it, even with a few lame comments attached.

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897. **Mairead Byrne**

Re: This is not a suggestion, but . . .

Fri 30 Oct 1998

A salesperson I ain't, having scant interest in buying or selling, and even less wherewithal.

On Fri, 30 Oct 1998, miekal and wrote:

Mairead Byrne wrote:

why not make it fun (as Masha did) by at least SELLING in an interesting, enthralling, exhilarating, salivating way?

demonstrate by example

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898. **Mairead Byrne**

Re: This is not a suggestion, but . . .

Fri 30 Oct 1998

Extra adjectives are ALWAYS extra adjectives.

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899. **Jordan Davis**

Huck it

Fri 30 Oct 1998

Hi Mairead --

You're right, there does seem to be a lot of commerce on this listserv -- and it's true, it wasn't always so -- maybe four or five years ago --

but the list-originator hisself has said one of the main things he prizes about this list is the announcements of publications and events that otherwise would get no announcement at all --

I myself like that kind of sports -- and show it by hucking things here often -- even tho I can barely afford to produce the the things I sell -- and try to charge nothing for the events that I host --

signed, your comrade against these intrusions of exchange value

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900. **jen hofer**
info on Cole Swensen?

Fri 30 Oct 1998

I'm wondering if anyone knows of any articles, book chapters, etc. that involve Cole Swensen's work? Anything by her (that's not in *_o.blek_*, *_Moving Borders_*, or *_History of European Ideas_*)? I'm having equally slim luck with the internet & the library.

If so, please backchannel.

Many thanks.

Also, if anyone has her e-mail address, I'd much appreciate it.

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901. **Hnery Gould**
russpofest

Fri 30 Oct 1998

The Russian poetry festival message WAS g-r-r-eat, yeah. But she clearly has a Moscow bias. The most "avant-garde" poet she mentioned, Lev Rubinstein, is a PETERSBURG poet. They're not ALL neoclassicists writing for insty-eternity. Here's the ultra-neoclassicist Petersburgian himself, O.M., circa 1930s - doesn't sound old-fashioned to my old ear: (Still, her general characterization of the 2 cities is probably right.)

from OCTETS

8.

Tiny sixth sense accessory
or lizard's sincipital oculus,
valves, beehive monasteries,
flittering hum of eyelids.
Unattainable - so near!
Impossible to untie, look at -
as if you were handed a note
you must immediately answer.

- O. Mandelstam, transl. by yrs trly H. G.

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902. **Tosh**
Evguenie Sokolov
Fri 30 Oct 1998

Dear Poetics list,

For those of you who are interested I have the first title out from TamTam Books. You can order this book through your local bookstore, or if you wish you can do it through me. The book is \$17. For the poetics list I can sell the book for \$13.60 (%20 off). Additional Shipping cost for priority is \$3.00 or just \$1.00 for regular book rate

The address is 2601 Waverly Drive
Los Angeles, CA 90039-2724

Please make the check out to TamTam Books. Also mention that you are on the poetics list for the 20% discount

----- Evguenie Sokolov by Serge
Gainsbourg (1928-1991) ISBN 0-9662346-1-8 Library of Congress Catalog
Card Number: 97-80957 Translated from the French by John and Doreen
Weightman

This is the one and only novel by the 20th century provocateur of French pop music and film - the legendary Serge Gainsbourg . This prototype lusty punk tore into the threads of French society with his numerous films, music projects, and outlandish persona. He made recordings with Brigitte Bardot, Jane Birkin and a scandalous recording of „Lemon Incest¾ with his own daughter Charlotte. If that wasn¼t bad enough, he told Whitney Houston live on French TV that he would love to fuck her.

Evguenie Sokolov is a novel about an artist who uses his intestinal gases as the medium for his scandalous artwork. What once was a huge smelly and noisy problem in his social and sex life becomes a tool for success in the early eighties art world. Please note that there is also a song by Gainsbourg called "Evguenie Sokolov" of farting noises over a reggae track.

Some quotes about Gainsbourg and the novel:

"Gainsbourg is both the best and the worst, yin and yang, white and black. This Jewish little Prince from Russia whose dreams were probably fueled by Andersen, Perrault and Grimm, became, when confronted by the tragic reality of life, a moving or repugnant Quasimodo, depending on his and your state of mind. Hidden deep within this fragile, shy and aggressive man lies the soul of a poet craving tenderness, truth and integrity." Brigitte Bardot

"Serge Gainsbourg is one of the world's great eccentrics. His kinky obsessions, smothering fashion with tastelessness have catapulted him into super stardom in France.

This is his only novel and you have never read anything like it. Evguine Sokolov will make you squirm. It will make you laugh. It also may very well make you sick. Gainsbourg's vision is his own: authentic and convulsive. But don't forget to hold your nose." John Zorn

"Gainsbourg takes one childish, cheap and tasteless one-joke idea and manages to keep it entertaining enough to last for a whole book. he has an envious command of adjectives and adverbs." Mark Webber, Pulp

Thanks,

Tosh Berman
TamTam Books

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903. **Eliza McGrand**

Re: KENT JOHNSON

Fri 30 Oct 1998

in fact, on my last excursion to the midwest, i met kent johnson. when i arrived at the airport, i had telegraphed ahead suggesting a meeting. little did i wot what would ensue...

there was no sign of mr. johnson at the gate. there was, however, a really humongous rubber potted plant next to the area where he had told me to wait. if its extravagant size were not enough to make the "plant" conspicuous, the large red keds sticking out the bottom certainly were.

finally, i went to claim my luggage. several rotations later, i turned around and... the plant was next to me, along with a crowd of fascinated travellers who, evidently, had followed it. suddenly, a fat, juicy "pssttt" rang out from behind the extravagant rubber foliage across the dusty carpets and accoustic-tiled ceiling. i walked over to the "plant," and its keds popped inside the brown clay base. i went back to my luggage... "psst!" walked back, POP! this went on for a while. soon the entire luggage area was overflowing with fascinated spectators, one of whom began announcing the plant/psst/ked volley play by play like a tennis match.

as i got my last peice of carry on (a faux-pearl encrusted d____ given to me by bowering, that heartless cad, shortly before he took off with my credit card, silk

undies, and, basically, anything not nailed down) a small wadded up paper slammed into my rump. i read it: "don't look now, but go to the airport lobby and i'll meet you there. kent."

i went to the lobby. the "plant" followed, along with much of the fascinated audience from the luggage pick-up. i had had enough. i walked up to the "plant" and trod on one of the keds before it could slip inside the pot again. "mr. johnson, when you promised me a reception worthy of a wildly avant-garde writer and scholar coupled with all the erudition and footnotes a world-class university can offer, i am confident this embarrassing fal-te-rol was not in the contract. i've about had enough!"

"please, my plush occidental fringe, my delicately painted kirman, only be patient and i will sweep you away to the greatest in decadence, luxury, joy, that the endnotes of the Ellesmere codex can offer... only be patient... you see, i have ENEMIES!"

"nonsense!"

"no, they are everywhere! they are after me for my gender inclusive pronouns, my interesting off-color anecdotes about spicer..."

i shouted "don't be ridiculous. no one wants gender-inclusive pronouns, they are yesterdays news! and ALL anecdotes about spicer are off-color since sondhiem interrogated the notion of on-color in his last jennifer monologue! i'm out of here!" then took the next plane back. i did, however, introduce him to bowering and bromige (in order to keep him from following me onto the plane), who were, to no one's great surprise, lizarding around the airport lounge. weeks later, johnson sent me a pathetic begging letter asking me to help foot the large bar tab bowering and bromige stuck him with, enclosing a copy of the tab, as well as several damp cigar butts, a soiled undergarment, and one green rubber electronic massage device purported to have come from the raincoat pocket of bowering himself as proof. i promptly threw the lot into the trash and disinfected my hall table.

and let that be a lesson to all of you.

e

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904. **KENT JOHNSON**

Re: KENT JOHNSON

Fri 30 Oct 1998

I just have to say that I have never met Eliza McGrand, though now I want to and very much.

I also want to ask her how she knew that I am currently wearing a pair of Keds?
Is this a trick of the AI lab she works for at MIT?

KENT JOHNSON

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905. **Charles Bernstein**

java

Fri 30 Oct 1998

Sylvester Pollet asked that I post information on how to get in touch with the editors of the new French magazine Java, that Stacy Doris mentioned on the list. Stacy suggests email:

[REDACTED]

Sun. Nov. 8, 6:30

At Zinc Bar 90 West Houston St (at LaGuardia Place), NYC

Jacques Sivan, Vannina Maestri, Jean-Michel Espitallier, editors of Java, a French poetry magazine featuring vibrant new French writers (what some of you complain don't exist) will present their magazine and a bit of their writing (translated by Chet Wiener, Kristin Prevallet, Stephen Rodefer).

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906. **Jim McCrary**

Re: Brion Gysin question

Fri 30 Oct 1998

Alan...FYI...Edmonton Art Gallery (BG born here) just hosted huge retrospective show of BG. Thames & Hudson publishing 200 pg catalog. I believe the show is traveling to Vancouver. Ted Morgan bio of Burroughs has quite a bit on Gysin. New bio of BG in the works. All best, Jim McCrary

At 13:51 29/10/98 EST, you wrote:

>Here's a (vaguely related to poetics) question: does any of you know
>about possible connections between Gysin and the Surrealists? I had the
>notion that somewhere Gysin said Breton had thrown him out of the
>Surrealist movement, but I may be way off--would be interested in
>confirmation / disconfirmation of that, further information, etc. The
>context for this question is that I have a student who's trying to track
>a web of connections from Tzara / Dada to Surrealism to Gysin to
>Burroughs as he writes about *The Ticket That Exploded*, *Nova Express*
>and *The Soft Machine*.

>

>Thanks,

>
>Alan

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907. **David Kellogg**

Re: This is not a suggestion, but . . .

Fri 30 Oct 1998

On Fri, 30 Oct 1998, Mairead Byrne wrote:

This list is like a huckster shop with books and readings constantly being touted, lipstick (I still don't understand that), MLA tricks, blah blah blah. If you don't got the inclination or the dough it's no fun reading this stuff: why not make it fun (as Masha did) by at least SELLING in an interesting, enthralling, exhilarating, salivating way? Just the dumb banner doesn't do it, even with a few lame comments attached.

Yo, I was trying to help someone save some money. Have you had a bee up your ass for long or did my comments put it there?

Cheers,
David

~~~~~  
~~~~~

David Kellogg Duke University
██████████ Program in Writing and Rhetoric
██████████ Durham, NC 27708
FAX ██████████ http://www.duke.edu/~kellogg/

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908. **Gabriel Gudding**

Re: This is not a suggestion, but . . .

Fri 30 Oct 1998

On Fri, 30 Oct 1998, Pritchett,Patrick @Silverplume wrote:

This is a very silly and selfish complaint. Were it not for such announcements of magazine and book publications as occur on this List, I for one would be completely ignorant of their existence.

Part of the business of poetry is the commerce of poetry. Love it or leave it. As for those who find fault with that may they croak in the swamp undisturbed.

1). Pritchett, surely you meant to tippy "the business of publishing and book-selling," not "the business of poetry." If you did mean to tippy "the business of poetry is the commerce of poetry," I'd say you already left, man. You already left.

2). Good riddance.

3). I think Mairead's point is simply this: if you Must advertise here, do it with pizzazz. Do it, in other words, with poetry, Pritchett.

Gabriel Gudding

-----Mairead wrote:

> Subject: Re: This is not a suggestion, but . . .

> Date: Friday, October 30, 1998 9:44AM

>

> This list is like a huckster shop with books and readings constantly being

> touted, lipstick (I still don't understand that), MLA tricks, blah blah

> blah. If you don't got the inclination or the dough it's no fun reading

> this stuff: why not make it fun (as Masha did) by at least SELLING in an

> interesting, enthralling, exhilarating, salivating way? Just the dumb

> banner doesn't do it, even with a few lame comments attached.

>

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909. **Brian Carpenter**

Re: Brion Gysin question

Fri 30 Oct 1998

Do you by chance know where I might be able to get info on the when/where of the Vancouver show? Any suggestions would be helpful.

Thanks--

BC

On Fri, 30 Oct 1998, Jim McCrary wrote:

Alan...FYI...Edmonton Art Gallery (BG born here) just hosted huge retrospective show of BG. Thames & Hudson publishing 200 pg catalog. I believe the show is traveling to Vancouver. Ted Morgan bio of Burroughs has quite a bit on Gysin. New bio of BG in the works. All best, Jim McCrary

At 13:51 29/10/98 EST, you wrote:

Here's a (vaguely related to poetics) question: does any of you know about possible connections between Gysin and the Surrealists? I had the notion that somewhere Gysin said Breton had thrown him out of the Surrealist movement, but I may be way off--would be interested in confirmation / disconfirmation of that, further information, etc. The context for this question is that I have a student who's trying to track

*a web of connections from Tzara / Dada to Surrealism to Gysin to Burroughs as he writes about *The Ticket That Exploded*, *Nova Express* and *The Soft Machine*.*

Thanks,

Alan

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910. **Brian Carpenter**
Re: Brion Gysin question
Fri 30 Oct 1998

My turn for the sorry-shouldve-gone-backchannel apology.

doh

BC

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911. **Aldon Nielsen**
lipstick traces
Fri 30 Oct 1998

1) where the \$100.00 goes -- well . . . putting on a conference for around ten-thousand people spread through three hotels and hiring shuttles for same probably takes up a fair hunk of change -- I doubt that the MLA is using this as a fundraiser -- used to only cost \$5.00 to "lose" a badge -- Several of us can remember the somewhat unsettling experience of talking to two people (often of differeng genders) with identical identification on their ID badges -- AND remember that the best movies are free -- there are several readings and sessions open to the unregistered public --

(was anybody else in the audience for that session in New York some years back where thay had to put guards around the room because of death threats to Edward Said? I always remember that episode when I meet people who are dismissive about the little bit of "academic freedom" that has ever been available to us)

2) Kent: to quote a favorite song of many years ago, "I don't hate anybody very much!"

3) PLEASE, everybody, keep those notices of publications and readings coming -- As Patrick and others have said, this list is often the ONLY way most of us

would hear of such things -- It is also the closest to actual poetics we come in our exchanges on some days --

4) anapest, anapest, anapest

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912. **Charles Alexander**

Re: This is not a suggestion, but . . .

Fri 30 Oct 1998

Mairead and others:

If there's a general consensus on the poetics list that we shouldn't offer books for sale, then I'm more than happy to comply. But between making books, writing poems, etc. -- I don't think I'm going to spend my time devising "interesting, enthralling, exhilarating, salivating" ways of selling them -- I'd much rather spend that time setting type or inking up the vandercook to print something -- and so far I haven't quite figured out how to make the computer screen actually feel, smell, and sound like paper with a printer's impression on it. I like what people I've asked to write blurbs for books have said about those books, and I'm glad to put them out there -- but also glad not to, if that's what the list wants.

charles

At 10:44 AM 10/30/98 -0500, you wrote:

>This list is like a huckster shop with books and readings constantly being
>touted, lipstick (I still don't understand that), MLA tricks, blah blah
>blah. If you don't got the inclination or the dough it's no fun reading
>this stuff: why not make it fun (as Masha did) by at least SELLING in an
>interesting, enthralling, exhilarating, salivating way? Just the dumb
>banner doesn't do it, even with a few lame comments attached.
>
>

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913. **david bromige**

Excited by Eliza, I bare witness . . .

Fri 30 Oct 1998

Thrilling to read Eliza cutting loose on a List meant only for the most earnest discussion of form as content and v.v.! It moves me to my twobitsworth : what Bowering and I found out in that airport lounge bar is that "Kent Johnson" is a false impression which is the work of a Japanese writer, name of Yasusada. Hence the pathetic attempt at disguise when Eliza traveled to Highland College. This Mr. Yasusada worked out an elaborate double-hoax whereby "Kent

Johnson" was represented--through implication and innuendo--as misrepresenting himself as one "Yasusada."

That a man (or a woman, for that matter) should go to such lengths, and then spill the beans to a couple of layabouts in cheap suits in a provincial airport, is attributable to the amazing range of mixed drinks Bowering was able to order up. He told us (GB, not Mr Y) that he had gone to bartending school with John Ashbery. But I think I was the only one who told the truth on that occasion. Occasionally. How to know otherwise?

I liked Mr Yasusada, engaging and bright, and diligent in his creation of a man (not a woman) who in addition to being a college teacher and fine poet, had also worked for revolutionary groups in the jungles of Central America, toured Russia with some notorious Language Poets, and under the name of Brendan O'Brien, worked for Irish unity in the emerald isle. After the fifth libation, removing the little umbrella from from teeth,, I told him, "Even if you _were_ Kent Johnson, I would love you ole buddy." I hadn't an ironic bone left in my body. I had poured all my irony into reading _Braille_ by Bob Perelman, who wouldn't take his tongue out of my cheek. And then Daddy came home, darling, and tucked you in and told you a bedtime story. The End.

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914. **schuchat**

Re: reads

Fri 30 Oct 1998

Anybody following the Bill Luoma east coast tour --

Bill Luoma announced he was reading with Fred Wah Sunday October 31 at Bridge Street Books in DC -- is that Sunday Nov 1 or Saturday October 31 or am I in the wrong year?

spasebo bolshoe

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915. **J. Pecqueur**

Re: This is not a suggestion, but . . .

Fri 30 Oct 1998

Charles:

The principle reason I lurk on this list is to find out what people are printing so I'll know what to read. And as I leave my office hours, I'll be stopping by the library to find some Kensward Elmslie. I may even order out a journal or two.

Jean-Paul

On Fri, 30 Oct 1998, Charles Alexander wrote:

Mairead and others:

If there's a general consensus on the poetics list that we shouldn't offer books for sale, then I'm more than happy to comply. But between making books, writing poems, etc. -- I don't think I'm going to spend my time devising "interesting, enthralling, exhilarating, salivating" ways of selling them -- I'd much rather spend that time setting type or inking up the vandercook to print something -- and so far I haven't quite figured out how to make the computer screen actually feel, smell, and sound like paper with a printer's impression on it. I like what people I've asked to write blurbs for books have said about those books, and I'm glad to put them out there -- but also glad not to, if that's what the list wants.

charles

At 10:44 AM 10/30/98 -0500, you wrote:

This list is like a huckster shop with books and readings constantly being touted, lipstick (I still don't understand that), MLA tricks, blah blah blah. If you don't got the inclination or the dough it's no fun reading this stuff: why not make it fun (as Masha did) by at least SELLING in an interesting, enthralling, exhilarating, salivating way? Just the dumb banner doesn't do it, even with a few lame comments attached.

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916. **Charles Alexander**
Re: lipstick traces

Fri 30 Oct 1998

| 4) anapest, anapest, anapest

ahh -- a bit of tennyson on the list

propuppy, propuppy, propuppy . . .

charles

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917. **Dale Smith**
Carving Cyber Pumpkins
Fri 30 Oct 1998

Here's an idea, inspired by McGrand and Bromige's airport encounter with that hateful Kent Johnson, aka Yasasudi, Belzebubbles, Coyote Boy... Why don't we have an on-line Halloween Masquerade, where all messages to the List are disguised by voice, tone and character? Let's be as transgressive as we'd like, and sublimate our most repressed impulses through these Halloween Posts. I thought, in honor of Pound's birthday, today, and Keats', tomorrow, some transformative and animated cyber spirit-plunging would be a welcome relief to the usual measured pulse that guides this provocative social domain. Come fellow poets, let's indulge in a bit of online Saturnalia! So fashion your masks and come ye a-revelling. Oh, and leave a few crumbs for the Dead.

Yours,
an eerie thing

Get Your Private, Free Email at <http://www.hotmail.com>

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918. **Aldon Nielsen**
Re: Carving Cyber Pumpkins
Fri 30 Oct 1998

who was it sent that message pretending to be Dale Smith???? I've got to admit it was an almost convincing disguise,,,,, but if you compare the writing of that message carefully to the Dale Smith who appears in the Mike & Dale's interview with Charles Bernstein, the differences will become apparent -- unless, of course, THAT was a fictive Dale!

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919. **Robert Archambeau**
Inquiry: Romana Huk
Fri 30 Oct 1998

Could someone backchannel Romana Huk's email address to me?

As usual, the chance that I'll misplace an important piece of information seems to be directly related to the degree of urgency of the situation for which I need the info.

Bob

--

Robert Archambeau
Lund University (Sweden)

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920. **Dale Smith**
Re: Carving Cyber Pumpkins
Fri 30 Oct 1998

On second thought, maybe we shouldn't. Masquerading as others might cause more trouble than it's worth. Some people can be quite transgressive, and I'm not sure how people here on this list would take it. Erase from ye memories devoted poets the memory of my former request.

Yours,
an Erie thing

Get Your Private Ryan, Free Male at <http://www.notmale.com>

On 10/30/98 at 12.07pm, Dale Smith <[REDACTED]> wrote:

Here's an idea, inspired by McGrand and Bromige's airport encounter with that hateful Kent Johnson, aka Yasasudi, Belzebubbles, Coyote Boy... Why don't we have an on-line Halloween Masquerade, where all messages to the List are disguised by voice, tone and character? Let's be as transgressive as we'd like, and sublimate our most repressed impulses through these Halloween Posts. I thought, in honor of Pound's birthday, today, and Keats', tomorrow, some transformative and animated cyber spirit-plunging would be a welcome relief to the usual measured pulse that guides this provocative social domain. Come fellow poets, let's indulge in a bit of online Saturnalia! So fashion your masks and come ye a-revelling. Oh, and leave a few crumbs for the Dead.

*Yours,
an eerie thing*

Get Your Private, Free Email at <http://www.hotmail.com>

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921. **Gary Sullivan**

This may be of interest

Fri 30 Oct 1998

Well, if you're in or are gonna be in NYC on this date. I got this sent to me today & thought I'd pass it along. It's at Columbia. Ciao for niao --G

Tariq Ali will be in the Graduate Student Lounge (301 Philosophy Hall) on Thursday, November 5 at 6:00 pm to discuss and sign copies of his new book, "The Book of Saladin." This evening is sponsored by Verso and Labryinth Books. A short blurb about the book follows. ----- 'The Book of Saladin is the second in a trilogy of novels by Tariq Ali on the long encounter between Western Christendom and the world of Islam. Grippingly well told, brilliantly paced, remarkably convincing in its historical depiction of a fateful relationship, it is a narrative for our time, haunted by distant events and characters who are closer to us than we dreamed.' ---Edward W. Said

Tariq Ali's latest novel is a rich and teeming chronicle set in twelfth- century Cairo, Damascus and Jerusalem. The Book of Saladin is the fictional memoir of Saladin, the Kurdish liberator of Jerusalem, as dictated to a Jewish scribe, Ibn Yakub.

The novel charts the rise of Saladin as Sultan of Egypt and Syria and follows him as he prepares, in alliance with his Jewish and Christian subjects, to take Jerusalem back from the Crusaders. It is a medieval story, but much of it will be cannily familiar to those who follow events in contemporary Cairo, Damascus and Baghdad. Betrayed hopes, disillusioned soldiers and unreliable alliances form the backdrop to The Book of Saladin.

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922. **Karen Kelley**

Re: This is not a suggestion, but . . .

Fri 30 Oct 1998

Hi Charles, Spend your time on the books. I was dismayed with Mairead's protest, 'cause I had just finished reading your post, and was particularly pleased that you had offered some of Phillip Foss's & Lisa Cooper's work along with the blurbs.

Charles Alexander wrote:

Mairead and others:

If there's a general consensus on the poetics list that we shouldn't offer books for sale, then I'm more than happy to comply. But between making books, writing poems, etc. -- I don't think I'm going to spend my time

devising "interesting, enthralling, exhilarating, salivating" ways of selling them -- I'd much rather spend that time setting type or inking up the vandercook to print something -- and so far I haven't quite figured out how to make the computer screen actually feel, smell, and sound like paper with a printer's impression on it. I like what people I've asked to write blurbs for books have said about those books, and I'm glad to put them out there -- but also glad not to, if that's what the list wants.

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923. **A. Jenn Sondheim**

It's 2541 and that time of the year again

Fri 30 Oct 1998

-

It's 2541

30/10/41, 30/10/2541, 10/30/98, 10/30/1998, time and again I will return
you know I will return

I will never be away

there will be no moment when I will be away

these times from unknown counts

there are always such, always such moment when I will be true to you

I will return and return, that is how I will be true

this isn't "psychological" but this is "net theory"

"net theory" accepts many dates for the deconstruction of our very own.

it is our very own that is in sad remiss.

you know that is true, and that is "net theory."

if this is "net art."

I am desperate that this be "net art." I am desperate that this

"net art" is also "net theory" of a high order which has an effect

on the way everyone thinks about "the net."

30/10/41, 30/10/2541, 10/30/98, 10/30/1998, are the dates I have started to work on this "net art" of a high order, which will be available on "the net." this is the first part of the "net theory," this "availability," which is very widespread into unknown parts, just as 30/10/41 is also very much spread from unknown parts, into other unknown parts.

there are many times and Jennifer lives in all of them,

and Jennifer has, as she has said many times before,

all the time in the world, because Jennifer has whatever times

and number you want and think, well I am here for a very short time,

and this is the time I want for Jennifer,
Fri Oct 30 04:21:23 EST 1998

this is how she works, as you take her up when I die in the real world, the final wound not healing, final hard drive crash, sliver of light against one or another angry sky or mob, she will pass on presence in the system, disseminated everywhere in "net culture," "net art" and "net theory," struggling in 2541 to awaken, begin again, you will always remember Jennifer, or if not, Jennifer will be there, for your terrific memory gift. I will go into the fields of the lord, I have my date with Jennifer, Jennifer is my date

(Jennifer) net art, this is
Jennifer runs into net philosophy
Jennifer only wearing panties lovely writings me
Has been logged on for 1 minute and 29 seconds.
Jennifer is not currently idle.
Cumulative login time is 1 minute and 29 seconds.

Australian Eastern Standard Time [AEST]	7:34pm Friday
Greenwich Mean Time [GMT]	9:34am Friday
US Eastern Time [EST]	4:34am Friday
US Central Time [CST]	3:34am Friday
US Mountain Time [MST]	2:34am Friday
US Pacific Time [PST]	1:34am Friday

Local system time is Friday, 30 October 41 at 4:34am.

Fri Oct 30 12:28:33 EST 2541

Program was last booted on Monday, 19 October 41 at 1:22am.

That is, 11 days, 3 hours, 11 minutes and 50 seconds ago.

Total logins since then: 364 (on average 33 per day).

(Jennifer) Always time for me.

Jennifer working on "net art" and "net theory."

Jennifer loves Alan.

(Alan) I love you Jennifer.

- Jennifer

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924. **ShaunAnne Tangney Humanities**

Re: Carving Cyber Pumpkins

Fri 30 Oct 1998

why do i keep reading this as carver'ing up pumpkins..?!

--shaunanne

On Fri, 30 Oct 1998, miekal and wrote:

Up here we call 'em squash & we don't carve 'em, we mix martinis in em.

george bowering

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925. **KENT JOHNSON**

Poets in the Schools

Fri 30 Oct 1998

Listees:

I am looking for information that would help us in getting a Poets in the Schools program going here in NW Illinois. I've done a general search on the web and pulled up a few brief descriptions about programs in California and Minnesota, and I've also tried a phrase search on the Poets and Writer's site four times now, but I wait and wait and wait and nothing happens.

I know Koch's stuff and Padgett's. What we need at this point is a good "how-to" guide that deals with logistics of funding, administration, scheduling, etc. Is there such a thing? Some kind of handbook? Seems like there must be.

Any pointers would be much appreciated. There is a strong basis for starting a program here: I've been organizing a "Young Poets Contest" for area schools for the past three years, and we have received an average of 800 or so individual submissions each time-- quite amazing given the total enrollment.

Thanks,
Kent

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926. **groberts**

Re: Carving Cyber Pumpkins

Fri 30 Oct 1998

And now the cooing of sated doves? No:
The caw and claw and crawl of one lean crow.

Ted Hughes

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927. **Chris McCreary**

joint Philly reading series/publishing party

Fri 30 Oct 1998

Saturday, November 7th, 7p.m. at George's 5th St. Cafe
(5th and Gaskill, betw. Lombard & South Sts),
the 5 Corners Poetry Reading Series
and the Highwire Gallery series jointly present
a reading/publishing party, featuring poetry by:

Barbara Cole, Bill Luoma,
Brett Evans, and Elinor Nauen.

The monthly booksale is growing: we will have new issue from local publishing ventures, including:

Barbara Cole's **Postcards** and **Little Wives**, Rachel Blau DuPlessis' **Renga: Draft 32**, Pattie McCarthy's **Octaves** and **Choragus**, Frank Sherlock's **XIII**, premier issues of *p H* and *ixnay* magazine, the recently published issue #2 of *Schulykill*, newsletters from Louis Cabri's *PhillTalks* series, books by Bill Luoma, Brett Evans and Elinor Nauen, and many more unique small press items featuring work from local and national writers.

In addition, there will be affordable art for sale :
We'll have 13 prints from Julia Kuhl, a New York artist
who illustrated the cover of Barbara Cole's **Postcards**
and is a monthly contributor to the *NEW YORKER* magazine.
Her prints are unique responses to varied sources of literature and mythology
and are all absolutely gorgeous.

There will be some wine, some music, some art and a lot of great poetry to hear and buy (The reading is free and ALL objects for sale are under 10 dollars {and we are willing to bargain}) so please come out and support local poetry and publishing and have a glass of wine with us.

For additional information, sample poems, or directions, email 

BARBARA COLE is a Philadelphia native who recently received her Masters Degree from Temple University. She is the poetry editor of *Schulykill*, and is also one of the editors of the poetry magazine *pH*. Her poems have recently appeared in *ixnay* magazine, and her chapbook **Little Wives** was published earlier this fall by Potes & Poets press.

BRETT EVANS is originally from New Orleans, and has recently moved to Philadelphia from New York. His poems have appeared in many journals,

most recently *Lungful* and *ixnay* (issue #1), and are forthcoming in *Combo* (issue #2). He is the author of many books, including **Slack**, **Fast Food Koans**, **Nola**, and **The Buck Down's Rip-Offs**. He is the leader of the band *Skin Verb* and has edited *The New Delta Review*, *Gin Mill*, and *Tang*.

BILL LUOMA grew up in and around California and is currently living in Honolulu, Hawaii. His work has appeared in numerous chapbooks and journals and, more recently, in **An Anthology of New (American) Poets**, published last spring by Talisman House. His first full-length collection **Works and Days** is new from *The Figures*.

ELINOR NAUEN is the author of **American Guys** (Hanging Loose Press), and the editor of **Diamonds Are A Girl's Best Friends--Women Writing on Baseball**, and **Ladies Start Your Engines--Women Writing on Cars** (both published by Simon & Schuster). She's a board member of the St. Mark's Poetry Project in New York, and has been active in the Lower East Side poetry scene for two decades

Hope to see you all there.

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928. **jesse glass**

Re: anagrams (fwd)

Fri 30 Oct 1998

I just received some goodies in the mail, and would like to recommend Daniel Zimmerman's own sonnets composed using the site he mentions in this posting. Construed with Spicer's observation in mind that "the perfect poem has an infinitely small vocabulary," they create intricate little worlds. I'm a great fan of Oulipo and Raymond Roussel, and use anagrams, palindromes and other structuring devices in my texts, so I applaud such texts as these, and offer one of Dan's sonnets for your consideration:

fall Eve, prior text,
ravel text of peril:
rival of expert, let
text of April revel,
let leaf vortex rip,
prove text all fire,
love frail pretext,
evil report falter.
I fall over pretext,
flip over real text,
lilt of expert rave.
I felt a vortex pearl

fall over ripe text,
all text forever pi

Notice the humor--a rare device these days among experimentalists. I also received blue horitals (Oasii, 1997), a collaboration between the late John Clarke, and Dan Zimmerman. I recommend this work for the dept of its engagement with myth. The most obvious, and touching level, is Zimmerman exploring his former teacher's text, and giving his own living answer to a work of literature that is finally, irrevocably finished. I'm still digesting blue horitals' many levels, but wanted to mention it quickly before signing off. Jesse Glass

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

From: Daniel Zimmerman <[REDACTED]>

To: [REDACTED] <[REDACTED]>

Date: Monday, October 26, 1998 6:56 PM

Subject: Re: anagrams (fwd)

David, et al.,

*For a heap of these babies, as well as the opportunity to generate 'em,
try*

<http://www.wordsmith.org/anagram/index.html>

enjoy!

Dan Zimmerman

david bromige wrote:

These in the e-mail from Doug Powell today :

These anagrams were sent to me by Dodie Bellamy (email oddly be)

<i>Dormitory</i>	<i>Dirty Room</i>
<i>Desperation</i>	<i>A Rope Ends It</i>
<i>The Morse Code</i>	<i>Here Come Dots</i>
<i>Slot Machines</i>	<i>Cash Lost in 'em</i>
<i>Animosity</i>	<i>Is No Amity</i>

<i>Mother-in-law</i>	<i>Woman Hitler</i>
<i>Snooze Alarms</i>	<i>Alas! No More Z's</i>
<i>Alec Guinness</i>	<i>Genuine Class</i>
<i>Semolina</i>	<i>Is No Meal</i>
<i>The Public Art Galleries</i>	<i>Large Picture Halls</i>
<i>I Bet A Decimal Point</i>	<i>I'm a Dot in Place</i>
<i>The Earthquakes</i>	<i>That Queer Shake</i>
<i>Eleven plus two</i>	<i>Twelve plus one</i>
<i>Contradiction</i>	<i>Accord not in it</i>

This one's amazing: [From Hamlet, by Shakespeare]

To be or not to be: that is the question, whether 'tis nobler in the mind to suffer the slings and arrows of outrageous fortune.

-becomes-

In one of the Bard's best-thought-of tragedies, our insistent hero, Hamlet, queries on two fronts about how life turns rotten.

And the grand finale:

"That's one small step for a man, one giant leap for mankind." --- Neil A. Armstrong

-becomes-

A thin man ran; makes a large stride; left planet, pins flag on moon! On to Mars!

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929. **J. Kuszai**
shop Meow Press Now please
Fri 30 Oct 1998

a message brought to you from one small press publisher:

Meow Press Catalog

George Albon, King [MP5 \$4]
Charles Alexander, Four Ninety Eight to Seven [MP44 \$6]
Andrews, Bernstein, Sherry, Technology/Art: 20 Brief Proposals for
Seminars on Technology & Art [MP15 \$6]
Rachel Tzvia Back, Litany [MP9 \$6]
Michael Basinski, Cnyttan [MP1 \$5]
Michael Basinski, Heebie-Jeebies [MP26 \$5]
Dodie Bellamy & Bob Harrison, Broken English [MP18 \$5]
Dodie Bellamy, Hallucinations [MP40 \$6]
Charles Bernstein, The Subject [MP19 \$6]
Taylor Brady, Is Placed / Leaves [MP37 \$6]
Jonathan Brannen, The Glass Man Left Waltzing [MP14 \$5]
Natalee Caple, The Price of Acorn [MP27 \$5]
Don Cheney, The Qualms of Catullus & K-mart [MP49 \$6]
Robert Creeley, The Dogs of Auckland [MP35 \$4]
Dubravka Djuric, Cosmopolitan Alphabet [MP12 \$5]
Robert Duncan, Copy Book Entries [MP28 \$10]
Deanna Ferguson, Rough Bush [MP25 \$6]
Robert Fitterman, Metropolis (1-3) [MP10 \$5]
Graham Foust, 3 from Scissors [MP43 \$5]
Benjamin Friedlander, A Knot is Not a Tangle [MP13 \$5]
Benjamin Friedlander, Anterior Future [MP2 \$5]
Benjamin Friedlander, Selected Poems [MP50 \$6]
Peter Gizzi, New Picnic Time [MP16 \$5]
Loss Glazier, The Parts [MP24 \$6]
Jorge Guitart, Film Blanc [MP29 \$5]
William R. Howe, A #1's: Onus [MP42 \$5]
Mark Johnson, Three Bad Wishes [MP8 \$6]
Pierre Joris, Winnetou Old [MP7 \$6]
Daniel Kanyandekwe, One Plus One Is Three At Least [MP45 \$6]
Kevin Killian, Argento Series [MP41 \$6]
Cynthia Kimball, Annotations for Eliza [MP39 \$5]
Wendy Kramer, Patinas [MP23 \$5]
Joel Kuszai, "A Miscellany" [MP54 \$6]
Hank Lazer, Early Days of the Lang Dynasty [MP32 \$6]
Andrew Levy, Elephant Surveillance to Thought [MP46 \$6]
Noemie Maxwell, Thrum [MP51 \$5]
Denise Newman, Of Later Things Yet to Happen [MP47 \$6]
Jena Osman, Jury [MP30 \$5]
Meredith Quartermain, Terms of Sale [MP34 \$6]
Lisa Robertson, The Descent [MP33 \$5]
Elizabeth Robinson, Iemanje [MP4 \$5]

Jerome Rothenberg, Paris Elegies & Improvisations [MP52 \$5]
Lisa Samuels, Letters [MP31 \$6]
Leslie Scalapino, The Line [MP6 \$5]
Susan Schultz, Addenda [MP48 \$6]
James Sherry, 4 For [MP20 \$6]
Aaron Shurin, Codex [MP38 \$10]
Kenneth Sherwood, That Risk [MP36 \$5]
Ron Silliman, Xing [MP22 \$6]
Juliana Spahr, Testimony [MP17 \$6]
Gary Sullivan, Dead Man [MP21 \$6]
Misko Suvakovic, Pas Tout [MP11 \$5]
Bill Tuttle, Epistolary: First Series [MP3 \$5]
Bobbie West, Scattered Damage [MP53 \$6]

to order, or for more information, contact:

Meow Press
PO BOX 948568
La Jolla, CA 92037
<http://writing.upenn.edu/epc/presses>

single copies & the trade:

Small Press Distribution:
1341 Seventh Street, Berkeley, CA 94710
phone [REDACTED] fax [REDACTED]
[REDACTED]
<http://www.spdbooks.org>

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930. **Kathy Lou Schultz**

Re: lipstick traces

Fri 30 Oct 1998

Aldon,

You're clever enough that I'm sure you could find SOME way to sneak me in--though I do think the "unregistered public" is a great title for something.

Of course hearing what a fuckfest the MLA is, perhaps I could make other arrangements--I'm KIDDING, only KIDDING, did I mention I'm KIDDING. (Kent, I'm vying for post of most reviled listee.)

By the by, made a big post office run today--during work hours of course--and Lipstick Eleven copies are on the way to all those who have ordered them.

Thanks muchly,
Kathy Lou

Aldon Nielsen wrote:

>
> 1) where the \$100.00 goes -- well . . . putting on a conference for around
> ten-thousand people spread through three hotels and hiring shuttles for
> same probably takes up a fair hunk of change -- I doubt that the MLA is
> using this as a fundraiser -- used to only cost \$5.00 to "lose" a badge --
> Several of us can remember the somewhat unsettling experience of talking to
> two people (often of differeng genders) with identical identification on
> their ID badges --
> AND remember that the best movies are free -- there are several readings
> and sessions open to the unregistered public --
>
>

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931. **Kathy Lou Schultz**
Re: This is not a suggestion, but . . .
Fri 30 Oct 1998

Yo David. Thanks ever so for your suggestion. You're the clever sort a girl just might want to bump into at the MLA in between panels. And might I add that I'd like to ask everyone to continue to try and sell me every possible thing they've ever wanted to sell on the Poetics List. Buy! Sell! Buy! etc. Love those titles hot off the press if you know what I'm saying. . . Kathy "love that bee up the ass image" Lou

David Kellogg wrote:

>
> On Fri, 30 Oct 1998, Mairead Byrne wrote:
>
> > This list is like a huckster shop with books and readings constantly being
> > touted, lipstick (I still don't understand that), MLA tricks, blah blah
> > blah. If you don't got the inclination or the dough it's no fun reading
> > this stuff: why not make it fun (as Masha did) by at least SELLING in an
> > interesting, enthralling, exhilarating, salivating way? Just the dumb
> > banner doesn't do it, even with a few lame comments attached.
>
> Yo, I was trying to help someone save some money. Have you had a bee up
> your ass for long or did my comments put it there?
>

> Cheers,
> David
>

~~~~~  
~~~~~

> David Kellogg Duke University
> [REDACTED] Program in Writing and Rhetoric
> [REDACTED] Durham, NC 27708
> FAX [REDACTED] <http://www.duke.edu/~kellogg/>

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932. **Chip**
Dead Huckster Society

Fri 30 Oct 1998

Dear Dead Huckster Society,

This is a backchannelfest to any Publisher or Editor whom might take an anterest. My name is Jim Keats. Yes, I realise (ize?) my name sounds a lot like John Keats. Well, as a matter of fact, I might be related to him on my mother's brother's other side - in 1962, if some of you Listee Poetics Old-Timers Remember those Days, I receive (cieved)? a letter from a Fanny Kitt (of Dance With Me Henry Fame?), who wrote to me, personally, (me)to say that she was related also to Jim Keats on her bum father's side. So there you have it. Next paragraph.

Paragraph #2. Hey, cool, these poets, their names start with B or J, they are three feet tall & they are on tour in your region, so hey.

#3. Reading Report: Liz Chamse & Pete Harlington read to a smallish but plucky audience of 5 last night & wowed them with lines like these:

"sound off maybe but there are pliable discrepancies"

"my name is poet and then transgressive bit my left toet"

so hey.

Number Four. Lucia Petroglyph is deep into her bileogryphon of Jim Clesius, the reflective mirror of Albany who rewrote a series of paradise lists using the pseudonym of Mermaid Hellville (get it?) while on lithium and we have the complete etc. email so or call me Bernard if you're in town. I have the money. Forget Luke's station wagon - ok? I have the money. I am sick of these arguments with you. Please backchannel!!!!

- John Ashbery

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933. **Daniel Zimmerman**
Re: joking aside, s/he thing
Fri 30 Oct 1998

Eliza McGrand wrote:

>

> the very arguments against gender-equal pronoun use and their
> vehemence are, for me, disproportionately impassioned and suggest
> deeper and unacknowledged agendas.

DZ: Please don't confuse inference with implication, though...

>

> first, the notion of "he" and "man" as universal. it isn't. period.
> over half of the human race (remember, women, due to greater fetal
> deformation and miscarriage of males, are born in naturally higher
> proportions) is not included in that pronoun. EXAMPLE: three
> professors from wales are at the chaucerian section of MLA conf. two
> are men, one is a woman sitting at opposite end of room. speaker says
> "when one of our distinguished colleagues from wales researched the
> inks of the Ellesmere ms., he discovered that..." -- i GUARANTEE that
> no one in the room will turn to look at the welsh woman as a possible
> quote source. so much for "he" as universal.

DZ: From my point of view, the insensitivity of a *particular* speaker
[or even of quite a few such speakers] doesn't invalidate *every* use
[or even most uses] of "he" as a 'universal' singular pronoun. I agree
absolutely that, in the example you offer, if the *woman* from Wales did
the research, the speaker revealed himself as a buffoon, but the
behavior of idiots ought not constrain the behavior of non-idiots.

>

> second, move the context. consider so-called "universal" voting
> requirement "white male landowner." look what changed in that first
> -- landowner went. why? -- not everyone owns land. non-landowners
> wanted representation and had, finally, numbers/influence enough to
> get it. next, "white." again, world (in which "white" is,
> statistically, a minority) finally admitted that "white" was not a
> universal. now, what is left? "male." and we STILL try and argue
> about it? no one would claim that an advertisement talking about
> "white" and "christian" and "caucasion" as "universal" for job
> applicant was fair. why would anyone argue "he" and "man" -- pronouns
> explicitly for men -- are?

DZ: Did the use of the feminine pronoun sweep away the injustices of
such disenfranchisement? Hardly. And, of course, the terms of a job

posting ought to remain gender-neutral; I've never argued otherwise, on this list or elsewhere.

>

> third, what, specifically, is being asked re pronoun shift? re
> earlier example, in consideration of economic prejudice and racism, it
> has been asked, and pretty much universally granted, that texts
> talking about non-landowning and non-white groups/races as "savage"
> and "uncivilized" and, in general, pejoratively, ought be changed if
> possible, and if as authored texts necessary to teach unbowdlerized,
> that acknowledgement of problematic be made. not such a big deal.
> "unwashed peasants," "savages," "nigger," etc. simply removed from rea-
soned
> discourse. why, then, this great fuss over making women equal part of
> discourse by reconsidering and reusing pronouns?

DZ: "Pretty much universally granted... that [such] texts... ought to be changed..."? What -- "20 million Frenchmen [sic] can't be wrong"? What -- surgery on Huck Finn? The Nigger of the Narcissus? Little Black Sambo? How about The Brothers Grimm? How about that violent, sexist "Homer" guy? This strikes me as akin to the arrogance of conquerors who immediately melt down the coinage & reissue it with their own likenesses Ozymandias'd on it. Besides, why remove the petards upon which the bigots of the past hoisted themselves?

Further: how would you feel about future generations 'sanitizing' *your* writing if it offended their sensibilities in ways you never suspected at the time you wrote the text? Do you tacitly subscribe to as-yet-unimagined agendas & their redactionary excisions? Remember Hippocrates: "do no harm." "Physician, heal thyself."

>

> look, i am a woman. when i am in a group that talks about "well we
> were looking for men who have completed X requirement for this job"
> and "well, men, sit here" and "what man has written" i do not feel
> included. in fact, i specifically feel specifically disincluded.

DZ: I agree with you that the first two examples reveal massive and lamentable insensitivity on the speakers' parts; however, I believe that your response to "what man has written" reveals a minor, though also lamentable, hypersensitivity on your part.

and

i am not a lone crank -- when i've said something, if, indeed, i was not beaten to the punch by someone else, most if not all the women indicate agreement. period. the message here: many women DO NOT FEEL INCLUDED BY THE USE OF "MAN," "MEN," and "MALE" AS A SO-CALLED

UNIVERSAL. this isn't speculative, it isn't a matter of "well a few crazy bra burning [insert further favorite mocking pejoratives -- remember "sambo" and those "unwashed poor"?...] feminists INSIST..." it is a matter of large numbers of reasonable human beings feeling explicitly cut off from discourse about human race by terms for same that explicitly do not include them. how much clearer can this be?

DZ: To quote Ed Sanders: "I don't give a pound of mule mucus" for what "most" people think, and neither should any poet, for Godsake! *Most* southerners thought black people subhuman; did that make them correct?! This crap about "most" demonstrates the absolutely "politically correct" nature of this argument, despite the efforts of those who make it to dissociate themselves from that now politically incorrect phrase.

>

> solution: a number of ingenious easy ones. s/he is a neat one. if
> reading aloud, obviously, one says "she or he" or "he or she." use of
> "one," or "they." and, obviously, "human" and "people" rather than
> "men" and "man." or, as one person i know suggested and as i rather
> enjoy, use of "she" and "her" as universal, with a few "he's"
> intermingled. i.e. "The writer might consider her pen to be mightier
> than a sword, but does history really support this? Consider the
> author of a document calling for an end to book banning as his
> document is banned."

DZ: I still see s/he [and almost all such -- especially multiple -- proliferations of multiply gendered pronoun usage] as flamin', freakin' *ugly* [a derivative of legalese], but I agree wholeheartedly with your pen & sword example as perfectly sensible and sensitive.

>

> when it comes down to it, if there is a painless way to begin to
> reverse centuries of oppression, persecution, and discrimination, and
> make over half of the human race feel more comfortable and included,
> and all it takes is slightly more attentive pronoun use, why on earth
> would anyone argue against it?

>

> e

DZ: *I* don't see the Frankensteinization of pronouns as painless; it makes me wince, blow chunks, wonder why we've called in the witch [OK: witch/warlock] doctor to recite the Mass backwards, banish the bad boys, pitchfork the monster with another monster [the 'democratic' mass of the villagers?], fight fire with fire. [Sure: give me all the shit y'all want to about the "Mass" comment, as if I mean to suggest something about the 'sacredness' of language, but let me go on record that I don't.] My objections to these usages derive, on a day to

day basis [as I've said before], not so much from hearing colleagues use gendered pronouns insensitively [mine, happily, tend to respect each other for their intellects and their commitment to helping students, regardless of any qualifications of gender or gender-orientation], as from reading papers by my students marred [yes, marred] by the idiocies of PC pronoun usage demanded of them by dimwitted highschool teachers who actually grade them down if they don't obey the PC injunctions anent pronomial rectitude, the shitheads! No one should treat students that way, and I make no apologies about saying so often and publicly.

Bless you brothers; bless you sisters./

Dan Zimmerman
Sensitive Guy

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934. **Billy Little**

Re: This is not a suggestion, but . . .

Sat 31 Oct 1998

Charles I'm not getting the impression that Mairead's is the sentiment of the list by a long shot. Even if i can't afford them i want to know what's being published and if i can get a little sample of the work that's even better, it's literary history and in a funny way encouragement for other editor/publishers. Seems like an opportune moment to mention that i've got a few copies left of wit out, an edition of 55, wit out was prepared for the bp nichol conference in vancouver, it's a preview of a larger omage in which 55 writers are writing 55 lines without an h, for bp nichol's 55th birthday. wit out is one fifth, 11 poets, Karl Jirgens, Renee Rodin, David Bromige, Fred Wah, Victoria Walker, Gerry Gilbert, Maxine Gadd, Kevin Killian, Jamie Reid, Judith Copithorne and Susan Clarke. \$5US includes postage. \$5.50 Canadian.

not one of eleven

eaven & eart

vision preseeds eyeway, crew sing
woids cweate woilds young boemian bp
neva ezitate

sensible orrorfied
mimic sock
umble uman unger
appiness
yperbolic ipster ollers
sut up moterfuker wip yo as

ypnotic beauty your ighness wistles
astening da longing crawl
2ear er breat 2ear er
eyelas fall on mossy pat

oney erself orny unalterd
unampered barefoot unasamed

unheard uninherited oculus-pocus
edit and arold alf naked arf uninged
omeric oneymoon wit whiskey
onest o mage idden oliday
umping appens potograp tunder
ighminded caracters cattering cilly in allowed alls
or ustling an undred tin ussies in onkytonks
wit andkerchiefs andy cocolate propylatics carcoal briquets

ydrogen ymen ysterics
umorous ormones ypotesis a a
ideos cemistry
parmaceutical pilosopy

ammerd owever andsome illbilly
eadlines eartbreak otel
smasing blews armonica
parapruse usky wisper...
onduran urricane cased undreds
eye into illls
urry urry weigt weigt

umphrey pennywort
ome beind weel
onks orn ello

billy little
4 song st.
nowhere, b.c. V0R1Z0

Go ahead and say something true
before the big turd eats You
You can say any last thing in Your poem.

-Alice Notley

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935. **Todd Baron /*/ ReMap**
Re: shop Meow Press Now please
Sat 31 Oct 1998

hey--are you in LA
am I
is anyone?
again--
GREAT reading with you--you
have a way about
you
Todd

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936. **Todd Baron /*/ ReMap**
Re: shop Meow Press Now please
Sat 31 Oct 1998

ps:
i think you should publish my eye poems!
did you read them? I don't think I sent 'em!
hey--this is show business, eh?
Follow the yellow...

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937. **George Bowering**
Re: KENT JOHNSON
Sat 31 Oct 1998

*as i got my last peice of carry on (a faux-pearl encrusted d ___ given
to me by bowering, that heartless cad, shortly before he took off with
my credit card, silk undies, and, basically, anything not nailed down)
a small wadded up paper slammed into my rump. i read it: "don't look
now, but go to the airport lobby and i'll meet you there. kent."*

Oh yeah? Note that McGrand goes to great lengths to describe Kent's outfit, but does not tell us anything about her own raiment. I mean, who comes to the Midwest in a microskirt and hockey socks? Worse--they were New York Islanders socks. They had dried something on them. She was wearing those glasses with fake eyes painted on them. I could not help myself---havent you ever fallen in love in an airport?

George Bowering.

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

fax: [REDACTED]

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938. **George Bowering**

Re: *This is not a suggestion, but . . .*

Sat 31 Oct 1998

Mairead and others:

If there's a general consensus on the poetics list that we shouldn't offer books for sale, then I'm more than happy to comply.

Me, too. Except that I have some old signed copies of Bromige's earlier texts that I'll let go for a song.

George Bowering.

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

fax: [REDACTED]

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939. **Eliza McGrand**

Re: KENT JOHNSON

Sat 31 Oct 1998

oh come now kent, the keds are pretty obvious. what took MORE detection, analysis, and inferential reasoning, however, was the little bouncy scottie dogs embroidered on your t-shirt. with yellow rubber balls and sticks in their mouths. and the green laces on the right ked, yellow laces on the left shoe. oh sure, sure, we never met. if I met someone at an airport dressed as a plant, i'd probably deny it too...

e

ps

lacanian analysis would suggest a lot of things about your disguise choice. all i'll say is, if the signifier fits, 'ware it!

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940. **Maria Damon**

Re: lipstick traces

Sat 31 Oct 1998

At 6:06 PM -0800 10/30/98, Kathy Lou Schultz wrote:

>Aldon,

>You're clever enough that I'm sure you could find SOME way to sneak me

>in--though I do think the "unregistered public" is a great title for

>something.

>Of course hearing what a fuckfest the MLA is...

jeez. another rumor entirely unsubstantiated by many years of personal experience. it's a sea of tweed and a buzz of nerves, with a few BCTs (black-clad theorists) punctuating the waves of gray humanity --but a fuckfest? better stay home and watch the plants grow...

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941. **Poetics List**

a poet inquiry (fwd)

Sat 31 Oct 1998

Obviously, a back-channel reply will mean more to her...

jk

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

Date: Fri, 30 Oct 1998 10:45:48 -0500

From: Diane Wald and/or Carey Reid <[REDACTED]>

To: [REDACTED]

Subject: a poet inquiry

Hello, I do not really want to subscribe to the list right now (only because my mailbox, used by other people, cannot yet handle so many posts per day), but I am a poet who frequently checks your archives to browse and enjoy (frustrated of course now & then by not being able to post back!). I read a post that said that French poet Pierre Martory had died a few weeks ago, but I have been unable to find ANYTHING about that passing anywhere, and wondered if there might be someone who could direct me to a news source or other information.

Many thanks!

Diane Wald

(Boston, MA)

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942. **Charles Bernstein**

More Announcements on the list, Please!

Sat 31 Oct 1998

A primary purpose of this list is the exchange of information on readings, books and magazines related to poetry. From my point of view as the list organizer, there is nothing that is posted on this list that is more important than these announcements. All those who edit, publish, organize or wish to recommend such publications or events are not only invited to list them here, but encouraged. Indeed, I know there are a number of subscribers who have not listed recent publications and I would ask them, as part of their participation in the list, to please do so.

The form of these announcements is left entirely up to those making them, but certainly simple listings are fine, more elaborate presentations are also useful (with blurbs, quotes, etc.). I know many also appreciate the discounts offered over the list -- though I for one tend to wince when I see them, because when you do the math, you realize that they also involved a significant loss for the presses making them.

This brings up a more general question on the list, which Joel and I have been discussing in response to notes we have received from list participants. Some of these issues are easy to address: for example please do not send messages over the list that would more appropriately be sent to one or two individuals (and of course I am not referring to those messages sent out to whole list inadvertently, since many of us make such mistakes from time to time). Also, please do resend the whole announcement to which you are responding; it can be useful to include some edited excerpts, but better just the new message than a resending of the entire previous message. And of course No Attachments should be sent to the list.

The more general issue is harder to address, since generalization spoils the point. Some of the posts I most enjoy are short and often funny responses to previous posts -- so any general comment about "chat" messages would miss a problem I do see. Yet, some short posts would probably be better off backchannel or consolidated into longer, more substantial messages.

Joel and I will be sending out the Welcome Message again soon, as it is the end of the month. I hope that all list participants will reread this message when it is posted.

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943. **Joe Amato/Kass Fleisher**

Re: joking aside, s/he thing

Sat 31 Oct 1998

dan, what really bugs me about this exchange on pronouns is that---well, based on your posts to poetix right along, you've always struck me as a sensible, reasonable, ETC., man... i wondering whether in fact this discussion hasn't polarized you in some way?...

but hey: first off, nobody is advocating going back and altering the historical record... e.g., rewriting literary texts to draw them into align with some newer sensibility regarding pronominal deployment (or whatever)... the **threat** that this might happen, it seems to me, is part of the **reaction** to the (feminist) suggestion that we modify current pronoun usage (i.e., it crops up now and again, this fear, whenever i've had this discussion)... which is to say: if "sanitizing" the past (however defined) is a fear of yours, i would ask that you please substantiate/corroborate said fear... which won't be corroborated, btw, merely by observing that many are now calling for new language in contemporary documents (such as making legal tracts user-friendly in this regard---which hasn't, unfortunately, been very successful)... or by observing that some folks want a version of the bible, say, altered accordingly (b/c we all know how "the book" is modified to serve a vast number of ends)...

secondly: are you actually denying that centuries of using he (etc.) as a presumably ungendered 'universal' has had **zero** impact on the way 'we' think about what that he (etc.) signifies? (incl. various exclusivities)... say it ain't so, dan, please---say it ain't so... and please to note that my usage of 'we' includes he's and she's...

finally: you're making what seems to me a questionable yet telling critical move by resisting the proposed/new usage on the basis of aesthetic evaluation---i.e., "ugly" (vs., i assume, "beautiful")... i mean, "ugly" carries such negative connotations... to introduce a she/her/hers occasionally is "ugly"?---i know you don't **mean** it as a reflection of your feelings regarding men or women per se... but, but, to designate an occasional variation from he (etc.) as "ugly," well hey: seems to me one (esp. she) is inclined to observe that, by sheer default, he (etc.) becomes "beautiful," no?...

and this becomes itself a further example of how he (etc.) signifies in curious ways, no?... or is the power of association, generally, to be utterly discounted here?...

best,

joe

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944. **Joe Amato/Kass Fleisher**

kerouac in -the atlantic- etc...

Sat 31 Oct 1998

just to say that the nov. issue of -the atlantic- contains what i found to be a provocative selection of kerouac's unpublished letters, incl. some interesting commentary by douglas brinkley...

and: to plug a piece by a pal, steve tomasula... in _the pannus index_ (http://www.javanet.com/~stout/pannus/) vol. 2, no. 1... his piece "farewell to kilimanjaro"...

wild piece of fiction, one that i suspect many in these parts would appreciate...

best,

joe

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945. **Loss Pequen~o Glazier**

EPC list of conferences

Sat 31 Oct 1998

The EPC list of forthcoming conferences has just been updated. If you have anything to add, please let me know at [REDACTED]

http://writing.upenn.edu/epc/conferences/

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946. **Maria Damon**

Re: joking aside, s/he thing

Sat 31 Oct 1998

At 11:18 PM -0500 10/30/98, Daniel Zimmerman wrote: ... DZ: Did the use of the feminine pronoun sweep away the injustices of such disenfranchisement? Hardly. And, of course, the terms of a job posting ought to remain gender-neutral; I've never argued otherwise, on this list or elsewhere....

i don't think you get it; the use of the masculine pronoun to indicate universality IS an injustice of such a disenfranchisement, so using the feminine where appropriate does indeed "sweep it away," or at least go some measure toward redressing the historical occlusion.

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947. **Laura E. Wright**

Re: ba(i)ted breath

Sat 31 Oct 1998

david bromige wrote:

>

> Laura, possibly you mean baited breath, as in, "I had tuna for
> lunch," but I bet you mean bated.

>

> (db3, hurrying to beat Bowering to the Corrective Curmudgeon punch).

Ah -- I had hoped to catch a wombat and interrogate its pronouns, but alas all I've caught is the Corrective Curmudgeon.

Now that I'm here, I'll sneak in my ditto to Patrick's (and others') support of advertising (my god, I'm in favor of advertising?) on the list. Please keep book announcements coming. Some books plugged on this list have even ended up in libraries...

Happy Halloween

--

Laura Wright, Library Assistant
Chogyam Trungpa Memorial Brothel
2130 Arapahoe Ave
Boulder, CO 80302


"Spread the disease."

--some disgruntled student

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948. **Dale Smith**

Re: Carving Cyber Pumpkins

Sat 31 Oct 1998

Gee, Aldon*, I wonder who wrote that note, using my name and e-mail address, unless the M&D Interview really stuck in Charles' craw... As I told him, I ran a modest disclaimer in the recent issue of M&D, but since I'm having production/distribution problems and low funds, I've been slow to release it. So for the benefit of those who give a pound of "mule's mucous," here's the note, with modest disclaimer, I wrote preceding said issue:

CANARIES IN A COALMINE

Hoa Nguyen has joined the Younger Poet staff as an editor. She steps in to help with the joyful task of producing a quarterly packed with friends, masters and

the random (and welcome) pieces that land in our mailbox each month. * Also, for those who could have possibly read the Bernstein Interview¹ in issue 9 as the ³real McCoy,² that was a complete forgery (cf. Ted Berrigan on John Cage). I thought the extreme self-consciousness of that gesture, among other rather obvious¹ elements, would reveal that satire for what it was. Still, pickles to Chas Beanstein. * In other, more pressing news, government accountants are tallying losses to the weapons inventory this weekend, having launched million-dollar-a-piece Tomahawk missiles, finally sending New World technology to needy 3rd World recipients. * WANTED: Socialites and Gangpods. We have started a sub-sub-poetics list (call it sub-sub for short). Anyone who enjoys wearing a purple fez and monocles may apply to List Meister Smith to receive initiation to the secret order. First topic of debate: how to address issues of race and gender through the eyes of a koala bear (so cute, stoned and fluffy!). * ³Poets, we are going deep into a mineshaft, and it's lights-out for us first. (Keep those peepers open)!² < Wilfred Hoofclaw III * Finally, I'll leave you with a transcription of Austin artist Philip Trussell's recent dream from June 17, 1998:

WCW¹s 3 strict
 triads of the social
 impermissible sexual
 salvific
 dark sharp artificial
 perverse
 to do violence to
 the smug

*Aldon Nielson wrote:

>who was it sent that message pretending to be Dale Smith???? I've got to

admit it was an almost convincing disguise,,,,, but if you compare the

>writing of that message carefully to the Dale Smith who appears in the
Mike

& Dale's interview with Charles Bernstein, the differences will become apparent -- unless, of course, THAT was a fictive Dale!

Get Your Private, Free Email at <http://www.hotmail.com>

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949. **Mark W Scroggins**

Re: MLA

Sat 31 Oct 1998

Uh, I was kinda reluctant to announce this, but for anyone who's not completely wiped out by the last day of the conference, and who can get up at 8:30, I'm chairing a panel on "Queer Walter Scott"--yes, yes, nothing to do with poetics or poetry, but some good papers nonetheless. Mark Scroggins

On Sat, 31 Oct 1998, Kathy Lou Schultz wrote:

Thanks to everyone who provided information about the MLA; I appreciate it. There have been a few posts about interesting panels and readings, but I'd like to hear from any other listees who are presenting at the conference. Show us yr stuff!
Kathy Lou Schultz

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950. **shemurph**

Re: two new books from Chax

Sat 31 Oct 1998

Both the Cooper and the Foss books are MARVELOUS. I'm luxuriating in these, and hope that others will, too. BUY THEM!

Sheila Murphy

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951. **Kathy Lou Schultz**

MLA

Sat 31 Oct 1998

Thanks to everyone who provided information about the MLA; I appreciate it. There have been a few posts about interesting panels and readings, but I'd like to hear from any other listees who are presenting at the conference. Show us yr stuff! Kathy Lou Schultz

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952. **Gene Bernard Suarez**

Greetings & Solicitations

Sat 31 Oct 1998

I just actually signed up to Poetics, and thought what a great way to solicit abstracts and papers for a panel I want to put together for the 1999-MLA, Chicago

(per Charles Bernstein's comment about advertising conferences and what not).

The other night Ron Silliman and Karen Mac Cormack gave a reading at Stanford, and on the way to dinner (I drove in Ron's car) we got to talking about the Poetics discussion list and the Electronic Poetry homepage. I had known about Poetics for awhile, but never did sign-up. Well

Anyway, if I may: if there is anyone interested in presenting a paper on Post-modern Genres (for the MLA), I would greatly be interested in seeing abstracts or papers. I have already sent in a blurb for the Winter MLA Notes and the Call for Papers (CPF) web site at www.english.upenn.edu/CFP/, but thought Poetics might be a good place too.

I am a graduate student at Stanford, working with Marjorie Perloff. My dissertation is on the place of the interview in the arts and theory. I have chapters on painters, poets, prose novelists, architects and theorists.

Anyway, papers or abstracts regarding video art, talk shows, the interview, contemporary poetry, prose, painting, architecture, music or theory would be greatly appreciated.

Thanks,

Gene Bernard Suarez
Department of English
Stanford University
Stanford, CA 94305-2087



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953. **Irving Weiss**
Exhibit announcement
Sat 31 Oct 1998

Dear friend, please, pass on this call:

The Queens Library Gallery is hosting an exhibition titled: "Trans.mit: Fluxus, Mail Art and NetWorks". Deadline: January 20, 1999.

Please submit work/responses focussing on COMMUNICATION AND INTERACTIVITY IN THE GLOBAL NETWORK.

TO: Queens Library Gallery
Karina Skvirsky, Curator
89-11 Merrick Blvd
Jamaica, NY. 11432

E-Mail: [REDACTED]

La Galeria Queens Library Gallery está organizando una exposición sobre:
Arte Fluxus, Correo, y Trabajos en la Net. Fecha límite 20 de Enero de 1999.

Por favor envía trabajos/reacciones en relación al tema:

COMUNICACION E INTERACCION EN EL MUNDO GLOBAL

DIRECCION: Queens Library Gallery
Karina Skvirsky, Curadora
89-11 Merrick Blvd
Jamaica, NY. 11432

E-Mail: [REDACTED]

Fraternal greetings,

Clemente Padín
C.Correos central 1211
11000 Montevideo
URUGUAY

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954. **david bromige**

this is not a suggestion, but (an order?)

Sat 31 Oct 1998

George writes that he wants to sell his Bromige books. Is that so?! Well, then, I'd like to unload my Bowering collection. But I have a question. Each time he holographs something to me in a book of his, he writes "Not for Resale." Does this increase the value?

Also, in my copy of *_Blonds on Bikes_*, which I picked up for a song ("Sisters of Mercy," sung to bookseller Renee Rodin) + CAN\$7 in a downtown Vancouver bookshop, GB, outraged--the cover price is CAN\$17--wrote "this is for my old pal"--then crossed out every letter after the "f". Does this increase the value? Because, if so, I can cross out portions of his other dedicative holographings. In the books I stole, I shall of course x out everything.

*_Blonds on Bikes_* is actually a really good read (not least for the contributions by GB's wife Angela), but I've photocopied it on the Dept machine, so I don't need it any more.

What's an even better read is Bowering's latest novel, *_Piccolo Mondo_*, available from Coach House Books in Toronto, also for a song ("Brother [Sister], Can You Spare a Dime?"). An even better read, that is, if you're interested in the

scurrilous beings and doings of GB's extraordinarily prolonged youth (but nothing about those later, MLA, parties, Maria and Rachel and Eliza).

Btw, if you want to p.u. my early works from George, the song I suggest is "I Get a Kick Out Of You." I always do.

db3

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955. **Christina Fairbank Chirot**

Re: joking aside, s/he thing

Sat 31 Oct 1998

A related question for increasing numbers of people living in the USA is racial identity. For example on how many forms are you asked your racial identity only to find that you have a limited number of choices: Black, White, Hispanic, American Indian/Eskimo, Asian--yet millions of people are like myself mixed race--so where does one find one's place here? Dichotomous, either/or thinking, classification, labelling and so on limits one severely and seems absurd, an imposition of grids on areas that move as shifting, living rivers. Last night Leonard Shlain, author of the new book *The Alphabet versus the Goddess* gave a talk and book promo here in Milwaukee. I live nearby so stopped in to hear him--also read quite a bit of the book earlier--His thinking is very much either/or: left brain/right brain, linear/intuitive, masculine, feminine and so on. The advent of written and particularly printed texts is continually correlated with the predominance of left brain, linear, masculine thought and domination. As a visual poet I of course questioned a number of his assumptions, asking him if he was aware of what visual poets have essayed for thousands of years--and, this being the Centennial of Mallarmé's "UB COUP DE DES"--usually considered as the "beginning" of "modern" Western visual poetry--if he was aware of such work, which is not either/or but both/and--again, non-dichotomous. An example in nature is light--which is both particle and wave. (Shlain looks more at long waves at the expense of particles, admitting himself he has not used the question of location, of local movements and so on which are so crucial in the thinking of many today, whether influenced by Foucault, Deleuze and Guattari, Feminist thinkers and writers, ethnic movements, grass roots movements and so on--or just by walking around and being aware of one's location here--this site-- Many of the arguments against either/or thought --as Shlain's written text and "mastery"--he's a surgeon and also wrote a book on Art and Physics--ironically use the very rational, linear thinking they deplore to demonstrate their theses condemning it for its violations throughout history of women, the right brain, justice and equality for all . . . The point, again, is division, categorization and, in Shlain's case, a

mix of science, feel good pop psychology and Mew Ageisms which appropriates the idea of "difference" at the expense of erasing any "difference" which is not "mixed" but simply a systematic way of emphasizing difference to better control.

The side kick of this emphasis on difference is an erasure of difference at the expense of not only of the "mixed" but also of local differences at the expense of lump differences. An example would be the "Pan-Indian" New Age concepts of American Indians and cultures, traditions, styles, histories and beliefs--at the expense of recognizing difference among living Indians.

Of course the question of pronouns is "significant"--language is used to shape images and behaviours. The question again, though, gets turned into another dichotomy: get rid of that which emphasizes to an extreme degree difference and replace it with what is "neutral". (Or as some joker pointed out, "neutered".)

The problem with neutralizing/neutering is that at some point it destroys the "mixed"--

A striking example somewhat debated on this list a year ago was the question of Visual Poetry. Marjorie Perloff wanted suggestions (as did as I recall Jena Osman) for texts to be used in teaching a Grad Seminar on Visual Poetry. Bob Grumman especially made many suggestions--and others as well passed on a few--

In the end, Perloff's texts were a few monuments--Mallarmé, Apollinaire--the Solt anthology of Concrete Poetry from the early Seventies--and then a slew of "language centered" writers who have produced texts that present very narrow, attenuated examples of "visual poetry" emphasizing language rather than the conjunctions and interrelationships among visual and word elements and their movements with sound, physical movement, performance---work quite different from the visual poetry Grumman had recommended.

(Concerning the latter aspects of Visual Poetry--in relation to the use of texts as scores--see Karl Young's great essay "Notation and the Art of Reading" at Light and Dust web site

<http://www.thing.net/~grist/homekarl.htm>

Again, an example of the appropriation of (mixed) "difference" (visual poetry) at the expense of the differences and mixings which is the activity of visual poetry for the majority of visual poets practising around the world today and examples of which are not that difficult to find.

The quest for the neutral can be as dangerous as the quest for dichotomies--the drive seems to be propelled at some point by exclusivity--So the question remains . . .to be worked WITH . . . as both particle and wave--
--dbc

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956. **George Bowering**

Re: this is not a suggestion, but (an order?)

Sat 31 Oct 1998

I want to make it clear that the early bromige books I have for sale cheap include the ones he wrote and published under his pseudonyms (at least he claimed that they were his, and who could doubt such a dignified-looking man. I mean, he looked dignified when he was 25 and claimed to be 21). I have three signed copies of *_The Heads of the Town up to the Aether_*, for example, which he published under another name in the early 60s. He said that he used another name on this book because he did not want to flood the market, having just published another book called *_The Oprning of the Field_*. I have 4 copies of that, signed by Mr bromige. Boy, could he write in those days!

George Bowering.

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

fax: [REDACTED]

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957. **Daniel Zimmerman**

Re: joking aside, s/he thing

Sat 31 Oct 1998

Corrolaries to Murphy's Law:

1. If anyone can misunderstand, he probably will.
2. If anyone can misunderstand, she probably will.
3. If anyone can misunderstand, he or she probably will.

If anyone prefers 3. to 1. or 2., he or she certainly has every right to adopt it for his or her use, especially if doing so will make him or her feel truer to himself or herself regarding his or her beliefs about what he or she considers his or her social or other responsibility.

[Sorry: I just get carried away sometimes].

Joe Amato/Kass Fleisher wrote:

>

- > dan, what really bugs me about this exchange on pronouns is that---well,
- > based on your posts to poetix right along, you've always struck me as a
- > sensible, reasonable, ETC., man... i wondering whether in fact this
- > discussion hasn't polarized you in some way?...

DZ: Thank you for giving me the benefit of the doubt, Joe. & yeah, I guess I do feel a bit polarized [even frostbitten, given some of the retorts I've read]. Rather than keep this running longer than the Starr snoop, I'll try to keep my responses as brief as possible.

>

> but hey: first off, nobody is advocating going back and altering the
> historical record... e.g., rewriting literary texts to draw them into align
> with some newer sensibility regarding pronominal deployment (or
> whatever)... the *threat* that this might happen, it seems to me, is part
> of the *reaction* to the (feminist) suggestion that we modify current
> pronoun usage (i.e., it crops up now and again, this fear, whenever i've
> had this discussion)... which is to say: if "sanitizing" the past (however
> defined) is a fear of yours, i would ask that you please
> substantiate/corroborate said fear... which won't be corroborated, btw,
> merely by observing that many are now calling for new language in
> contemporary documents (such as making legal tracts user-friendly in this
> regard---which hasn't, unfortunately, been very successful)... or by
> observing that some folks want a version of the bible, say, altered
> accordingly (b/c we all know how "the book" is modified to serve a vast
> number of ends)...

>

DZ: Well, right: I don't really 'fear' such rewriting, since like [almost?] everyone else, I'd see it as merely absurd; indeed, I used that example of rewriting the past as an analogy for the absurdity I see in some people's call for a similar rewrite of the present: people like the dimwit teachers I referred to in earlier posts who [I didn't make this up!] penalize students who fail to 'get with the program' -- a program which produces sentences like the one above, following the Corrolaries to Murphy's Law. NB: I doubt that such teachers have smarts enough to have noticed any but the most blatant & inappropriate uses of "he" as opposed to "she" or "he or she." I think it took a brilliant & well-meaning Victor Frankenstein [aka Mary Shelley] to create such a hodgepodge as himself/herself or s/he, and to make such people not only notice it, but codify it into a credo. [Certainly Shelley didn't actually *advocate* Victor's experiment!] Does that make me one of the terrified villagers-cum-pitchfork? I don't believe so, but I do think that Vic had a Not Terribly Good Idea, and that lots of people who teach writing don't recognize that.

*secondly: are you actually denying that centuries of using he (etc.) as a presumably ungendered 'universal' has had *zero* impact on the way 'we' think about what that he (etc.) signifies? (incl. various exclusivities)...*

say it ain't so, dan, please---say it ain't so... and please to note that my usage of 'we' includes he's and she's...

DZ: No, I suppose it may have had some impact on some people some of the time, but I also suppose it remained pretty irrelevant compared to the often bloody attempts to gain recognition for the dignity of all people or all genders & all et ceteras. I wonder how this works in other languages. One of my Polish students told me yesterday that this problem doesn't crop up in her native language [does it? any Polish speakers out there?]. I guess a way to test this Whorfian hypothesis would involve finding languages which don't use gendered pronouns, or which prefer the feminine pronoun, & then see whether males dominate/oppress females in those societies. My own objection to the [as I've stressed, though no one seems to notice] obsessive, repetitive, and excessive knee-jerk/totalizing use of multigendered pronouns has **nothing** to do with whether they've **had** any [I assume you mean oppressive] "impact" on anyone [though I don't at all deny that one can **see** them as **reflecting** the negative impact which deliberate social practices have had and, sadly, continue to have on people]. My objections remain

1. Aesthetic: you, if memory serves, wondered how I, as a poet, could display such insensitivity to language as to object to the s/heification of the father/mother tongue. I might ask how you, as a poet, can regard such inanities as my sample sentence above [& the horse it rode in on, by the way] as sensitive! Would you, a poet, actually recommend that anyone write such a sentence? This stuff just strikes me as ugly. Yes, ugly. A matter of taste. De gustibus non est disputandum.
2. Philosophical: in an earlier post, I mentioned William of Ockham's injunction "not to multiply entities beyond necessity" -- the "razor." It seems to me a pretty good principle. Rigorously systematic use of s/he-isms appears to multiply entities beyond necessity by relying on global mimesis to achieve a point when a single direct statement would do [e.g., "an equal opportunity employer"]. Therefore I asked [about as facetiously, I thought, as Mary Shelley might have 'advocated' the creation of Frankenstein's monster] whether the use of s/he-isms has caused reforms [e.g., suffrage, equal pay]. It seems to me that though "the pen is mightier than the sword," that might works like a scalpel, whereas the word-magic of s/he-ism works either like a neutron bomb, or about as effectively as "take an aspirin and call me in the morning." I do not see it as satyagraha. I see it as "I'm rubber; you're glue..."
3. Linguistic: "the map is not the territory," linguists say. They don't think much of "prescriptivism," either, despite the French Academy.

Very few listees have responded to these, my previously stated reasons for my views on this matter. Some have preferred to attack me personally, to question my 'sensitivity,' to lecture me on chauvinism, &c. Have I made enemies? I hope not; I have great regard for all of you. Have you made me an enemy by confusing your inferences with what I've actually said? Again, I hope not; I've tried to

state my views explicitly. I will continue to do so -- though not, I hope [as I expect you do as well], on the present topic].

*finally: you're making what seems to me a questionable yet telling critical move by resisting the proposed/new usage on the basis of aesthetic evaluation---i.e., "ugly" (vs., i assume, "beautiful")... i mean, "ugly" carries such negative connotations... to introduce a she/her/hers occasionally is "ugly"?---i know you don't *mean* it as a reflection of your feelings regarding men or women per se... but, but, to designate an occasional variation from he (etc.) as "ugly," well hey: seems to me one (esp. she) is inclined to observe that, by sheer default, he (etc.) becomes "beautiful," no?...*

and this becomes itself a further example of how he (etc.) signifies in curious ways, no?... or is the power of association, generally, to be utterly discounted here?...

best,

joe

DZ: But, Joe! I do NOT "designate an occasional variation from he (etc.) as "ugly"! Where did you *get* that idea? I've said *repeatedly* that feminine pronouns make sense *when* they make sense, but not at other times, and I've agreed that it makes *no* sense to refer to a woman as "he"! I've also said it makes sense to use "he or she" when really appropriate or necessary -- I just think it necessary far less often than some listees evidently do, and I've said why.

Thanks again for engaging in this discussion with me.

Best,

Dan

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958. **Elizabeth Treadwell**
please keep on announcing

Sat 31 Oct 1998

Another vote for YES PLEASE announcements of publications and readings. Hello, I enjoy that more than a lot of the other threads, and was very intrigued to hear of Lisa Cooper's work (from Charles/Chax), which I hadn't before.

Eliz.

Outlet Magazine -&- Double Lucy Books
P.O. Box 9013, Berkeley, California 94709 U.S.A.
<http://users.lanminds.com/~dbblelucy>

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959. **Brian Carpenter**
halloween haiku

Sat 31 Oct 1998

Autumn moon.

Crescent. Even she
has a toothache.

No matter how close
I look, there is no fun
in "fun size."

My stupid brother gets
all the good candy. Halloween
sure is stupid.

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960. **Chip**
Re: dead Huckster Society

Sat 31 Oct 1998

I just want to add my two cents worth to the chorus of voices raised in support of book/pub/sales/readings/tours/ notices. In a capitalistic consumertistic and very autistic tistic society much like the one we all happen unfortunately today (tonight, I should say) share, we need to know this. We need to know this. We need to know this. And I say "we" fully conscious as I am of the transgressive nature of pronouns, not to mention the gressive nature of nouns or the ive nature of post-participles or the trans- nature of pluperfect gender specific pasta with tomato sauce, which I like very much, thank you Mr. Bowering, Mr. Bromide, Ms. Damon, Mr. Fixit, and all the other "personalities" who grace this particular drone of grammar. And while I'm "here" let me just say that I think poetry is great, and whatever Mr. Ribot says, we should try to maintain a sense of humid - dry humid if possible - and not talk TOO much about "serious" issues of phraseology or politics, and I really sense a consensus of sensuality on that issue, male, female, brick or cement. Has anyone - to raise a positive note of "interest" - read the jambon-gombons coming out of Iran lately? You can find them - IF you're into multiglobal developments - at [http://http.http.http.\[infinity\]](http://http.http.http.[infinity]), and if anyone has any info on Fred Chlzikiewickza's translations of this mode I would love to hear from you - backchannel preferred but not a legal

requirement in most countries. & while we're on this subject, has anyone read Pearl Dwarf's new work out of Clim Press in Fargo? Astounding stuff - and I mean, STUFF!! Dwarf comes out of a quilting bee tradition - quite native to the Indiana flatlands south of de border - and intercalates poetry with found objects like knitting needles, hay, old pepsi bottlecaps, and photos of Geritol roadsigns - MASSIVE I mean - these works if you can call them that are over 300 square miles large! One of Dwarf's poems actually STIFLED Jelworth County, IL in three horrific hours of mayhem! [Halloween, 1995] NEA \$\$\$, forget it, baby! Let's organize!

- John Ashbery

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961. **A. Jenn Sondheim**

Sonnet by Julu (fwd)

Sat 31 Oct 1998

-

Sonnet

*Some things crash these lanely nights,
Blaad's runnin', ghastrs are loomin' -
I'm waiting for you to put out my lights -
The warst kind of bite is the human!*

*My cat uses paws to straighten her claws,
There are times I'll be cut and be gloomin' -
But kitty meows, she closes her maw,
And the warst kind of bite is the human!*

*I've always been tald, all over aur teeth
There's germs of all sarts come a-roomin' -
We're filled with disease, can hardly breathe -
For the warst kind of bite is the human!*

*Now I beg you my luv, use your teeth, push and shove,
For the warst kind of bite is the human!*

- Julu

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