

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

January 1999

131 messages · Mon 11 Jan 1999 – Fri 29 Jan 1999

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

January 1999 opened onto a world in high ceremony and the Poetics list nowhere in it. In Washington the Senate convened only the second impeachment trial of a president in the nation's history; in Europe a new currency came into being; in Brazil a currency died — and the room that had spent December bombing itself was not even present to ignore any of it. It had gone dark. For the first ten days of the year there was silence where the loudest list in poetry had been, and when a message finally arrived, on the eleventh, it was not an argument but an announcement, and the list that sent it was not quite the same list.

For the Poetics List had been reconstituted. Charles Bernstein and a new editor, Christopher Alexander, brought it back in January as something deliberately quieter: fully moderated now, its six hundred subscribers no longer free to speak at will. The new Welcome Message declared it *"no longer a discussion list as such"*, and went on, over many sober paragraphs, to legislate the room that December had torn apart — submissions reviewed by editors, real names required, no more than five messages a day, and, in a clause that read like an epitaph for the preceding year, flame messages no longer tolerated. The list that could not stop talking had been, at last, made to hold its tongue.

What remained was a noticeboard, and a useful one. Through the second half of January the list carried what its charter now asked of it: new titles from Roof and Coach House, a Creeley book, readings from New York to Boulder, the Page Mothers conference, fresh pages at the Electronic Poetry Center. It was orderly, and it was generous, and it was almost entirely without conversation — thread after thread arriving and closing in a single message, the arguments that had been the room's whole weather simply gone. One could admire the calm and still feel the loss in it.

And yet, stripped of its quarrels, the list showed something the quarrels had hidden: that underneath the years of argument it had always been a mutual-aid society for an art the wider world does not attend to — poets telling other poets where the readings were, which small presses had survived, what book had just come into being. The bulletin was not a lesser thing than the brawl. It was the same devotion with the noise removed, a record of a community that keeps itself because almost no one else will.

It took a death to make the new list briefly a room again. On the twenty-first Paul Metcalf died — born, as Don Byrd’s notice observed, on the very day of the Russian Revolution, the author of two dozen books in a genre he had invented, and almost unread outside a small and devoted few — and the moderated, announcement-only list did the one thing no charter could forbid: it grieved. Byrd posted the news; Peter Quartermain answered with the truest sentence of the month, asking who would mark the loss and answering himself: “*who will notice, outside this list? Hardly anyone*”. I have set that small elegy at the end of a month of orderly announcements exactly as January delivered it, because it is the whole case for such a list, tamed or wild — that it is the one place a poet like Metcalf is noticed at all.

— K. M. F.

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1. **miekal and** ***Literature Nation***

Mon 11 Jan 1999

<Awkword Ubutronics is pleased to announce a new language hypertext>

a narrative dissolves into a

"LITERATURE NATION"

interwriting by Maria Damon & Miekal And

media manipulations by Miekal And, Allegra Fi Wakest & Zon Wakest

MediaWindow, 6 Hosts, 450 Text-Moments, Too Many Clickables To Count,

"semantics means. each theory replaces the previous memory, how long they last. termination is succinct, succession is giant. I cannot reach the book on the top shelf, lower case is better. what's all the hoopala about, the crystal remains misspelled."

"winged inoculation, they push the words across the landscape with their persistent inequalities. great migration of theory, driven below the level of thought. syllabic diaspora, disparate conclusions. in the alphabetic logic, they wound and found each other."

Comments & Curiosities invited

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

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2. **Poetics List** ***Welcome to the (new) Poetics List!***

Mon 11 Jan 1999

"The blue distance that does not resolve into the foreground and rolls off at our approach..."

--

Welcome to the (new) Poetics List!

Numerous changes have been made in the list format, and both old and new subscribers will want to look at the revised Welcome Message for details of those changes. Foremost is that the list is now =fully moderated=; with the corollary that, with 600+ subscribers, Poetics can no longer be a discussion list as such. We've decided, for the time being, to restrict list traffic to event/publication announcements, though in future we may be accepting event and "scene" reports, book reviews, statements/responses and the like, as well as a limited amount of somewhat more informal correspondence.

The list is also coming online with a new editorial staff, consisting principally of me, whom many of you will recognize from this list or other poetry-related contexts. I'm looking forward to working on this list, which has been very useful to me in the past. Cheers,

Christopher W. Alexander

A copy of this message and the (new) Welcome Message will go out shortly to notify those set to "nomail" of the changes.

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3. **Poetics List** **(new) Welcome Message**

Mon 11 Jan 1999

Welcome to the Poetics List & The Electronic Poetry Center

..sponsored by The Poetics Program, Department of English, College of Arts & Science, the State University of New York, Buffalo /// Postal Address: Poetics Program, 438 Clemens Hall, SUNY Buffalo, NY 14260

Poetics List Editor: Christopher W. Alexander

Please address all inquiries to <[REDACTED]>.

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

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Above the world-weary horizons New obstacles for exchange
arise Or unfold, O ye postmasters!

1. About the Poetics List

The Poetics List was founded by Charles Bernstein in late 1993 with the epigraph above. Now in its second incarnation, the list carries over 600 subscribers, though all of these subscribers do not necessarily receive messages at

any given time. A number of other people read the Poetics List via our web archives at the Electronic Poetry Center (see section 9 below).

Please note that this is a private list and information about the list should not be posted to other lists or directories of lists. The idea is to keep the list to those with specific rather than general interests, and also to keep the scale of the list relatively small and the volume manageable.

are reviewed by the editors in keeping with the goals of the list, as articulated in this Welcome Message. We remain committed to this editorial function as a defining element of the Poetics List. Our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible.

=The Poetics List is no longer a discussion list as such.= Due to the increasing number of subscribers and the need for close moderation, we are no longer able to maintain the open format with which the list began. Rather, we encourage subscribers to post information on publications and reading series that they have coordinated, edited, published, or in which they appear. Such announcements constitute a core function of this list. For further information on posting to the list, see section 5 below. Publishers and series co-ordinators, see also section 10.

In addition to being archived at the EPC, some posts to Poetics (especially reviews, obituary notices, announcements, etc.) may also become part of specific EPC subject areas. Brief reviews of poetry events and publications are always welcome. See section 7 for details.

We recognize that other lists may sponsor other possibilities for exchange in this still-new medium. We request that those participating in this forum keep in mind the specialized and focussed nature of this project. For subscription information or to contact the editors, write to <[REDACTED]>.

2. Subscriptions

Subscriptions to the Poetics List are free of charge, but formal registration is required. We ask that when you subscribe you provide your real name, street address, email address, and telephone number. All posts to the list must provide your full real name, as registered. If there is any discrepancy between your full name as it appears in the "from" line of the message header, please sign your post at the bottom.

<[REDACTED]>. Your message should include all of the required information. Please allow several days for your new or re-subscription to take effect.

PLEASE NOTE: All subscription-related information and correspondence remains absolutely confidential.

To unsubscribe, send this one-line message, with no "subject" line to <[REDACTED]>:

*If you are having difficulty unsubscribing, please note: sometimes your e-mail address may be changed slightly by your system administrator. If this happens you will not be able to continue to receive mail from the Poetics List. To avoid this problem, unsub using your old address, then return to your new address and send this one-line message, with no "subject" line to <[REDACTED]>:

Remember to replace "Phil Spillway" with your own name. If you find that it is not possible to unsub using your old address, please contact the editors at <[REDACTED]> for assistance.

*Eudora users: if your email address has been changed, you may still be able to unsubscribe without assistance. Go to the "Tools" menu in Eudora, select "Options" and then select setup for "Sending Mail": you may be able to temporarily substitute your old address here to send the unsub message.

The most frequent problem with subscriptions is bounced messages. If your system is often down or if you have a low disk quota, Poetics messages may get bounced. Please try avoid having messages from the list returned to us. If the problem is low disk quota, you may wish to request an increased quota from your system administrator. (University subscribers may wish to argue that this subscription is part of your scholarly communication!) You might also consider obtaining a commercial account. In general, if a Poetics message is bounced from your account, your subscription to Poetics will be temporarily suspended. If this happens, simply re-subscribe to the list (once your account problem has been resolved!) by sending this one-line message, with no "subject" line to <[REDACTED]>:

Remember to replace "Phil Spillway" with your own name.

All questions about subscriptions, whether about an individual subscription or subscription policy, should be addressed to the list's administrative address <[REDACTED]>. Please note that it may take up to ten days, or more, for us to reply to messages.

3. Submissions

are reviewed by the editors in keeping with the goals of the list as articulated in this Welcome Message (see section 1). Please note that while this list is primarily concerned with poetics, submissions relating to politics and political news will also be considered. All correspondence with the editors regarding submissions to the list remains confidential.

Unsolicited submissions are welcome. In particular, we encourage subscribers to post information on publications and reading series that they have coordinated, edited, published, or in which they appear. Such announcements constitute a core function of this list. Also welcome are other sorts of news, e.g., event reports, obituaries, and reading lists (annotated or not). Queries may be posted to the list when deemed appropriate; we request that the posting subscriber assemble "highlights" from respondents' posts to be published to the list. *PLEASE NOTE: All submissions should be sent to the poetics list at <[REDACTED]>, and not to the editors.*

Solicited submissions (by subscribers or non-subscribers) will also appear on Poetics from time to time. The editors reserve the right to contact any subscriber regarding possible submissions.

Posts to the Poetics List must abide by the rules of "Fair Use" when quoting material for which the posting subscriber does not hold copyright. Please do not post to the list personal or "backchannel" correspondence, or other unpublished material, without the express permission of the author!

Please do not send inquiries to the list to get an individual subscribers address.

If you want someone to send out information to the list as a whole, or supply information missing from an post, or thank someone for posting something you requested, please send the request or comment directly to that individual, and not to the list editors.

When sending to the list, please send only "plain text". Note, however, there is no problem with sending clickable URLs in HTML format.

Please do not send attachments or include extremely long documents in a post, since this may make it difficult for those who get the list via "digest" or who cannot decode attached or specially formatted files. The use of "styled" text or HTML formatting in the body of email posts to the list appears not to be compatible with the the list's automatic digest program; as a result such messages disrupt the format of the Digest, even though this coding is readable for some subscribers who do not use the digest option.

Like all machines, the listserver will sometimes be down: if you feel your message has been delayed or lost, *please wait at least one day to see if it shows up*, then check the archive to be sure the message is not posted there; if you still feel there is a problem, you may wish to contact the editors at <[REDACTED]>.

As an outside maximum, we will accept for publication to Poetics no more than 5 messages a day from any one subscriber; in general, we expect subscribers to keep their post to less than 10-15 posts per month.

For further information or to contact the editors, please write to <[REDACTED]>.

4. Cautions

It may take up to a week or more to respond to your questions or to subscription requests or to handle any other editorial business or any nonautomated aspect of list maintenance.

Please do not publish list correspondence without the express permission of the author! Copyright for all material posted on Poetics remains with the author; material from this list and its archive may not be reproduced without the author's permission, beyond the standard rights accorded by "fair use".

"Flame" messages will not be tolerated on the Poetics List. In this category are included messages gratuitously attacking fellow listees, also messages designed to "waste bandwidth" or cause the list to reach its daily limit. These messages are considered offensive and detrimental to list discussion. Please do not bother submitting such messages to the editor. Offending subscribers will receive only one warning message. Repeat offenders will be removed from the list immediately. Please do not put this policy to test!

5. Digest Option

The Listserve program gives you the option to receive all the posted Poetics message each day as a single message. If you would prefer to receive ONE message each day, which would include all messages posted to the list for that day, you can use the digest option.

Send this one-line message, with no "subject" line to <[REDACTED]>:

set poetics digest

You can switch back to individual messages by sending this message:

set poetics mail

NOTE!! Send these messages to "listserv" not to Poetics or as a reply to this Welcome Message!!

6. Temporarily turning off Poetics mail

Do not leave your Poetics subscription "active" if you are going to be away for any extended period of time! Your account may become flooded and you may lose not only Poetics messages but other important mail.

You can temporarily turn off your Poetics subscription by sending this one-line message, with no "subject" line, to

<[REDACTED]>:

set poetics nomail

You may re-activate your poetics subscription by sending this one-line message, with no "subject" line, to the same address:

set poetics mail

When you return you can check or download missed postings from the Poetics archive. (See section 8 below.)

7. "No Review" policy

For the safety and security of list subscribers, the "review" function of the Poetics List has been de-activated. Non-posting subscribers' email addresses will remain confidential. Please do not ask the list editors to give out subscriber addresses or other personal information.

8. What is the Electronic Poetry Center?

The World Wide Web-based Electronic Poetry Center is located at
<<http://writing.upenn.edu/epc>>.

Our mission is to serve as a hypertextual gateway to the extraordinary range of activity in formally innovative writing in the United States and around the world. The Center provides access to the burgeoning electronic resources in new poetics including RIF/T and many other electronic poetry journals, the POETICS List archives, an AUTHOR library of electronic poetic texts and bibliographies, and direct connections to numerous related electronic RESOURCES. The Center also provides information about contemporary print little magazines and SMALL PRESSES engaged in poetry and poetics. And we have an extensive collection of soundfiles of poets reading their work, as well as the archive of LINEbreak, the radio interview series.

The EPC is directed by Loss Pequeño Glazier.

9. Poetics Archives at the EPC

Go to the Electronic Poetry Center <<http://writing.upenn.edu/epc>> and select the "Poetics" link from the opening screen. Follow the links to Poetics Archives. Or set your browser to go directly to <<http://writing.upenn.edu/epc/poetics/archive>>.

You may browse the Poetics List archives by month and year or search them for specific information. Your interface will allow you to print or download any of these files.

10. Publishers & Editors Read This!

PUBLISHERS & EDITORS: The Electronic Poetry Center listings of poetry and poetics information is open and available to you. We are trying to make access to printed publications as easy as possible for our users and ENCOURAGE you to participate!

Send a list of your press/publications to <[REDACTED]>, with the words EPC Press Listing in the subject line.

You may also send materials on disk. (Write file name, word processing program, and Mac or PC on disk.) Send an e-mail message to the address above to obtain a mailing address to which to send your disk. Though files marked up with html are our goal, ascii files are perfectly acceptable. If your word processor will save files in Rich Text Format (.rtf) this is also highly desirable.

Send us extended information on new publications (including any back cover copy and sample poems) as well as complete catalogs or backlists (including excerpts from reviews, sample poems, etc.). Be sure to include full information for ordering--including prices and addresses and phone numbers both of the press and any distributors.

You might also want to send short announcements of new publications directly to the Poetics List as subscribers do not always (or ever) check the EPC; in your message please include full information for ordering. If you have a fuller listing at EPC, you might also mention that in any Poetics posts.

Some announcements circulated through Poetics and the EPC have received a noticeable responses; it may be an effective way to promote your publication and we are glad to facilitate information about interesting publications.

END OF POETICS LIST WELCOME

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4. **Michael Magee** **COMBO 2 & website**

Mon 11 Jan 1999

Howdy folks, in all the fuss & muss of poetics list armageddon last month, some of you may have missed my announcement of COMBO 2 (set to the sounds of Sly & The Family Stone's "Hot Fun in the Summertime.") Anyway, our second issue features Pattie McCarthy, Brett Evans, Prageeta Sharma, Heather Fuller, David Kellogg, Ray DiPalma, Lee Ann Brown, Chris McCreary, Ange Mlinko, Kit Robinson, Standard Schaefer, & Lev Rubinshtein.

By now, someone you know should have seen COMBO and will be happy to tell you how great it is. Go ask them. If they look at you quizzically, go to our website:

<http://dept.english.upenn.edu/~wh/combo/index.html>

where you'll find info as well as sample poems. You can also contact me:

email: [REDACTED] snail: 31 Perrin Ave.

Pawtucket, RI 02861

Single issues: \$3.00 Subscriptions: (4 issues) \$10.00.

Glad to be speaking to you all again.

-Mike Magee.

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5. **Tosh** **TamTam Books**

Mon 11 Jan 1999

Small Press Distributors are now handling TamTam Books. Two titles are out now:

Boris Vian's I SPIT ON YOUR GRAVES (ISBN 0-9662346-0-X) \$17.00 and Serge Gainsbourg's EVGUENIE SOKOLOV (ISBN 0-9662346-1-8) \$17.00. Upcoming title is Guy Debord's CONSIDERATIONS ON THE ASSASSINATION OF GERARD LEBOVICI.

If you wish to see the book covers and read commentary on the books (Vian & Gainsbourg), you can locate them on the Amazon.com website.

If you wish to be on the TamTam Books e-mail list, backchannel me and I will add your name to the list.

ciao,

Tosh Berman
TamTam Books

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6. **Daniel Kane**
Eileen Myles on WriteNet
Mon 11 Jan 1999

This month on Writenet's <www.writenet.org> "Poets on Poetry" page, Daniel Kane and poet Eileen Myles talk about the relationship between color and poetry, Eileen's dog, and how to use specific, everyday details in poetry in an effort to not sound maudlin and phony. You can also download a WAV file of Eileen reading her poem "School of Fish." To go directly to the Myles page, point your browser to

http://www.writenet.org/poetschat/poetschat_em0199.html

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7. **Pete Neufeld**
Re: TamTam Books
Mon 11 Jan 1999

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

From: Tosh [mailto:]
Sent: Monday, January 11, 1999 11:29 AM
To:
Subject: TamTam Books

Small Press Distributors are now handling TamTam Books. Two titles are out now:

Boris Vian's I SPIT ON YOUR GRAVES (ISBN 0-9662346-0-X) \$17.00 and Serge Gainsbourg's EVGUENIE SOKOLOV (ISBN 0-9662346-1-8) \$17.00. Upcoming title is Guy Debord's CONSIDERATIONS ON THE ASSASSINATION OF GERARD LEBOVICI.

If you wish to see the book covers and read commentary on the books (Vian & Gainsbourg), you can locate them on the Amazon.com website.

If you wish to be on the TamTam Books e-mail list, backchannel me and I will add your name to the list.

ciao,

Tosh Berman
TamTam Books

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8. **raea100900**

Page Mothers Conference

Mon 11 Jan 1999

I want to announce that U.C.S.D. will host Page Mothers, a conference celebrating California women poets as editors and publishers, on March 5th and 6th. There will be two days of panel discussions featuring Lyn Hejinian, Carla Harryman, Mary Margaret Sloan, Leslie Scalapino, Juliana Spahr, Dodie Bellamy, and Marjorie Perloff, just to name a few. For more information about this event, please check out our website. Its address is <http://orpheus.ucsd.edu/lit/pagemothers.html>

Rae Armantrout

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9. **Katie Degentesh**

9x9 Industries Reads at Beyond Baroque

Mon 11 Jan 1999

Just wanted to pass on this information to those of you in the LA area... 9x9 Industries is reading this Saturday, January 16th, at Beyond Baroque.

9X9 Industries, San Francisco's premier poetry/performance cartel, rides to LA! The readers are:

Brandon Downing, 1997 Chelsea Award for fiction

Katie Degentesh, 1998 Ina Coolbirth Memorial Prize

Tarin Towers, 1998 Pushcart Prize winner

Abie Hadjitarkhani, director of the Paraffin Arts Project

Jan Richman, Academy of American Poets 1995 Walt Whitman Award

Eugene Ostashevsky, "His whines emanate from the root of all suffering" (Playboy Online)

The Mysterious Mr. Clam, so mysterious we don't know his awards

Alicia Wing

Sat. JAN. 16

Beyond Baroque

681 Venice Blvd (cross sts. Lincoln x Abbot Kinney)



7:30

\$5 students, \$7 "regular people"

9X9 may be found online at <http://www.paraffin.org/nine/>

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10. **Alaric Sumner**

PAJ Writing and Performance

Tue 12 Jan 1999

The following is part of the contents page of PAJ 61 (out now) listing the Performance Writing section that I have edited. Full contents page available at: http://muse.jhu.edu/journals/performing_arts_journal/toc/pajv021.html#v021.1

Writing & Performance

Ric Allsopp

Performance Writing

Alaric Sumner

Wade in Words

Alaric Sumner

The Unspeakable Rooms: A Prescript of Performance Possibilities

Alaric Sumner

The Unspeakable Rooms: A Performance

Carlyle Reedy

(Interviewed by Alaric Sumner)

Language Image Sound Object

Carlyle Reedy

Intimations and Intimidations of Aphrodite

Carlyle Reedy

Compassion

Lawrence Upton

Sunken Garden Stone Head M

Caroline Bergvall

The Hungry Form (G.eek Mix)

Cris Cheek

The Place of the F (lute) oot in C (alt.) ure

Julian Maynard Smith

(Interviewed by Alaric Sumner)

Codifying Behavior into Language and Re-enacting It

The Johns Hopkins University Press

E-ISSN: 1520-281X

Print ISSN: 0735-8393

Edited by Bonnie Marranca and Gautam Dasgupta

Subscription Information

Electronic Pricing Schedule

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Journals Publishing Division

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FAX: [REDACTED]

Toll-Free: [REDACTED]

Electronic mail: [REDACTED]

http://muse.jhu.edu/journals/performing_arts_journal/information/subscription.html

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11. **Michel Delville**

POSTWAR AMERICAN POETRY / University of Liège , Belgium

Tue 12 Jan 1999

(LAST) CALL FOR PAPERS

POST-WAR AMERICAN POETRY

(<http://www.ulg.ac.be/facphl/annonces/pwap.html>)

University of Liège (Belgium) -- March 3-4, 1999

Guest readers and keynote speakers

Joe Amato

Maxine Chernoff

H. Kassia Fleisher

Paul Hoover

Pierre Lagayette

Peter Middleton

Keith Waldrop

Rosmarie Waldrop

Abstracts / one-page proposals for papers on any aspect of post-war American poetry are invited.

PROPOSALS ON THE WORKS OF ATTENDING WRITERS ARE ESPECIALLY WELCOME.

Other possible topics include:

- 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

The proceedings will be published.

Please send abstracts and proposals, by January 20, 1999, to:

Michel Delville & Christine Pagnoulle

Université de Liège

Département d'anglais

3, Place Cockerill

4000 Liège

(Belgium)

Fax: [REDACTED]

e-mail: [REDACTED] or [REDACTED]

More program information is available on the web:

<http://www.ulg.ac.be/facphl/annonces/pwap.html>.

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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12. **aerialedge**

Bernstein publication reading in DC

Tue 12 Jan 1999

Charles Bernstein

Sunday January 17 @ 8 PM

You are cordially invited to a publication reading for Bernstein's new books:

My Way: Speeches and Poems from the University of Chicago Press, and _Log Rhythms_ (Granary Press), poems, with illustrations by Susan Bee.

Bridge Street Books, 2814 Pennsylvania Ave NW, Washington DC

ph [REDACTED]

(5 blocks from the Foggy Bottom Metro, next to the Four Seasons Hotel in Georgetown)

B.Y.O.E.

(Bring Your Own Ears)

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13. **Poetry Project** ***New Poets on Website***

Tue 12 Jan 1999

A new selection of work by

Tonya Foster

Dan Machlin

Lisa Robertson

Jocelyn Saidenberg

Anthony Salerno

in "Poets & Poems" at the Poetry Project's website

<http://www.poetryproject.com>

And this week at the Poetry Project

Wed. Jan 13th

Michael Friedman & Sarah Schulman

8 pm

Fri. Jan 15th

Martin Luther King Jr. pre-celebration

with Hettie Jones, David Henderson, Patricia Spears Jones, Sharan Strange

and more

10:30 pm

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14. **Pritchett, Patrick** ***FW: re: Left Hand Reading Series - 1/21/99***

Tue 12 Jan 1999

*** THE LEFT HAND READING SERIES INAUGURAL READING FOR 1999 ***

ANSELM HOLLO

PATRICK PRITCHETT

LAURA WRIGHT

Thursday, January 21, 1999 at 8:30pm.

Left Hand Books, 1825 Pearl Street (above the Crystal Market).

Admission is FREE, but donations are requested.

An Open Reading will precede the featured readers

Anselm Hollo, a native of Finland and professor of poetry at Naropa, is the author of over 35 books, including recently "Corvus," and "AHOE2: Johnny Cash Writes A Letter To Santa Claus." He is one of this country's pre-eminent translators. This reading marks his return to Boulder from a residency in Fontainebleau, France.

Patrick Pritchett is the author of "Ark Dive," an elegy for the poet Ronald Johnson. His essay on Anselm Hollo will appear later this spring in Andrei Codrescu's Exquisite Corpse anthology, "Thus Spake The Corpse." His poems have appeared in New American Writing, Prairie Schooner and many other journals.

Laura Wright is the author of "Where Hunger Is A Place" and "Hide: what's difficult," forthcoming from Poetry New York. A classically-trained musician as well as a poet, she is currently working on translations of the poetry of Henri Michaux.

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15. **Jordan Davis**

SHINY / Steve McCaffery and Karen McCormack @ POETRY CITY

Tue 12 Jan 1999

Two free events
at POETRY CITY
in the offices of Teachers & Writers Collaborative
5 Union Square West NYC
over the next two weeks:

Friday January 15 7 pm

SHINY Michael Friedman editor Larry Fagin guest editor

Reading from No 9/10 featuring Jordan Davis Tim Davis Judith Goldman Ted Greenwald Lisa Jarnot Stephen Malmude Ange Mlinko Charles North Ron Padgett Stephen Rodefer Prageeta Sharma Tony Towle Carol Szamatowicz Paul Vili

Friday January 22 7 pm

Steve McCaffery and Karen McCormack

as always a cordial bourgeois atmosphere replete with snacks and booze

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16. **Laura E. Wright**

Boulder Event

Tue 12 Jan 1999

*** THE LEFT HAND READING SERIES INAUGURAL READING FOR 1999 ***

ANSELM HOLLO

PATRICK PRITCHETT

LAURA WRIGHT

Thursday, January 21, 1999 at 8:30pm.

Left Hand Books, 1825 Pearl Street (above the Crystal Market).

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Laura Wright is the author of "Where Hunger Is A Place" and "Hide: what's

difficult," forthcoming from Poetry New York. A classically-trained musician

as well as a poet, she is currently working on translations of the poetry of

Henri Michaux.

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17. **Mark Wallace**

Charles Bernstein @ Bridge Street Books

Tue 12 Jan 1999

FRANK SINATRA WATCH OUT! The following literary event may present a very serious challenge:

Charles Bernstein

Sunday January 17 @ 8 PM

@ Bridge Street Books

You are cordially invited to a publication reading for Bernstein's two new books: *_My Way: Speeches and Poems_* from the University of Chicago Press, and *_Log Rhythms_* (Granary Press), poems, with illustrations by Susan Bee.

Charles Bernstein is David Gray Professor of Poetry and Letters at the State University of New York at Buffalo. He coedited the influential journal *L=A=N=G=U=A=G=E* and has authored twenty books of poetry including *_Dark City_*, *_Rough Trades_*, and *_The Sophist_*. His essay collections are *_Content's Dream_*, and *_A Poetics_*.

Bridge Street Books, 2814 Pennsylvania Ave NW, Washington DC

ph [REDACTED]

(5 blocks from the Foggy Bottom Metro, next to the Four Seasons Hotel in Georgetown)

B.Y.O.E.

(Bring Your Own Ears)

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18. **dbkk**

Gizzi and Thackrey at SPT

Tue 12 Jan 1999

Small Press Traffic presents

Peter Gizzi

Susan Thackrey

Friday, January 15, 7:30 p.m.

New College Cultural Center

766 Valencia Street, San Francisco

\$5

We jump into 1999 with the inimitable Peter Gizzi, whose new book *Artificial Heart (Burning Deck)* shows him off at his absolute best, as a supple and lyrical poet who can make anything happen with words. His poetry is playful, mathematical, highly constructed and romantic, like that Chinese nightingale in Yeats' *Byzantium* poems, but living and sentient, a hot line to the real. Peter Gizzi was born in 1959 and grew up in Pittsfield, Massachusetts. His editing projects have included the celebrated little magazine *O.Blek: A Journal Of Language Arts*

(1987-93), the international literary anthology the Exact Change Yearbook (1995), and The House That Jack Built: The Collected Lectures Of Jack Spicer (Wesleyan, 1998). He lives in Santa Cruz and teaches literature and creative writing for the University of California.

Susan Thackrey has long been a fixture of the Bay Area art and poetry scene, and her admirers have waited for fifteen years for the release of her first book, Empty Gate, now available from Berkeley's terrific Listening Chamber press. Empty Gate is a pungent distillation of experience and uncertainty; its short little lines, serial notation, and hints of mythic grandeur are homeopathic in their simplicity and efficacy. Thackrey's poetry has been published in Acts, Apex of the M, Avec, Talisman, and Hambone. She owned and ran an art gallery and has published critical writing on film and photography in Cinemagraph and Afterimage. During the early days of New College's Poetics Program, Susan Thackrey studied with Robert Duncan; his ghost will be walking the halls of New College tonight during this great event.

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19. **Aldon Nielsen** ***one more for posterity***

Tue 12 Jan 1999

A musician who has worked with many poets -- see in particular his work on the new John Tchicai jazz/poetry disk

Date: Sun, 10 Jan 1999 13:30:19 -0600

Here's the obit for Fred Hopkins from the Chicago Sun-Times:

"Fred Hopkins, jazz bassist, dies

January 9, 1999

BY LLOYD SACHS ENTERTAINMENT CRITIC

Fred Hopkins, widely acknowledged in avant-garde circles as one of the most

fiercely talented, charismatic and original bassists in modern jazz, died Thursday at the University of Chicago Hospital. He was 51. The cause of death was heart-related. Further details were not disclosed.

A South Side native who moved back to his hometown in 1997 after more than 20 years in New York, Mr. Hopkins was best known for his work in Air, an acclaimed trio. Formed in 1975 in New York, it included saxophonist Henry Threadgill and drummer Steve McCall, with whom he had played in the early-1970s Chicago group, Reflection.

An integral part of later Threadgill groups, Mr. Hopkins worked regularly with such major figures as Muhal Richard Abrams, David Murray, Anthony Braxton and Don Pullen. His stature is reflected in his presence on dozens of important recordings.

A product of Capt. Walter Dyett's famed music program at Du Sable High School, Mr. Hopkins trained with the Civic Orchestra and later studied the bass with Joseph Guastafeste of the Chicago Symphony Orchestra.

A free-spirited, hard-living, effusively outspoken individual, he brought a carefree brilliance to his playing, which featured sometimes outlandish bowing effects. He prided himself on being able to play in diverse settings, counting among his important influences the classical bassist (and conductor) Serge Koussevitsky as well as jazz bassists Wilbur Ware, Richard Davis and Ray Brown.

“What you want to do is express yourself on your instrument, to share your thoughts about sound,” he said in an interview last year, having just formed his first band as a leader. “But doing that has gotten me in trouble. The more creative I become, the more people try to tell me how to play. Well, listen, no one is going to tell me how to play the bass. That’s what I do.”

“He was one of the most fascinating soloists on the bass I have ever heard,” said trumpeter Malachi Thompson. “His total approach was so unique. He’s one of those artists who can’t be replaced because to even try to do what he did is impossible.”

Mr. Hopkins is survived by his mother and six siblings. Funeral arrangements were being planned.”

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20. **William Slaughter**

Mudlark No. 10

Tue 12 Jan 1999

New and On View: Mudlark No. 10 (1998)

DIANE WALD | IMPROVISATIONS
ON TITLES OF WORKS BY JEAN DUBUFFET

Diane Wald was born in Paterson, NJ, and has lived in Massachusetts since 1972. She has been publishing in literary magazines since 1966: including, for example, Kayak, Black Warrior Review, American Poetry Review, Salt Hill Journal, Ploughshares, Missouri Review, Boston Literary Review, and College English. She was the recipient of a two-year fellowship in poetry from the Fine Arts Work Center in Provincetown and has been awarded the Grolier Poetry Prize, The Denny Award, and The Open Voice Award. She also received a state grant from the Artists Foundation (Massachusetts Council on the Arts). She has published two chapbooks (MY HAT THAT WAS DREAMING from White Fields Press and DOUBLE MIRROR from Runaway Spoon Press) and won the Green Lake Chapbook Award from Owl Creek Press for THE WHITE HORSE LOVE POEMS. Her full-length collection, LUCID SUITCASE, is due out from Red Hen Press in 1999. She teaches at University College of Northeastern University, and at The Art Institute of Boston, where she is Dean of Faculty. She has also taught autobiography courses for Writers on the Net.

Spread the word. Far and wide.

William Slaughter, Editor

MUDLARK

An Electronic Journal of Poetry & Poetics

Never in and never out of print...

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



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21. **Poetics List**

Coach House Books

Tue 12 Jan 1999

Coach House Books and the Red Head Gallery invite you to strike a blow against Official Verse Culture by attending the launch of two new books of poetry:

FIT TO PRINT by Alan Halsey and Karen Mac Cormack

dyslexicon by Stephen Cain

19 January 1999

8 pm

The Red Head Gallery

96 Spadina Avenue, 8th floor

Authors Karen Mac Cormack and Stephen Cain will be in attendance. Steve McCaffery will be playing the part of Alan Halsey for the evening. New work by painter Jason Dunda will be on display.

Cash bar. Snacks will be served (but don't make a pig of yourself).

ABOUT THE BOOKS

Hallmark Cards aficionados beware: these are not collections of lyrical verse.

FIT TO PRINT, a first-time collaboration for UK poet Halsey and Toronto poet Mac Cormack, is a tour-de-force work which poeticizes the most quotidian of literary forms: the newspaper column. FIT TO PRINT serves as eloquent proof of Marshall McLuhan's suggestion that to read a newspaper is to experience Cubism in the everyday world.

dyslexicon, small press regular Stephen Cain's first full-length book, is a double-lunged bong hit of mid-Eighties post-punk college rock, Gertrude Stein, art films, and the comedic legacy of Laurel and Hardy (including such great standup teams as Billy the Kid and Pat Garrett, HD and Ezra Pound, Jesus and Judas, and Steve McCaffery and bpNichol).

ABOUT THE AUTHORS

Stephen Cain currently resides in Toronto, where he is editor of Kitsch in Ink Press and a member of the (n-1) Collective. Previous chapbooks have appeared from fingerprinting inkorporated and above/ground presses. His visual and concrete poetry has appeared in Rampike, Torque, 1cent (Canada, and Essex (US). Cain is also completing a doctorate in English Literature at York University, specializing in Modern and Contemporary Poetics.

Alan Halsey's books include Perspectives On The Reach (1981), Five Years Out (1989), Reasonable Distance (1992), The Text of Shelley's Death (1995) and A Robin Hood Book (1996). He was born in London, England in 1949, and now lives in Sheffield.

Karen Mac Cormack was born in Luanshya, Zambia in 1956. She is the author of seven books of poetry, including Straw Cupid (1987), Quirks & Quillets (1991), Marine Snow (1995), and The Tongue Moves Talk (1997). Of dual British/Canadian citizenship, she lives in Toronto.

Coach House Books * <http://www.chbooks.com>
e-mail: [REDACTED]

online and offset poetry, fiction & artist's books

401 Huron St (rear) on bpNichol Lane
Toronto, Ontario
M5S 2G5

[REDACTED] or outside Toronto [REDACTED]

Coach House Books uses 100% post-consumer pixels in its electronic texts.

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22. Poetics List

TROPE

Tue 12 Jan 1999

TROPE Poetry and Graphics

is now online at:

www.erols.com/tsimonds

This issue features the poetry of: Carlo Parcelli, Joe Brennan, Billy Little, Sam Garren, Coppie Green, Steve Roberts, David Blair, Bruce Piephoff, A.L. Quoyne, Jack Waitts, Richard Gess and David Hickman

Photographs and Graphics by: Richard Gess, A. Bruce, David Hickman

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23. **Harriet Zinnes**
reading and performance
Tue 12 Jan 1999

Gathering of the Tribes (Tribes Gallery: 285 East Third Street, between C and D, New York City) in conjunction with INVERTING THE DREAM, an exhibition by Alice Zinnes, presents a reading/performance on Saturday, January 16 from 6-8 pm. Hal Sirowitz will read from his recent books, MOTHER SAID and MY THERAPIST SAID as well as from his recent memoir. David Peterson will read from his novel, I RUN AND FEEL RAIN. Christopher Sippel will perform and read from his recent poetry. Harriet Zinnes will read from her recent collection of poetry, MY, HAVEN'T THE FLOWERS BEEN? and from her just published short story collection, THE RADIANT ABSURDITY OF DESIRE.

Free. All Welcome.

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24. **Charles Bernstein**
My Way & Figuring the Word in New York
Tue 12 Jan 1999

Book Party

Saturday, January 16, 1999

6-8 PM

@ The New Museum of Contemporary Art Bookstore

583 Broadway

This will be a reception for My Way: Speeches and Poems and Johanna Drucker's Figuring the Word: Essays on Books, Writing, and Visual Poetics

For more information on Figuring the Word, including an essay from the book, "The Art of the Written Image"

<http://www.granarybooks.com/newbooks/drucker3/drucker3.1.html>

For more information about My Way: Speeches and Poems

<http://writing.upenn.edu/epc/authors/bernstein/MyWay.html>

For more information Log Rhythms, illustrated by Susan Bee, which I will be reading at Bridge Street Books in D.C. on Sunday, January 17

<http://www.granarybooks.com/newbooks/bernstein/bernstein1.html>

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25. **Elizabeth Treadwell**

Call for work Outlet (4/5) Weathermap--early edition

Tue 12 Jan 1999

Hello friends, Happy New Year

Outlet (3) Ornament will be out in March with work by Laura Moriarty, Brenda Iijima, Jason Nelson, and Malcolm de Chazal translated by Irving Weiss. Along with many more new fashionable and exciting writers and writings, and an interview with Harriet Zinnes on her heady headstrong days as a junior editor at Harper's Bazaar.....Why not order now? \$5, 68 pp, saddlestitch, checks or stamps or cash, checks to E. Treadwell, please and thanks.

OUR NEXT CALL

Outlet (4/5) Weathermap Meaning: a.) themeless, for a change, with an inclination toward maps & weather; b.) concerned with the experimental poetics of the now, as well as the then,* with a particular interest in various/variable feminisms thereof.

Deadline: June 15, 1999.

(double issue!!)

*if you have a critical piece to tout/pitch please contact Elizabeth at



Hope to hear from you,

Elizabeth Treadwell

Sarah Anne Cox

Grace Lovelace

Carol Treadwell

Editors

Outlet Magazine -&- Double Lucy Books

P.O. Box 9013, Berkeley, California 94709 U.S.A.

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

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26. **Robert Manery**

Norma Cole reading & talk

Tue 12 Jan 1999

The Kootenay School of Writing

112 West Hastings St

Vancouver BC



KSW is pleased to present a reading and talk
by Norma Cole

Reading

Saturday January 23, 8 pm

Admission \$3/\$5

Talk: "The Poetics of Veritgo"

Sunday January 24, 3 pm

Admission \$3/\$5

Norma Cole is a Canadian poet and long time resident of San Francisco. Her books include *Mace Hill Remap*, *Metamorphopsia*, *My Bird Book*, *Mars*, and most recently, *MOIRA*, *Contrafact* and *Desire and its Double*. She has done important work in translation, translating works by contemporary French poets such as Anne Portugal, Emmanuel Hocquard and Danielle Collobert. With Stacy Doris she recently edited an issue of *Raddle Moon* called "Twenty-Two New (to North America) French Writers," which was exciting both for the work translated and for the choice of poet-translators. She and Michael Palmer edited and translated *The Surrealists Look at Art*. She has been a recipient of the Gertrude Stein Award for Poetry several times, and has also received a Gerbode Award for Poetry and an award from the Fund for Poetry. She currently teaches at San Francisco State University.

Norma Cole recently gave the "George Oppen Memorial Lecture on Twentieth Century Poetics" at The Poetry Center, San Francisco State University. She will present a version of that talk at the KSW.

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27. **Steven Clay**

Johanna Drucker / Figuring the Word & a note on Granary Books

Wed 13 Jan 1999

Granary's website has been updated and now includes (as well as a listing of recent, new and forthcoming titles) a search engine for browsing our every changing inventory of out-of-print (& rare) poetry books, little mags and artists' books. Have a look:

<http://www.granarybooks.com>

Granary Books announces a new publication:

Figuring the Word: Essays on Books, Writing and Visual Poetics collects diverse writings by Johanna Drucker previously published in literary and scholarly journals. Topics include: "The Word Made Flesh," "Writing as Artifact," "Visual Poetics," "Artists' Books Past and Future," "The Future of Writing," & "Personal

Writing." The book also includes an anecdotal checklist of Drucker's artists's books and an informative introduction by poet Charles Bernstein.

"Figuring the Word is a work of poetics rather than criticism or theory in that these essays are the products of doing as much as thinking, of printing as much as writing, of designing as much as researching, of typography as much as composition, of autobiography as much as theory. The mark of the practitioner-critic is everywhere present in these pieces. Figuring the Word is a wide-ranging collection of Drucker's essays from the early-80's to the present. Written in a variety of styles and presented in a variety of formats, the book reflects many divergent aspects of her work and thinking, while at the same time demonstrating how cohesive her project has been. Drucker begins with a wonderfully digressive discussion of her work as a book artist in which she gives an account of what lead her not only to her book art, but also to her related scholarly investigations. She then provides a series of close readings of the work of a number of contemporary language artists, providing in other essays overviews of the historical precedents for this work. The book includes not only a perceptive essay about the use of language in the landscape but also a prescient essay about the use of language in the new electronic frontier of cyberspace."

-from the introduction by Charles Bernstein, Poet, Editor and David Gray Professor of Poetry and Poetics at SUNY-Buffalo.

Johanna Drucker has been making books since 1972. She teaches.... Her recent critical publications include *The Century of Artists Books* (Granary Books, 1995), *The Alphabetic Labyrinth* (Thames and Hudson, 1995), *Theorizing Modernism* (Columbia University Press, 1994) and *The Visible Word* (University of Chicago Press, 1994); creative titles include: *Prove Before Laying* (Druckwerk, 1997) and *Narratology* (Druckwerk, 1994).

Paperback original. ISBN 1-887123-23-7 \$24.95

Available at better bookstores, our primary distributor D. A. P. (1-800-338-BOOK); Small Press Distribution (██████████), or direct >from the publisher: Granary Books 568 Broadway #403 New York, NY 10012 (██████████; ██████████)</fontfamily>

There will be a Book Party for

Figuring the Word

&

My Way: Speeches and Poems and Speeches by Charles Bernstein (Univ of Chicago)

Saturday, January 16, 1999

6-8 PM

@ The New Museum of Contemporary Art Bookstore
583 Broadway
(between Houston & Prince in Soho) (NYC)

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28. **Albert Glover**

<No subject>

Wed 13 Jan 1999

Glover Publishing News

1. Relax Yr Face, by Albert Glover. Sonnets, occasional verse, and collaborations. 60 pp. perfect bound. 400 copies in first printing. Covers by Maria Jill Cheval. \$10 plus 2.50 p&h. Order directly from Glover Publishing, P.O. Box 633, Canton, NY 13617.
2. Interrogating the Tomb, by Albert Glover. A Rite for the inauguration of Daniel Sullivan as President of St. Lawrence University. 25 copies printed by Mark McMurray at Caliban Press, 14 Jay St., Canton, NY 13617. Fine Arts Book.
3. Interrogating the Tomb, text by Albert Glover - music by Norman Hessert. Tape cassette with Lynn Sarf vocalist. \$8 plus 2.50 p&h. Order directly from Glover Publishing, P.O. Box 633, Canton, NY 13617.
4. Michael Boughn to provide fascicle #4 (Mind) for A Curriculum of the Soul. Based on a plan by Charles Olson; general editor John Clarke. This number was originally "assigned" to Robert Creeley who refused participation. Mind will be the 27th fascicle in the projected series of 28. All fascicles are available from the publisher directly or from SPD, 1341 Seventh St., Berkeley, CA 94710. Published for The Institute of Further Studies by Glover Publishing, P.O. Box 633, Canton, NY 13617.
5. Lisa Jarnot to give annual Sandra M. Nelson poetry reading at St. Lawrence University, Wednesday April 7th.
6. Diane di Prima to receive honorary Doctor of Humane Letters degree from St. Lawrence University at 1999 commencement ceremony, Sunday, May 23rd, 10 a.m.

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A brief overview of the Archive for first-time or hurried users, entitled The Archive at a Glance;

A statement of Editorial Principles and Methodology;

A Technical Summary of the Archive's design and implementation;

A Frequently Asked Questions list;

A reference page listing articles by members of the project team, as well as reviews and notices of the Archive by others;

An updated and expanded version of the article-length Plan of the Archive, providing additional detail about our intentions with regard to Blake's non-illuminated works.

Also included is information about the editors, an account of the Archive's collaboration with the Institute for Advanced Technology in the Humanities, and a link to our extensive Help documentation. In addition, we will shortly be adding a Tour of the Archive to these materials (combining textual narration, graphical screenshots, and suggestions as to how to use the Archive).

We would also like to take this opportunity to announce the Archive's recently convened Advisory Board and to thank those who have agreed to serve:

Ann Bermingham
Professor of the History of Art and Architecture
University of California, Santa Barbara

David Bindman
Durning-Lawrence Professor of the History of Art
University College London

Frances Carey
Associate Keeper, Department of Prints and Drawings
British Museum, London

Ruth Fine
Curator of Modern Prints and Drawings
National Gallery of Art, Washington, D.C.

Nelson Hilton
Professor of English
University of Georgia

Steven Jones
Associate Professor of English
Loyola University, Chicago

Karl Kroeber
Mellon Professor of the Humanities
Columbia University

Alan Liu
Professor of English
University of California, Santa Barbara

Jerome J. McGann
John Stewart Bryan University Professor of English
University of Virginia

Morton D. Paley
Professor in the Graduate School (English)
University of California, Berkeley

Daniel Pitti
Project Director
Institute for Advanced Technology in the Humanities
University of Virginia

Duncan Robinson
Director
Fitzwilliam Museum
Cambridge, England

G. Thomas Tanselle
Vice-President
John Simon Guggenheim Memorial Foundation

John Unsworth
Director
Institute for Advanced Technology in the Humanities
University of Virginia

We have an ambitious publication schedule planned for the spring, focused on adding additional copies of the illuminated works already available in the Archive. In the immediate future we plan to publish the *Songs of Innocence and of Experience* (copies C, F, and L) and *The Marriage of Heaven and Hell* (copies C and F), followed by multiple copies of *The Book of Urizen*, *America: A Prophecy*, *Europe: A Prophecy*, *The Book of Thel*, and *Visions of the Daughters of Albion*, as well as further copies of the separate and combined *Songs* and the *Marriage*. We hope to follow these works with *Jerusalem* copy E by the summer, thus completing the illuminated canon. This spring we will also be releasing the electronic Erdman edition in beta form and publishing detailed lists documenting the complete contents of the various U.S. and U.K. Blake collections (now nine of them) contributing works to the Archive.

Finally, we list below the electronic editions already in the Archive (26 copies of 16 separate illuminated books) for the benefit of those teaching Blake in the spring semester.

All Religions are One, copy A
There is No Natural Religion, copies B, C, G, and L
The Book of Thel, copies F, H, and O
The Marriage of Heaven and Hell, copy D
Visions of the Daughters of Albion, copies C, F, and J
America: a Prophecy, copies A and E
Songs of Innocence and of Experience, copy Z
Europe: a Prophecy, copies B and E
The First Book of Urizen, copy G
The Song of Los, copy B
The Book of Los, copy A
The Book of Ahania, copy A
Milton, a Poem, copy C
On Homers Poetry [and] On Virgil, copies B and F
The Ghost of Abel, copy A
Laocoon, copy B

Morris Eaves, Robert N. Essick, Joseph Viscomi, Editors
Matthew Kirschenbaum, Project Manager
The William Blake Archive

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31. **Peter Quartermain**

CALL FOR PAPERS: POETRY AND THE INAUTHENTIC

Thu 14 Jan 1999

The Poetry Division of the MLA will be holding a session, in Chicago, December 1999, on

POETRY AND THE INAUTHENTIC

Notions of inauthenticity, through consideration of plagiarism, forgery, hoax, accident, misattribution, and the like, as exemplified in for example Chatterton, O'Malley, Ossian, Spectrism, Yasusada and/or elsewhere.

Please send 500-word abstracts of proposed papers, to reach me before
10 March 1999.

Email submissions acceptable, but they MUST (please) be followed up with hard copy.

WORLD PREMIERE with Norma Cole, Kota Ezawa, Cliff Hengst, Scott Hewicker, Kevin Killian, Karla Milosevich, Rex Ray, Larry Rinder, Jocelyn Saidenburg, Mary Margaret Sloan and Wayne Smith. Mary Margaret Sloan makes her acting debut as Lee Meriweather, actress, former Miss America, former Catwoman on Batman, etc., etc. THIS PERFORMANCE FREE!

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33. **Rebecca Wolff**
Fence Volume 1, no. 2

Thu 14 Jan 1999

Hi, I wanted to tell you about Fence, Vol. I, no. 2, which includes, among other things, a new poem by Charles Bernstein, one from Rosmarie Waldrop, two from Jane Miller, several from Elizabeth Robinson, two from Brenda Hillman, a series by Laura Mullen, two from Mary Jo Bang, art from Bruce Conner, poems by Lee Ann Brown, a long section by C.D. Wright, a poem by Chris Stroffolino, and several by Donald Revell.

As you can see from the above list, Fence is interested in publishing work from the experimental mainstream as well as the academic mainstream--mixed metaphors of barriers and water.

Because this is one of the few venues in which a Manifesto might be well-received, I'd like to include our own, which was integral to the conception of the magazine, but which has never been published anywhere due to shyness and fear of jeering.

Please check out our website: www.fencemag.com

What follows is a Manifesto/Press Release:

FENCE

- the skeleton of a wall, the embodiment of a line...
- a pause between fields and a conduit for pleasure...
- a structure at once transparent and definitive..

Fence is a new journal of poetry, fiction, criticism, and art. Its editors are writers, artists, participants in the cultural throng who are dissatisfied with the stratified, self-consuming body of literary journals available. Our contributors are those whose work sits resolutely on the fence, resisting easy definition. We are convinced that mystery, as it is manifested in the subjective voice, is a legitimate and pleasurable by-product of the agency of the author. We have devised a journal with an explicit mission: if not to erase the lines as they are drawn, at least to expose, defy, and recontextualize them for a new readership: the converted reunited with the curious.

...a marker of territory Fence is a response to a perceived need. We wish to provide a reliable home for the fence-sitters: those writers who are intent on following the lead of what they truly hear as opposed to what they have heard before or what they have read about and with which they hope to align themselves.

-- a willful ambiguity, an informed non-commitment Fence is a resting place for work that we recognize by its singularity, its reluctance to take a seat in any established camp, its insistence on the reader's close attention to what is not already understood, digested, judged. Readers will be surprised and refreshed upon encountering in our pages an editorial presence that is unusually self-conscious in its attempts to contextualize, inform, and reciprocally reveal our contributors to our readers -- to expose the skeletal cross-purpose of our document.

-- a shared boundary We intend to be literally didactic, to enclose territory for an unhindered, unburdened encounter with the discussion of theories, styles, histories, movements, and tastes. Fence offers its readers a richness of literacy, one that is populist not by virtue of condescension, but by its lack of presumptions.

-- a vantage point from which to see, simultaneously, several shades of green in the grass There is nothing radical about this magazine. We do not see the erection of such a fence as a combative or exclusionary measure, but as a gesture of cultivation. Fence stands against the false obfuscation of the fruits of our culture's labor, that which has been framed and sentenced to inaccessibility. We seek, above all, to increase the reader's pleasure.

-- a midpoint between the acquisition and distribution of stolen goods There is nothing impenetrable about the work being done today; it is in response to what has come before, that which has been previously allowed; it is now allowed. Within the context of each issue of Fence we reinforce the realm of possibility and contextualize our contributors within it. Fence intentionally blurs the distinction between "difficulty" and "accessibility," preferring instead to address a continuum of utterance.

-- a dashing exercise, a good humoured parry-and-thrust
Our editorial strategy is a balancing act, undertaken in a spirit of inquiry rather than critique. From John Ashbery's poem "Soonest Mended":

But the fantasy makes it ours, a kind of fence-sitting
Raised to the level of an esthetic ideal

Taken entirely out of context, these lines refer to our own aim and fantasy: to support poetry and fiction that is written without the safety of received theory or streamlined tradition but wholly out of impulse, knowledge, and the experience of necessity.

-- a dissemination point We wish to preach dually to the converted and to the curious. Our criticism is immediate and intimate, attempting an explicit address. We hope to break down the wall which we feel has been interposed between the reading public and the material of our individualities -- our poems, our fiction -- and to build in its place a fence.

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34. **Ron Silliman**

Review of Sally Silvers in NY Times

Thu 14 Jan 1999

Check out a decent review of Sally Silvers' latest work in today's New York Times (including a piece with a score by Bruce Andrews):

<http://www.nytimes.com/yr/mo/day/news/arts/silver-dance-review.html>

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35. **Lawrence Upton.**

Writers Forum announcement

Thu 14 Jan 1999

Writers Forum launched two publications by Peter Jaeger last night when Peter read at SVP.

BLUE HERO ISBN 0 86162 849 7

BIBLIODOPPLER ISBN 0 86162 858 6

Order from New River Project, 89a Petherton Road, London N5 2QT

Each booklet costs £2.00 + postage which of course varies with where you are.

Send enquiries to NRP with sae / irc, not me please

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36. **Pete Neufeld**

Reading

Thu 14 Jan 1999

I was asked to post the following:

The Attic Club in San Francisco will host the following reading events

On Jan. 16 @ 5pm

Ed Foster

Leonard Schwartz

Tod Thilleman

On Feb. 6 @ 5pm

Publication party for the Avec Sampler # 2 featuring:

Charles Borkhuis

Lisa Lubasch

Michael Palmer

The Attic Club can be found at 3336 24th Street between Mission and Valencia, right across the street from BART.

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37. **Loss Pequen~o Glazier**

New @ EPC / Default Home Page

Thu 14 Jan 1999

(1) I'm pleased to announce the recent additions to/features at the EPC:

If It Rained Here (Harrison/Elliott) (connect) (also via Ubu)

Figuring the Word (Drucker) (connect)

Log Rhythms (Bee/Bernstein) (connect)

My Way (Bernstein)

██████ + (Spring 1999)

Kenneth Irby bibliography (Smith)

Lipstick Eleven (connect)

Hannah Weiner Notes

The Russian Poetry Festival

As ever, these can be found by clicking "New" on the EPC home page,

<http://writing.upenn.edu/epc/>

(2) Also, I have received questions about how to set the EPC as your browser default home page. To do this in Netscape, click on "Options", then on "General Preferences", then type the EPC home page address <http://writing.upenn.edu/epc/> in the "Browser starts with" box. This will bring the EPC up when you open your Web browser, a good way to see new announcements and features when they appear. (In Explorer this is "View" then "Internet Options" then you type <http://writing.upenn.edu/epc/> in the "Address" box.)

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38. **James Sherry**

ROOF Books New Titles

Thu 14 Jan 1999

ROOF Books has just published:

Bob Perelman's <The Future of Memory> 120p, \$14.95

&

Kit Robinson's <Democracy Boulevard> 104p, \$11.95

As a special offer to the list members only, you may respond to this message with your name and address and Roof will send you both books for the amazing price of \$14 including postage. Roof will send you the books and a bill and you will kindly be trusted to send us a check asap.

You may also order our complete line of titles through our website at segue.org or through SPD.

James Sherry

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39. **Peter Ganick**
POTES & POETS CHAPBOOKS

Fri 15 Jan 1999

POTES & POETS PRESS NEW CHAPBOOK SERIES
(ISBN prefix: 0-937013)

Potes & Poets' NEW series of chapbooks feature younger or lesser-published writers who work in an experimental or post-L=A=N=G=U=A=G=E poetic. The chapbooks are published on 25% cotton paper and have original cover designs, many by the poets themselves. They continue Potes & Poets' 18-year tradition of publishing innovative poetry, now foregrounding newer writers who dare to 'write on the edge' of linguistic and visual experience.

(PLEASE PURCHASE ANY THREE, CHOOSE ONE FREE!)

1st series:

#1 - Jim Leftwich, *Improvisations/Transormations*, 45pp., (-76-5), \$7.00 #2 - Sarah Mangold, *Blood Substitutes*, 45pp., (-77-3), \$7.00 #3 - Ryan Whyte, *Studio As History*, 39pp., (-78-1), \$7.00 #4 - Carrie Etter, *Subterfuge of the Unrequitable*, 27pp., (-79-X), \$6.00 #5 - Katy Lederer, *Music, No Staves*, 22pp., (-80-3), \$6.00 #6 - Jake Berry, *Drafts of the Sorcery*, 37pp., (-81-1), \$7.00 #7 - Barbara Cole, *little wives*, 35pp., (-82-X), \$7.00 #8 - Jack Kimball, *Quite Vacation*, 27pp., (-83-8), \$6.00

2nd series:

#9 - Pattie McCarthy, *Choragus*, 30pp., (84-6), \$6.00
#10 - William Marsh, *Making Flutes*, 36pp., (-85-4), \$7.00
#11 - Linda Russo, not yet available

#12 - Rachel M. Daley and Peter Ganick,

Today It Starts Into Light, 31pp., (87-0), \$6.00

#13 - Patrick F. Durgin, Pundits Scribes Pupils, 42pp., (88-9), \$7.00

#14 - Melanie Bookout, Complacitus and all, 40pp., (-89-7), \$7.00

#15 - Alan Sondheim, The Case of the Real, vol. 1, 44pp., (-90-0), \$7.00

#16 - Alan Sondheim, The Case of the Real, vol. 2, 41pp., (-91-9), \$7.00

special offer: #16 and #17 together for \$13.00

#17 - Dan Featherston, Anatomies, 40pp., (-92-9), \$7.00

ORDER FROM:

Potes & Poets Press

181 Edgemont Avenue

Elmwood CT 06110-1005 USA

U. S. fourth class postage postpaid, first class please add \$0.50 per chapbook, Foreign (Canada included) surface only please add \$0.50 per chapbook. Checks only in U. S. funds to 'Potes & Poets Press'. Thank you.

BOOKSTORES ORDER FROM:

Small Press Distribution

1341 Seventh Avenue

Berkeley CA 94710

tel. [REDACTED]

Please ask for our submission guidelines before sending texts.

We will be happy to send them in another email message.

For guidelines send your email address to: [REDACTED].

Peter Ganick, publisher.

peter ganick

potes & poets press / a.bacus

<<http://members.home.com/zeropoet>>

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40. **Peter Ganick**

A.BACUS 1999

Fri 15 Jan 1999

already in progress...

Eight issues of exciting new writing, this year featuring mostly newer writers. Printed on 25% cotton, acid-free paper. Mailed in an envelope by first-class mail approximately every six weeks.

A.BACUS has been continuously published since 1984. Always on time. Never missed a deadline.

Complete sets: #s 1 - 125 for \$450.

Now to the 1999 season.

#119	Jan 1	Buck Downs
#120	Feb 15	Norma Cole
#121	Apr 1	Kevin Magee
#122	May 15	Cheryl Burket
#123	July 1	Lisa Adriani
#124	Aug 15	John Noto
#125	Oct 1	Barbara Hocker
#126	Nov 15	John Lowther

Subscriptions: \$30/year for the USA.

\$35 (US funds only) for all foreign, Canada included, surface mail only.

Individual issues -- \$5 each, postpaid -- also available from SPD as they are issued...

Order from:

Potes & Poets Press Inc
181 Edgemont Avenue
Elmwood CT 06110-1005 USA

Not accepting submissions for A.BACUS now.

Peter Ganick, publisher.

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41. **Ron Silliman**

Grotowski obit

Fri 15 Jan 1999

The great director Jerzy Grotowski has died.

www.nytimes.com/yr/mo/day/news/national/obit-grotowski.html

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42. **Michael Boughn**

Books

Fri 15 Jan 1999

shuffaloff press
is pleased to announce the publication of

Line of Flight

fictions by
Bruce Comens

Robert Creeley writes:

"'There is nothing but thinking makes it so.' It is that persistent fact which displaces the comforting reality of our usual worlds, making that 'otherwhere' a palpable, self-determining presence. The narrators of these various fictions can only tell us that such _other_ is persistently there -- as one turns into a physical tree, as a second watches the shifting patrons at a cafe sketch one another into pinned reflection, as a third tracks through an increasing vagueness of streets until the wind drives 'to careen on up into the bank of gray cloud overhead. And beyond: a pulse of blank white, before wind.'

"Singular, intently articulate, walled in with a boundless emptiness it's determined to enter, this exceptional work attempts to trace its proposals by means of parable, to tell again and again such stories as that of Icarus, who here can fly without his father's laboriously constructed wings, yet wears them nonetheless. Where does he go, then? Even more--from where can one think he has come?"

5.25" x 7.5", 132 pp.
\$12.00 US, \$17.00 CAN
ISBN 1-880631-13-X

Forthcoming, Spring, 1999:

shuffaloff monograph #2

Tramping the Bulrushes
by
John Clarke

With typical generosity and good nature, Clarke probes crucial questions about how we think authority. Initially published in his newsletter, intent., this essay takes on various misrepresentations of the legacy of Clarke's friend and teacher, Charles Olson and his seminal contribution to the poetries of this century.

7.5" x 8.75", 22pp.
\$7.50US, \$10.00CAN
ISBN 1-880631-15-6

Still available:

shuffaloff mongraph #1

Preface to the Early Poems of Robert Duncan
by
Robin Blaser

Blaser succinctly and precisely delivers us into the mind of Robert Duncan's poetry as it participates in the larger mind of America and, as Blaser has it, "the particulars of our relations [to] what may be called soul-making."

7.5" x 8.75", 10pp.

\$5.00US, \$7.00CAN; \$15.00US, \$18.00CAN (hand-sewn, signed, numbered 50/500)

ISBN1-880631-08-3

Available from:

Small Press Distribution
1341 Seventh St.
Berkeley CA 94710 USA

shuffaloff press
653 Euclid Ave. Toronto ON M6G 2T6 CAN
260 Plymouth Ave. Buffalo NY 14213 USA

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43. **aerialedge**

New Bernstein, Dipalma, Drama, &&&@ Bridge Street

Fri 15 Jan 1999

It's an abundance. Ordering instructions & discount information at the end of the list. Thanks, Poetics, for your support.

1. *_True_*, Rae Armantrout, Atelos, \$12.95. A memoir. "I was restless."
2. *_My Way: Speeches and Poems_*, Charles Bernstein, U Chicago, \$18. 320 pages of essays, poems, interviews, talks, articles, "from the role of the public intellectual to the poetics of scholarly prose, from vernacular modernism to idiosyncratic postmodernism, from identity politics to the resurgence of the aesthetic, from cultural studies to poetry as performance, from the small press movement to the web. Along the way he provides 'close listening' to such poets as poets as Charles Reznikoff, Laura Riding, Susan Howe, Ezra Pound, Allen Ginsberg, and Gertrude Stein."
3. *_Log Rhythms_*, Charles Bernstein, w/ illustrations by Susan Bee, Granary Books, ltd edition of 500 copies, saddlestitched, \$35. "Grilled cheese, grilled cheese / Please don't make me sneeze!"

4. *_Big Allis 8_*, ed Melanie Neilson w/ Deirdre Kovac, \$8. Special feature 14 from Great Britain & Ireland guest ed Fiona Templeton: Catherine Walsh, Drew Milne, Andrea Brady, Caroline Bergvall, Aaron Williamson, David Kinloch, Karlén van den Beukel, Rob McKenzie, Helen Macdonald, John Wilkinson, Sarah Law, Tertia Longmire, Ken Edwards, & Miles Champion. Also in this issue: Juliana Spahr, Noah de Lissovoy, Bruce Andrews, Graham Foust, Stephanie Strickland, Bob Harrison, Lisa Robertson and Christine Stewart, Rodrigo Toscano, H. T., Alison Lune, Heather Ramsdell, & Liz Waldner.

5. *_Other: British and Irish Poetry since 1970_*, ed Richard Caddel and Peter Quartermain, Wesleyan, \$24.95. "This highly focused anthology brings together several important strands of the vibrant, alternative poetry produce in the UK since 1970. It includes work by 55 poets, among them Cris Cheek, Brian Coffey, Fred d'Aguiar, Ken Edwards, Allen Fisher, Veronica Forrest-Thompson, Ulli Freer, Randolph Healy, Linton Kwesi Johnson, Geraldine Monk, Eric Mottram, Wendy Mulford, Douglas Oliver, Maggie O'Sullivan, Tom Raworth, Denise Riley, Gael Turnbull, and Catherine Walsh."

6. *_Profit Over People: Neoliberalism and the Global Order_*, Noam Chomsky, Seven Stories, \$15.95. "Side comment: communications are not the same as uranium."

7. *_A Secret Location on the Lower East Side: Adventures in Writing 1960-1980_*, Stephen Clay and Rodney Phillips, New York Public Library / Granary Books, \$27.95. Based on the NYPL exhibition, this book documents the small press publishing scene of the Beat, Black Mountain, New York School, San Francisco Renaissance, & L=A=N=G=U=A=G=E crowds. With a preface by Jerome Rothenberg, 200 b&w illustrations, contributions from many of the original editors, a timeline, sorry no pop-ups. Definitely qualifies for the term "sourcebook."

8. *_postcards_*, Barbara Cole, Beautiful Swimmers, \$8. "I think my head might fall off from nodding too vigorously."

9. *_Letters_*, Ray Di Palma, Littoral, \$10.95. "But once again / you wait for the translation--"

10. *_RENGA : Draft 32_*, Rachel Blau DuPlessis, Beautiful Swimmers, \$8. "o world whirr or were or was // Children, pretending birds, yell CHIRP."

11. *_Polemics_*, Anselm Hollo, Anne Waldman, & Jack Collom, Autonomedia, \$8. The long-time Naropa colleagues under one cover. "inside every Messiah / is a second- hand / exploding frog joke"

12. *_Hambone 14_*, ed Nathaniel Mackey, \$10. Geoffrey O'Brien, Peter Cole, Nathaniel Tarn, Barbara Guest, Ed Roberson, Amiri Baraka, Bradford Graves, an interview w/ Steve Lacy by Irene Aebi, Albert Mobilio, Joseph Noble, Jesse

Glass, Phillip Foss, Rachel Blau DuPlessis, Pierre Joris, C S Giscombe, Susan Thackeray, Micahel Davidson, Craig Watson, Harryette Mullen, Lydia Davis, Martha Ronk, George Kalamaras, Clayton Eshleman, Wilson Harris, Brent Edwards on Sun Ra's poetry, Baraba Barrigan on Will Alexander, Andrew Joron on Peter Gizzi.

13. *_Mina Loy: Woman & Poet_*, ed Maeera Shreiber & Keith Tuma, National Poetry Foundation, \$24.95 . Mina Loy interviewed by Paul Blackburn & Robert Vas Dias, essays by Eric Murphy Selinger, Rachel Blau DuPlessis, Peter Quartermain, Jeffrey Twichell-Waas, Marjorie Perloff, Elizabeth Frost, Roger Conover, Susan Gilmore, Anita Helle, Tyrus Miller, Ellen Keck Stauder, Janet Lyon, Marisa Jauzzi, Susan E Dunn, Richard Cook, Kathleen Fraser, Norma Cole, Barbara Guest, & Anne Waldman.

14. *_From the Other Side of the Century II: A New American Drama, 1960-1995_*, ed Douglas Messerli and Mac Wellman, w/ an introduction by Marc Robinson, Sun & Moon, \$29.95. Edward Albee, Arnold Weinstein, Jack Richardson, Amiri Baraka, Tennessee Williams, Ed Bullins, Rosalyn Drexler, John Guare, Ronald Tavel, Lee Breuer, Richard Foreman, Sam Shepard, Adrienne Kennedy, Richard Nelson, Jeffrey M Jones, Charles Ludlam, Oyama, Craig Lucas, Pedro Pietri, Eric Overmyer, Constance Congdon, Maria Irene Fornes, Len Jenkin, Erik Ehn, John Stepling, Charles L. Mee Jr., Richard Caliban, Suzan-Lori Parks, Tina Howe, David Greenspan, Lynne Alvarez, Murray Mednick, Mac Wellman, Kier Peters, Naomi Iizuka, & Tony Kushner.

15. *_The Future of Memory_*, Bob Perelman, Roof, \$14.95. "Aren't you the real life of adjectives?"

16. *_The Book of Disquiet_*, Fernando Pessoa, Exact Change, \$15.95. "I have always rejected the idea of being understood."

17. *_Raddle Moon 17_*, ed Susan Clark, \$10. Some Vancouver Writers: Christine Stewart, Peter Culley, Colin Smith, Melissa Wolsak, Catriona Strang & Nancy Shaw, Maxine Gadd, Deanna Ferguson, Robert Manery, Dorothy Trujillo Lusk, Kevin Davies, Larry Timewell, Jeff Derksen, Lisa Robertson, Meredith Quartermain, Edward Byrne, Dan Farrell, Paul Mutton, Marie Annehart Baker, David Bromige, & Susan Clark. Elsewhere: William Fuller, Jean Day, Katrine Le Gallou, Jackson Mac Low, Gil McElroy, & Rae Armantrout. New Writing from Quebec: Cynthia Girard & Michael Delisle, translated by Robert Majzels & Erin Moure.

18. *_Democracy Boulevard_*, Kit Robinson, Roof, \$11.95. "A sea startles the art."

19. *_The Teachers & Writers Guide to William Carlos Williams_*, ed Gary Lenhart, T&W, \$14.95. Poems & essays by: Julia Alvarez, Kenneth Koch, Mary Edwards Wertsch, Peggy Garrison, Ron Padgett, Charles North, Reed Bye,

Barbara Flug Colin, Sally Cobau, Bob Blaisdell, David Surface, Jordan Davis, Christopher Edgar, Penny Harter, Allen Ginsberg, & Bill Zavatsky.

Some bestsellers:

Imagining Language: An Anthology, ed Jed Rasula and Steve McCaffery, MIT, \$55.

How To Do Things With Words, Joan Retallack, Sun & Moon, \$10.95.

Ron Silliman and the Alphabet, ed Thomas A. Vogler, Quarry West 34, \$15.

An Anthology of New Poetics, ed Christopher Beach, U Alabama, \$19.95.

Poetics Journal 10: Knowledge, \$14.

The Feminist Memoir Project, ed Rachel Blau DuPlessis and Ann Snitow, Three Rivers Press, \$20.

Tripwire: A Journal of Poetics #2, ed Yedda Morrison and David Buuck, \$8.

Oulipo Compendium, ed Harry Mathews & Alistair Brotchie, Atlas Archive Six, \$19.99.

Two Haloed Mourners, Bernadette Mayer, Granary Books, ltd edition of 100 copies, 42 pages, \$12.

Ribot 6: over 60 under 30, ed. Paul Vangelisti, \$9.95.

Poet Be Like God: Jack Spicer and the San Francisco Renaissance, Lew Ellingham and Kevin Killian, Wesleyan, \$35.

Whatsaid Serif, Nathaniel Mackey, City Lights, \$12.95.

Mysteries of Small Houses, Alice Notley, Penguin, \$14.95.

The Lion Bridge: Selected Poems 1972-1995, Michael Palmer, New Directions, \$18.95.

An Anthology of New (American) Poets, Lisa Jarnot, Leonard Schwartz, and Chris Stroffolino ed, Talisman, \$21.95.

Moving Borders: Three Decades of Innovative Writing by Women, ed. Mary Margaret Sloan, Talisman, \$27.95.

Close Listening: Poetry and the Performed Word, Charles Bernstein ed., Oxford, \$19.95.

Perhaps this is a rescue fantasy, Heather Fuller, \$10.

Nothing Happened and Besides I Wasn't There, Mark Wallace, \$9.50.

Collected Prose, Charles Olson, \$19.95.

Poetics folks receive free shipping on orders of more than \$20. Free shipping + 10% discount on orders of more than \$30. There are two ways to order. 1. E-mail your order to [REDACTED] with your address & we will bill you with the books. or 2. via credit card-- you may call us at [REDACTED] or e-mail [REDACTED] w/ yr add, order, & card # & we will send a receipt with the books. We must charge some shipping for orders out of the US.

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

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44. **Poetry Project** ***this week's readings***

Fri 15 Jan 1999

This week at the Poetry Project:

Friday, Jan. 15th at 10:30 pm

Martin Luther King Jr. Celebration
with Hettie Jones, David Henderson, Patricia Spears Jones, Sharan Strange
& others

NO READING MONDAY

Wednesday, Jan. 20th at 8 pm

Nicole Brossard & Heather Fuller

NO READING FRIDAY

Monday, Jan. 25th at 8 pm

Nava Fader & David Mills

For more information on the January schedule (biographies on readers,
etc.) visit our

website at <http://www.poetryproject.com>

Admission is \$7, \$4 students, and free for members

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45. **Poetics List** ***Naropa forward***

Fri 15 Jan 1999

Jonathan Skinner asked me to forward this to the list. Chris

> In case any of you are wondering what to do next summer, here's a
> report from last year's Naropa Summer Writing Institute (May
> 15-June12), which I attended for about ten days. If this coming
> summer's events are to be anything like last year's, I highly
> recommend checking Naropa out, if you can make it to Boulder. (A much
> abbreviated version of this was published in the October/November
> Poetry Project Newsletter.) And if this piques your curiosity, I also
> recommend you check out Patrick Pritchett's phenomenal 3live2
> reportage of the whole month, which you can look up on the Poetics
> listserv's archives for May/June.

- >
- > Report from ten days (May 15-25) at the 1998 Naropa Institute Summer
- > Writing Camp:
- >
- > While the coasts went on vacation, the Big Tent went up once again,
- > indefatigable, at the foot of the Rockies for an especially exciting
- > month of Celandlocked1 writing events. The week1s focus was
- > experimental writing in the objectivist lane, although many present
- > were clearly off-road. The Berrigan brothers gave a double-shot
- > kickoff reading at the Penny Lane cafe (see EPC listserv archives for
- > report). Tuesday night brought us Heller, Blau DuPlessis, and
- > Penburthy (w/ slides of Neidecker1s Ccalendar1 poems) opening for
- > Rakosi.
- > The gnomie Karl Rakosi (spry at 90 & the high altitude)-- 3I1m going
- > to put my cap on to see whether it fits2-- evoked himself as, 3an
- > early lover of Yeats1 moonshine period,2 before twirling his
- > comico-satirical one-liners for us, 3tragic satchmo events,2 like so
- > many helium barbells. Poems which led us through a kind of
- > Nietzschean inferno, seen from the millenium1s, and a life1s, end:
- > 3corporate man... a self-made man/ who loves his creator... sits by
- > the waters of time/ studying his odds.2 Rakosi1s refreshing mix of
- > wit and weight upped the tone for the week. During the next day1s
- > colloquium he spoke easily, of the CObjectivists:1 3Jeez, they were
- > all jews!2 Zukovsky? 3He didn1t know how to ride a bicycle.2
- > Reznikoff? 3He chirped away like a sparrow... it was impossible to
- > suspect that Reznikoff was not sincere.2 Oppen? 3We used to picnic
- > together.2
- > Fortunately, little time was wasted on definitions of CObjectivism.1
- > The consensus seemed to be the lack of consensus, and a healthy
- > circulation of ideas-- from Hollo, Schelling, Blau DuPlessis, Heller,
- > Penburthy, to a bemused Rakosi: 3It1s a tough business.2 (We got
- > incidental gems such as Hollo1s paraphrase of the Olson Cfull
- > saturation job1-- 3quarrying one whatever/ no matter how abstruse/
- > till it lies limp.2) Some of the younger poets began to wonder if
- > CObjectivist1 meant anything more or less than Cthe poets who call
- > themselves so.1 Niedecker1s presence was strong, and dissenting--
- > scholar Jenny Penburthy reminded us of Niedecker1s marginal
- > relationship to CObjectivism,1 highlighting her CSurrealist1
- > tendencies (as in 3New Goose Poems2) and engagement with 3poetry as

> the folk tale of the mind.² By the week's end you couldn't make it to
> the bathroom or the canteen without getting caught in a crossfire of
> lively, spin-off conversation.

> Workshops I attended by Schelling (3bio-regional poetics²), Notley
> (3miming the mind²) and Oliver (3new poetry styles in the US, France
> and Britain²) were unconventional and stimulating. On the trail with
> Andrew Schelling's class-- narrowleaf cottonwood, yucca in white bloom
> feeding ants and moths, ladybugs, serviceberry (sour but bears like
> Ēem), rufous towhee, ponderosas' bushy tufts, whose needles come in
> fours-- stopped on a knoll to read 3Wintergreen Ridge,² and discuss
> Neidecker's own kind of walk, blending humor with observation &
> remembered books. Notley read from a new, long Ēautomatic' poem and
> discussed the art of 3tracking the mind² and dreaming as 3a form of
> thought... the I that's controlling, both watching and letting it
> happen, is always there; it's untruthful to leave it out.² Oliver led
> challenging discussion of many poems from the Talisman House New
> (American) Poets anthology, such as Luoma's 3apparently simple poems
> that are actually quite layered.² These were only a fraction of the
> offerings; the week's faculty also included-- in addition to Naropa
> full-timers and the Ēobjectivist' suspects-- Wesley Tanner in the
> printshop, Keith Abbot, Chris Baer and Laird Hunt on the prose end,
> and the Ēoutriders' Olga Broumas, Maureen Owen, Eleni Sikelianos and
> Harryette Mullen. Workshops were supplemented with one-on-one
> Ēinterviews.¹ At the final colloquium, faculty were asked what, if
> any, workshop experience had informed their own writing; to which,
> Jack Collom: 3I took a workshop, but I didn't inhale.²

> There were readings and performances to packed houses every night
of

> the week. Oliver on Paris: 3Black yarmulkes pass by me to Beth Din
> Shops.² He read movingly, beautiful poems dedicated to Gisèle
> Celan-Lestrange. Sikelianos read her new, long-breath California
> canto getting away with the word Ērubiginous.¹ Schelling read spare
> and haunted poems of the Rockies: 3do not despise this piece of
> broken bone/ it's a piece of Zebulon Pike's forearm.² Bye's rendition
> of the famous 3ballad of the bicycling dog² had us in stitches. Owen,
> at bat for the shortest-poem-with-the-longest-title, beat her own
> average: WHAT YOU DO WHEN YOU CAN'T FORGET THE ONE YOU
DON'T LOVE
ANYMORE,

> etc. 3I fell in love. I did it by myself. There are some
> things/ you shouldn't do alone.² She also read from a one-poem
> sequence: 3this is #5 and it's the only one in the series.² Notley

- > on Paris: 3Went to a restaurant, once more. Ate a duck. Guilt.2
- > She read from Mysteries of Small Houses and from a new, long poem that
- > frightened us all, confessing, 3I'm too lazy to be anything/ I just
- > write.2 Hunt read from Thousands and Paris: A Complete Descriptive
- > Catalogue, giving us the famous picture of Prometheus, 3doing rigorous
- > calisthenics, completely naked, by open windows.2 Mullen delivered
- > rhyme riddles-- 3let's mambo, and be frisky/ your reality check's in
- > the escargot2-- and read her movie poem: 3so romantic are the patient
- > English.2 She reminded us that, 3we're all prisoners of our/ own
- > natural anguish.2
- > A highlight of the week was Notley's Steve Carey talk: 3He has
- been
- > hurt in his youth-- the result is rampant poetry... you have to be
- > somehow ravaged by poetry.2 Carey, who 3gave good phone2 and
- > reportedly referred to tv sitcom episodes as 3works1-- 3Don't you know
- > this work?2 It was a shot of that tough, life-saving humor bred of
- > the cockroaches, thrift and crowded family conditions of the
- > 3seventies Berrigan household: 3Men who forge valiant prescriptions
- > become excellent fathers.2 We were treated to Carey readings-- 3Oh,
- > Mom, it is so beautiful2-- at once moving and hilarious by the
- > Berrigan entourage & other friends.
- > Chris Baer, one of the 3rare breed that thinks poets and prose
- > writers can learn from one another,2 who spoke of rewriting as
- > 3skinning an animal and eating the bone,2 read his story 3The Humors,2
- > with lines like, 3she has the eyes of a tormented squirrel2 or, 3he
- > was a paper torso on the firing range.2
- > Beautiful broadsides-- this week, a poem by Duncan-- were rolling
- off
- > the Kavayantraya (3poetry machine2) press, impeccably maintained by
- > Jennifer Asteris. The Berrigan bros., with Brandon Downing and
- > Jonathan Skinner, accompanied several students on a 3guerrilla1
- > reading-- where Eddie Berrigan gave a memorable rendition of the
- > 3Headless Baby Blues.2 Perhaps best of all was the flurry of
- > manuscripts, pamphlets, chapbooks and broadsides exchanged, talk
- > throughout the afternoon under trees along creeks into night's
- > backyard parties, writing generated during workshops and eventually
- > shared-- and the immense quality and interest of the student writing,
- > as this year's handsome, perfect-bound Twittering Machine evidences.
- > Look for: Sherwin Bitsui, Jared Bland, Josepha Conrad, Jeni Olin,
- > Marcus Mennes, Ish Kundawala, Austin James, Justin James Veach...
- > among many, many others.
- > The next week brought an entirely new wave of faculty-- including

- > Bradford Morrow, Cole Swenson, Mei Mei Berssenbrugge, Peter Gizzi,
- > Elizabeth Willis, Julie Patton. I attended (two days of)
- > Berssenbrugge's workshop. The character of person who makes the
- > rules shows in the work in a very mysterious way, she stated,
- > signalling a need to get away from the heroic materials of
- > modernism... back toward a more spontaneous response...
- > At the colloquium on Legacies and (Women Writer) Progenitors,
- Cole
- > Swenson-- pointing out that most elementary-school teachers of her
- > generation were women (women guided my hand around its first crude
- > letter forms)-- mentioned the dominant role women poets play in
- > current incorporations and subversions, into sub-languages, of
- > scientific and mathematical language. Swenson defined poetic geometry
- > as negotiating a space between body and page, and evoked the
- > geometrical, pre-symbolic roots of writing.
- > Beverly Dahlen brought Dickenson to the table: Nature is a
- haunted
- > house/ but art, a house that tries to be haunted. Anne Waldman
- > boldly stated: The artists in this secular world are lovers... Not
- > fucking everything like Zeus-- to create wonderful hybrids of elements
- > and animals-- but something like that in the realm of imagination.
- > Gizzi, reminding us poets think with their poems, cited Pound's
- > dictum: if you want to know your period, edit. Willis referred to
- > Duncan's Often I am permitted to return to a meadow, as a poem that
- > changed her life. As did Creeley's look of shock when she confessed
- > she hadn't (yet) read HD.
- > Guest subverted her own Tribute by reading a piece she had written
-
- > brandishing a white pen with cream in its nostrils-- for the French
- > poet Anne-Marie Albiach, on the occasion of her sixtieth birthday last
- > year; this tribute to Albiach-- one of the century's most important
- > experimental women writers-- was touching and appropriate. Guest
- > spoke of a pull in the composition that is physical but
- > phantom-like, and of the writer's need to feel this pull, between
- > herself and the poem being written... also of an essential
- > destructiveness that enters the poem. Writing that doesn't take a
- > chance is not worth a tinner's damn.
- > When asked about her reputation as an experimental writer, Guest
- > countered: I think we should get rid of the word experimental.
- > Anne Waldman: At 2:10 pm on June 23, 1998, at Naropa, Barbara Guest
- > got rid of the word experimental.
- > Exciting events slated for the coming three weeks included

workshops

- > with the likes of Ed Sanders, Kathy Kuehn and SPD1s Steve Dickison,
- > Sze, Hollo and Kai Nieminen on translation, a Lawrence Ferlinghetti
- > Tribute... Thanks to the hard work of coordinators Max Regan and
- > Julie Kizershot, Naropa proves itself, once again, a vital forum for
- > the interaction of Œouts1 and Œins,1 names Œnew1 and Œold,1 Œbig1 or
- > Œsmall,1 tendencies coastal and midland, east or west, traditional as
- > well as Œexperimental.1 Getting us, in Rakosi1s words, somewhere
- > close to 3the real real world.2
- >
- > --Jonathan Skinner (1/14/99)

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46. **Poetics List**

conf. announcement

Fri 15 Jan 1999

Hi, if you wouldn't mind posting this to the poetics list....the announcement notes an interest in the ongoing relationship between poetry and music and a number of poets are working in this area these days. many thanks. TS ----

CONFERENCE ANNOUNCEMENT/CALL FOR PAPERS

IAPSM-US (International Association for the Study of Popular Music, United States Branch) 1999 National Meeting.

WHEN: Sept. 30-Oct. 2, 1999

WHERE: Middle Tennessee State University (MTSU), Murfreesboro, TN

DON'T STOP TILL YOU GET ENOUGH: POPULAR MUSIC

The 1999 IASPM/U.S. conference welcomes papers on the cultural roles of music and musicians; the means by which music gets to its audiences; and the ways in which music is interpreted and used by listeners in a variety of contexts. In addition, we welcome disciplinary and interdisciplinary examinations of (among other topics):

- * poetry/poetics and the influence of popular music
- * various histories and traditions in popular music
- * institutions, politics, and popular music
- * race and popular music
- * the dominant discourses of popular music/popular music studies
- * gender studies and its relation to popular music studies
- * technology and new media

- * authorship issues in popular music
- * performance theory and performance styles
- * new ways of understanding both "popular" and "music"

GRAD STUDENT AWARDS: IASPM-US will offer three awards of \$200 each to the three best papers presented by graduate students.

ABOUT THE LOCATION: Murfreesboro is located approximately 35 miles from Nashville. We will plan several panels, speakers, and recreational activities around music-making activities in the Nashville area.

Deadline for proposals: May 15, 1999

Please send all proposals to (submissions by e-mail are strongly encouraged):

Professor Thomas Swiss
Chair, Program Committee
e-mail: [REDACTED]
1514 Buress Ave
Iowa City IA 52245

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47. **Elizabeth Fodaski**

Happiness

Fri 15 Jan 1999

SEGUE @ DOUBLE HAPPINESS

FEBRUARY, MARCH, APRIL, & MAY 1999 READINGS

SATURDAYS FROM 4:00 TO 6:00 PM

PLEASE TAKE CAREFUL NOTE OF THE TIME. READINGS BEGIN PUNCTUALLY.

DOUBLE HAPPINESS IS LOCATED AT 173 MOTT STREET, JUST SOUTH OF BROOME.

A 4\$ CONTRIBUTION GOES TO THE READERS.

Please support our series.

Readings will begin promptly at 4. Doors will open at 3:30 for those who want to start drinking and schmoozing early.

Coordinators for this series are Dan Machlin, Laird Hunt, Brian Stefans, Andrew Levy, & Liz Fodaski.

Continuing support of this series is provided by the Segue Foundation.

Funding is made possible by support from the Literature Program of the New York State Council on the Arts.

Segue @ Double Happiness DOUBLE HAPPINESS
February & March 173 MOTT STREET
Saturdays @ 4PM [REDACTED]

FEBRUARY 6: MEI-MEI BERSSENBRUGGE, GENYA TUROVSKY Mei-mei Berssenbrugge is the author of *Four Year Old Girl* and *Empathy*, and of *The Heat Bird* and *Random Possession*, both American Book Award recipients. Her collaborations with artists include: *Hiddenness* and *Sphericity*, both with Richard Tuttle, and *Endocrinology*, with Kiki Smith, which has received an Asian American Book Award. Genya Turovsky was born in Kiev, in the former Soviet Union, and now lives and writes in New York. A poet and translator, she is currently working on some new translations from the Russian and on her first collection of poetry.

FEBRUARY 13: 3 FROM BUFFALO: MIKE KELLEHER, JONATHAN SKINNER, ELENI STECOPOULOS Mike Kelleher has published two chapbooks: *The Necessary Elephant* and *Three Poems*. He is currently completing his MA in poetics at Buffalo. Jonathan Skinner is the author of *Political Cactus Poems* (Periplum Editions). A selection of his translations from the Provencal is forthcoming from Heart Hammer. Eleni Stecopoulos's work has appeared in *Chain*, *Rampike* and *Kiosk*. A Poetics PhD student at Buffalo, she's working on a dissertation in which poets supply the theory, religious fanatics the poetry, and literary theorists the fanaticism.

FEBRUARY 20: FIRST ANNUAL TRANSLATION EXTRAVAGANZA Poetry-in-translation/transformation/transit by David Cameron, Eleni Sikelianos, Sianne Ngai, Heather Ramsdell, Zhang Er, Duncan Dobblemann, Brian Kim Stefans, Laird Hunt, Garrett Kalleberg, Dan Machlin, plus other surprise guests.

FEBRUARY 27: ED FOSTER, STEVEN FARMER Ed Foster's most recent book is *Boy in the Key of E* (Goats & Compasses). He is the editor of the indispensable *Talisman: a journal of contemporary poetry and poetics*. Steven Farmer is the author of *Coracle*, *Tone Ward*, *World of Shields* and *Standing Water*. Recent work appears in *Lyric &*, *Tripwire*, *Crayon* and *The Poetry Calendar for the Millennium* (Sun & Moon). Born in San Diego, he has been in the Bay Area for the last 17 years.

MARCH 6: BOOK PARTY/PERFORMANCE FOR PAULINE OLIVEROS' *THE ROOTS OF THE MOMENT* Pauline Oliveros is an internationally known composer, performance artist, theorist, and teacher who has taught and performed all over the world. She is the author of a previous book of essays, *Software for People: Essays 1963-1980*, and has released numerous CDs of her music. She is currently teaching at Mills College and Oberlin College, and will perform in a retrospective of her work at Carnegie Hall in March.

MARCH 13: BEN FRIEDLANDER, ROBERT KELLY Ben Friedlander, a true guerrilla intellectual now on leave from Chiapas, recently edited *The Collected Prose of Charles Olson* with Donald Allen. Meow Press will bring out his selected poems in 1999. Robert Kelly is the author of a few gigabytes of poetry and fiction, including most recently *Red Actions* (selected poems), *Queen of Terrors* (fiction), and *The Time of Voice* (poems, 1994-1996).

MARCH 20: JOHN GODFREY, TIM DAVIS John Godfrey, the insider's top pick for unsung pillar of N.Y. poetic conscience, is the author of several books, including *Where the Weather Suits my Clothes*, *Dabble*, and *Midnight on Your Left*. Tim Davis, whose poems are best experienced when fed directly into the pineal gland, is the author of *The Analogy Guild* and *My Life In Politics: a history of N=A=R=R=A=T=I=V=E* film. Hard Press is publishing his *Dailies* in 1999.

MARCH 27: MILES CHAMPION, ANDREA BRADY Miles Champion, besides performing Satie's oboe suites with a buzzsaw in London's choicest metros, is the author of *Compositional Bonbons Placate*, and the chapbook *Sore Models*. Presently residing in the U.K, Andrea Brady is the author of several chapbooks, including *Of Sere Fold*, *Cranked Foil*, and *The White Wish*. She is one of the best of the new (American) poets, and we want her back.

APRIL 3 RACHEL ZUCKER, MAGGIE Z Rachel Zucker was born in New York in the middle of a blizzard. She has worked as a photographer, day care teacher, and jeweler and currently teaches writing at NYU and Yale. Her photographs and poems have been published in *Volt*, *14 Hills*, *Bridges*, and the *Iowa Review*. She is co-founder and editor of *Boomerang!* A contributor's journal. Magdalena Zurawski plays guitar for the rock band *The Sleeves*. Her poetry has appeared in *Crayon*, *The Germ*, and *Explosive*. A former resident of Berlin, Germany, she presently resides in Brooklyn.

APRIL 10: DREW GARDNER, PRAGEETA SHARMA Drew Gardner's work has appeared in the anthologies *Primary Trouble*, *An Anthology of New (American) Poets*, *Writing from the New Coast*, and *The Gertrude Stein Awards*. Recent magazine publications include *Object + Torque*, *No Trees*, *Hambone*, *Talisman*, and *Lingo*. He is a jazz drummer and vibraphone player. Prageeta Sharma has a book, *Bliss To Fill* (subpress books) due Spring '99, and has recent work in *Combo*, *New Orleans Review*, *The Hat*, and *Shiny*. She plays drums in the rock band *The Sleeves*.

APRIL 17: CHRIS DANIELS, LULJETA LLESHANAKU Chris Daniels is translating the great Portuguese poet, Fernando Pessoa. His translations will appear in four volumes from *Exact Change*. He will also be hosting a "Pessoa Salon" ? time and location to be announced ? to share his knowledge of and enthusiasm for Pessoa and Lusophone literature in general. Born in NYC, Daniels makes his

home in Oakland, California. Luljeta Lleshanaku, born in Elbasan, Albania, began publishing her work in 1991 after the overthrow of the Stalinist regime. Her critically acclaimed books of poetry are *The Sleepwalker's Eyes* (1993), *Sunday Bells* (1994), and *Half-Cubism* (1996), for which she won the Eurorilindja Award for Poetry. English translations of her work have appeared in *Grand Street*, *Seneca Review*, *Fence*, *Modern Poetry in Translation*, and other magazines.

APRIL 24: NICK PIOMBINO, TED PEARSON Nick Piombino's recent publications include work in *Avec Sampler 2*, *Aporia*, *Close Listening* (Oxford University Press), and his newest book, *Light Street* (Zasterle). He also has work on the Electronic Poetry Center at wings.buffalo.edu/epc. Ted Pearson is the author of fourteen books of poetry, including *Evidence*, *Planetary Gear*, *Acoustic Masks*, and *The Devil's Aria*. A seventh-generation Californian, he emigrated to the United States in 1988. He presently lives in Detroit where he teaches part-time at Wayne State University. This is his first reading in NYC in five years.

MAY 1: LESLIE SCALAPINO, MARTINE BELLEN Leslie Scalapino has two new books forthcoming, both from Wesleyan University Press: *New Time* and *The Public World/Syntactically Impermanence* (essays and poetry). The author of many books of poetry and critical essays, she is the editor and publisher of *O Books* in Oakland, California. Martine Bellen's *Tales of Murasaki & Other Poems* (Sun & Moon Press) was a winner of the 1997 National Poetry Series. Her other collections include *Places People Dare Not Enter* and *Ten Greek Poems*. Bellen is an editor at *Conjunctions* and at Carroll & Graf Publishers.

MAY 8: MICHAEL GIZZI, SHERRY BRENNAN Michael Gizzi lives in Western Massachusetts where he publishes Hard Press books and edits the journal *Lingo*. His most recent books are *No Both* (Hard Press/The Figures, 1998) and *Too Much Johnson* (The Figures, 1999). Sherry Brennan lives in Centre Hall, PA. She has a chapbook, *Taken*, from primitive publications in D.C. She has published most recently in *Chain*, *Tripwire*, *Mass Ave*, *Situation*, *No Roses Review* and *Nedge*.

MAY 15: JEFF DERKSEN, ABIGAIL CHILD Jeff Derksen is a member of the Kootenay School of Writing in Vancouver and is currently finishing a Ph.D. in Calgary. He is the author of two books of poetry, *Dwell* and the award-winning *Down Time*, both from Talonbooks. Abigail Child is the author of *Scatter Matrix*, *Mob*, and *A Motive for Mayhem*. She is currently completing a new video, *The Russian Chronicles*, and preparing a manuscript of critical work.

MAY 22: RODRIGO TOSCANO, ANDREW LEVY Originally from San Diego, Rodrigo Toscano lives and works in San Francisco. He has a book, *The Disparities*, due out soon from Sun & Moon, and another forthcoming from Atelos Press. Andrew Levy's most recent books are *Continuous Discontinuous*, and *Elephant*

Surveillance To Thought. New work is forthcoming in Conjunctions, CrossConnect, and Philly Talks. He is co-editor with Bob Harrison of CRAYON, and long-standing curator of the Segue sponsored reading series.

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48. **Poetics List**

Notes to Poetry 49 (fwd)

Fri 15 Jan 1999

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

Date: Mon, 04 Jan 1999 11:51:03 -0500

From: Steve Evans <[REDACTED]>

To: [REDACTED]

Subject: Notes to Poetry 49

4-5 December 1998

AN OPEN LETTER: JAKOBSON'S METALANGUAGE

by Lytle Shaw

Dear Steve,

I notice that in David Lehman's new book, Hal Sirowitz, the author of *My Mother Said* and *My Therapist Said*, gets included as a significant descendant of the New York School. This is strange and untrue. By chance I saw Sirowitz read lately and there was something quite funny and completely limited about his work. I've recently been interested in poetics that chart speech acts--and linguistic practices more broadly--within uneven power dynamics. In Sirowitz's case, the institutional frames of parent/child or therapist/patient relationships are numbingly obvious: enunciation gets contained within an overly literalized setting in which we watch a repertoire of more or less cliché, though at times comic, pathologies. But that more various relations to institutional frames have been a basis for some of the most interesting poetics of the last few years will be my way in, through the question of metalanguage, to a consideration of what has happened to poetics in the forty years since Roman Jakobson's excellent essay, "Linguistics and Poetics." For Jakobson, metalanguage shouldn't be understood only as a scientific tool; instead it "plays also an important role in our everyday language" (69). Now, in part because of him, this seems obvious. But for him there is no social moment to the question:

<c> "The sophomore was plucked." "But what is *plucked*?" "*Plucked* means the same as *flunked*." "And *flunked*?" "To be flunked is to fail an exam." "And what is *sophomore*?" persists the interrogator innocent of school vocabulary. "*A sophomore* is (or means) a *second-year student*." All these equational sentences convey information merely about the lexical code of English;

their function is strictly metalingual. Any process of language learning, in particular child acquisition of the mother tongue, makes wide use of such metalingual operation. (69) <xc>

The forty year gap allows us to feel comfortable asserting, unlike Jakobson, that power inheres in the very form of most metalingual statements: the seeming lack of origin of their "correct" answers; their ability to switch on and off a set of social rules--are we talking to or about? To derail communication--or render it suddenly self-reflexive--is itself an important social act. Metalingual statements of the type Jakobson cites work to naturalize uneven power relations by placing them within secure, seemingly objective, categories--here between student and professor. Moreover, metalanguage's entrance into everyday language provides one of the most basic opportunities to chart the working of social-linguistic codes, what we would now call--in a vast, rough translation of linguistic insights toward the social sciences Jakobson couldn't help but pronounce unrigorous!--power codes. Metalingual statements have the unique ability to render palpable the social frames of a speaking situation or more generally a situation of one's encounter with language. They render perceptible the linguistic basis of coded power relationships. Perhaps we are so comfortable asserting all of this that simply to assert it is no longer enough.

Of course, claiming that one of poetry's main functions is to explore metalanguage flies directly in the face of Jakobson--at least on the surface. He writes: Poetry and metalanguage ... are in diametrical opposition to each other: in metalanguage the sequence is used to build an equation, whereas in poetry the equation is used to build a sequence (71).

It's "build an equation" that is perhaps an overhasty summary of poetry's use of metalanguage and, in fact, of poetry's relation to sound, its would-be poeticness in Jakobson's most famous statements: "the poetic function projects the principle of equivalence from the axis of selection into the axis of combination [and] equivalence is promoted to the constitutive device of the sequence" (71). So to back up we could initially dispute the accuracy of the word "equation" for both poetry and metalanguage. Is equation (of sound, syllables, stress, etc.) in fact poetry's primary device? This view best describes (a) metrical and rhymed poetry generally (b) Russian poetry specifically--and not advanced American poetry of the last 150 years. If phonetic equations are crucial for this later tradition, they are certainly not the primary organizational feature of Whitman, Dickinson, the Objectivists, The New York Schoolers, The Language Writers.

I'd want to say that if we study phonetic equivalence as a device, its effects could be centrifugal as well as centripetal. Connections at a semantic level made through sound can project as well as collapse. They thrust us out into the world as much as they swing us back toward the poem.

Now back to poetry and metalanguage: when poetry deals with metalanguage it does not simply build sequences through equations (this would be old-fashioned narrative poetry, or a poetry of unselfconscious definition) so much as foreground the paradigmatic components of such equations, render them perceptible--in its critical moment--as unnecessary and even destructive habit, and--in its utopian moment--as deformations of linguistic habit that open spaces for thought. This means that in a metalinguistic poetic line or stanza several potential members of a sequential subset coexist, and it is their coexistence that is the point. Simple example: (a) the figure of a normative syntax that gets called to mind through (b) its deformation. Coexistence is the point, then, not out of a naive desire for infinite possibility, but because it allows an energetic charging that can emerge only through a worn, maybe suspect, phrase or syntactic structure undergoing mutating invention.

What I want to suggest is that we can account for Jakobson's effects over the last forty years by charting how his interest in metalanguage gets (a) extended into poetry in ways he won't and (b) socialized in the form of inquiries into the power relationships that connect texts to their institutional and generic frames. To put it sweepingly, a social understanding of metalanguage and an acknowledgment of its relevance to poetry mark points at which Language writers begin to follow Foucault and not Jakobson, though of course only Jakobson could have provided this inventive, concretely formulated linguistic point. I'm emphatically not saying that a poetics of metalanguage is itself "subversive" or even new. Instead, the history I see is that poetry's relation to metalanguage first gets posed in Jakobson, then developed somewhat generally in early Language writing and now begins to take on new relevance as poets work out poetics that explicitly, and often humorously, involve the mostly literary institutional frames of the epic (Lisa Robertson), the fairy tale (Lyn Hejinian), the picaresque novel (Hejinian and Carla Harryman), the bildungsroman (Pamela Lu)--but also the encyclopedia and historiography (Barrett Watten). As I said earlier, exposure through metalanguage of the non-neutrality of linguistic and generic norms is no news: the point is more that the dream of neutrality that Jakobson poses--"merely about the lexical code"--is now so distant as to allow (yet to be fully described and theorized) tonal invention and institutional figure/grounding at the moments when texts appear "merely" to be pointing out facts, defining their terms. Because all good poetry poses ontological questions about its generic status (what is epic? etc.), the question is the kind of dialogue. It was as an attempt to articulate the force of one type of this dialogue that, in an article in Poetics Journal, I recently considered the works of Alex Cory, Ann Simon and Pamela Lu within the institutional framework of children's language acquisition. So a project like Ann Simon's A Biography of My Vocabulary, a poetry

of meta-definition, is only the most literal version of this metalingual question. Three very different ones that come immediately to mind are:

* Lisa Robertson's occupation of epic in *_Debbie: An Epic_*. She puts it best: "With what suave domesticity Virgil strolls among the deep shelves of the paternal library. The metric pulse of the catalogue or calendar charts his walk. To narrate an origin as lapidary, as irrevocable, is only to have chosen with a styled authority from the ranked aisles of thought. For if Virgil has taught me anything, it's that authority is just a rhetoric or style which has asserted the phantom permanency of a context."

* Adam DeGraff's invention--in "Poetic Statement" (*_Shark_ 1*)--of a language of authority that modulates among the disembodied voice of the anthology editor, the classic poet ventriloquizing statements about himself that would be structurally impossible for him to make, and the earnest, poet-centered statement of intent.

<c> Shortly after I completed this poem, I suffered from recurring attacks of insanity, brought on by the feeling that my work was not appreciated at court. The age of chivalry has almost passed. I am trying to revive its spirit by this poem, written 'to fashion a noble person in virtuous and gentle discipline.' In this poem the simple worker leads the company to truth after he has finished his plowing. I advise people to do their work honestly instead of going on pilgrimages. Posterity will decide that this poem is far overrated by my contemporaries. It contains too much theory and too little action. Yet my patriotic odes mark me as the forerunner of the nationalist movement. <xc>

* Lyn Hejinian's *_The Traveler and the Hill and the Hill_* in which, as each fairy tale goes bad, the spaces among its 3 part syllogistic structure open themselves up to an investigation of the social logic that would bind short illustrative narratives designed for children, so that knowledge for a child might suddenly become the knowledge of a child:

<c>

There was once a parson who was so arrogant that whenever he saw anyone driving toward him on the road he would roar from a distance, 'Off the road! Off the road! Here I come!'

He glanced at all the maidens with his fiery red eyes and cried, 're you going to pass by without offering to help me?'

But God's existence is doubtful and even if God does exist it hardly matters.

<xc>

One might be tempted to say that the consideration of metalanguage within institutional frames is less a constitutive feature of recent poetry than a basic transhistorical poetic concern: historicisms of all types can't help but claim a

metalingual aspect, even a project, for the poets they "contextualize." Rather than pursue this I'll give one final example. Here's Langston Hughes in 1949 arguing against a common syntax of substantive/preposition that would make one's relation to coded black locations (Harlem, Railroad tracks, South Side) a matter of essential distance and voyeurism and thereby efface life and culture inside or across these lines:

<c>

Visitors to the Black Belt

You can talk about

Across the railroad tracks-

To me it's _here_

On this side of the tracks.

You can talk about

Up in Harlem-

To me it's _here_

In Harlem

You can say

Jazz on the South Side

To me it's hell

On the South Side:

Kitchenettes

With no heat

And garbage

In the halls

Who're you, outsider?

Ask me who am I.

<xc>

So one function of poetry might be the organization of metalingual questions to create energizing displacements and reflexive commentary on normative operations of language. But I would of course be reluctant to call this _the_ poetic function. For metalanguage to be a fresh question it can't be just about a grid of normal language that gets continually deformed and overcharged (this myopia replays a version of the structuralists' emphasis on phonetic equation). This also valorizes a poetry of non-integrated small semantic units, say a string of puns at the level of the line-a practice which we are all familiar with by now. Instead, there must be interpenetration of scales: from clause to genre; from word to speaking situation, from phoneme to institutional frame.

Lytle Shaw is the co-editor of *_Shark_*. With the artist Emilie Clark he has published *_The Rough Voice_* (Berkeley: Idiom, 1998) and *_Flexagon_* (Berkeley: Ghos-ti-, 1998). His criticism appears in *_Poetics Journal_* 10, *_Tripwire_* 2, and in the pages of *_Shark_*. He can be e-mailed at <[REDACTED]>.

These Notes to Poetry are edited by Steve Evans and circulated among friends as they accumulate. The numbers in the heading refer not to consecutive issues but to the week in 1998 when the works were read and commented on. Installments exist in the following discrete series: 1, 2, 3, 5, 12, 14, 15, 17, 18, 22, 25, 34, 40, and 45. A collectively authored mid-year installment (26) also contains a table of contents for weeks 1-26. Corrections, criticism, contrary judgments, updates, and news from afar are always received with gratitude.

Roman Jakobson's "Linguistics and Poetics" is perhaps most readily available in *_Language in Literature_*, edited by Krystyna Pomorska and Stephen Rudy (Cambridge: Harvard-Belknap, 1987). My own brief remarks on the fortieth anniversary of this essay can be found in Notes to Poetry 45.

Contact and ordering information: Doubleday (for David Lehman's *_The Last Avant-Garde: the Making of the New York School of Poets_*) * Reality Street Editions (for *_Debbie: An Epic_*), 4 Howard Court, Peckham Rye, London SE15 3PH ** Small Press Distribution [REDACTED] or [REDACTED] <<http://www.spdbooks.org>> ** Bridge Street Books (Rod Smith) [REDACTED] <[REDACTED]>.

A word of welcome to L A G N I A P P E, Graham Foust and Benjamin Friedlander's new web-site devoted to reviews of poetry and poetics <<http://writing.upenn.edu/~foust/lagniappe.html>>.

And, finally, please consider contributing to the year-end installment of the Notes by sending, before 31 December, a brief list of the works that have occupied and interested you in 1998. As a rule, the more publication details--including prices and publisher's addresses for the more fugitive presses--the better. Commentaries of up to 1000 words are also welcome.

r i a t n m u
a t s u o o o s

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49. **James Sherry** ***Roof Books New Titles***

Fri 15 Jan 1999

Thanks to all of you who have responded to Roof's offer on the Perelman and Robinson titles. I will get to them soon, but will be out of town for two weeks

and will start to send out the books the first week of February. Sorry for the delay, but as Michael Gottlieb says "There's no such thing as an emergency in the poetry world." Keep those orders coming folks. Thanks again. James

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50. **Jessica Pompeii**

Beyond Baroque

Fri 15 Jan 1999

Literary Arts Center requests that you send submissions to there small press archive and chap book collection. If you have questions please call, [REDACTED], or just mail your contributions to our library at:

Beyond Baroque Literary Arts

Attn.: Ellyn Maybe

681 Venice Blvd.

Venice, CA 90291

Also, we are calling for poems and short stories, for our web page. Send no more than five submissions to: [REDACTED]/

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51. **Burt Hatlen**

Re: POETICS Digest - 13 Jan 1999 to 14 Jan 1999 (#1999-4)

Sat 16 Jan 1999

I would like to post this job notice on the poetics list. The successful candidate will assume significant editorial responsibilities with Sagetrieb.

Burt Hatlen

Anticipated opening for Assistant Professor of English, tenure track, with specialization in Postmodernist American Poetry, beginning September 1, 1999. Additional teaching strengths in American literature preferred. Experience in teaching writing preferred. The successful candidate will be expected to participate actively in the research, outreach, and editorial work of the National Poetry Foundation, which is an integral part of the English Department. Requirements for the Ph. D. must be completed by September, 1999. Send letter of application, full CV, and the names and contact information of at least three references to Chair, Search Committee, Postmodernist American Poetry, Room 304, 5752 Neville Hall, University of Maine, Orono, ME 04469-5752. Review of applications will begin on March 15, 1999 and will continue until the position is filled. The University of Maine is an equal opportunity employer. Position subject to administrative approval.

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52. **dbkk**

"The Kink of Chris Komater"

Sat 16 Jan 1999

If you know the work of the photographer Chris Komater, who lives here in San Francisco, you'll want to visit his new site <http://www.chriskomater.com> which gives a retrospective of his whole career. He has a new show coming next month and I wrote a catalogue type essay for the exhibition which to my surprise is also featured on the website, so if you are not interested in the visual arts and only want to know my take on Komater's work, you can skip everything else and read it at http://www.chriskomater.com/projkinktext_left.html

What an announcement, but how to make it sound more inviting and exciting, you must check this one out for yourself! Thanks, everyone . . .

Kevin Killian

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53. **Elizabeth Treadwell**

San Francisco-January 31-AVEC SAMPLER READING @ CANESSA

Sat 16 Jan 1999

A READING FOR AVEC SAMPLER #2

Andrew Joron

Christopher Reiner

Joe Ross

Elizabeth Treadwell

SUNDAY, JANUARY 31, 1999

3 PM

Canessa Gallery

708 Montgomery Street

(at Columbus Ave)

SAN FRANCISCO



\$5

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54. **Elizabeth Treadwell**

Los Angeles--January 29--Double Lucy @ Beyond Baroque

Sat 16 Jan 1999

DOUBLE LUCY BOOKS @ BEYOND BAROQUE

Friday, January 29, 1999

SARAH ANNE COX
YEDDA MORRISON
ELIZABETH TREADWELL

reading.

Outlet Magazine -&- Double Lucy Books
P.O. Box 9013, Berkeley, California 94709 U.S.A.
<http://users.lanminds.com/~dbleducy>

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55. **Lewis Warsh**
(no subject)

Sat 16 Jan 1999

In an attempt to liberate our back list, UNITED ARTISTS BOOKS is offering all titles at a 50% discount. (Prices listed are the original ones -- just cut them in half.)

PERSONAL EFFECTS by Charlotte Carter. 93 pages, paperback. Cover by Angela Fremont. \$6.00. "Like the music her characters listen to or sing, Charlotte Carter's writing may be lyrical or funky, or melancholic and bittersweet. She's always wry and economical. Her touch is delicate and tough, as she explores issues around race and sexuality, as she wittily cajoles the reader to notice how much bitter and more complicated the picture really is." Lynne Tillman

SOMETHING TO HOLD ON TO by Dennis Moritz. 126 pages, paperback. Cover by Pamela Lawton. \$8.00.

Nine theater pieces by the Philadelphia-based playwright whose works have been performed at Joseph Papp Public Theater, BACA Downtown, Nuyorican Poet's Cafe and The St. Mark's Poetry Project.

"His plays are square in the face of society, which is where Dennis Moritz is, full of humor, elbows and mesmerizing love of language." Bob Holman

LIQUID AFFAIRS by Mitch Highfill. 64 pages, paperback. Cover by Mimi Fronczak. \$7.00.

"When I read Mitch Highfill's poems my heart beats faster and my hands get all sweaty. It's the closest I've come to weightlessness since I was an astronaut." Todd Colby

ECHOLALIA by George Tysh. 75 pages, paperback. Cover photograph by the author. \$7.00.

"Writing at sexual pitch is my favorite ace of the impossible deals and George Tysh takes this gamble to its most serious extremes. This book arrives at the perfect angle of deviance." Clark Coolidge

BLUE MOSQUE by Anne Waldman. 64 pages, paperback. Cover by Louise Hamlin. \$6.00.

"Anne Waldman is a poet orator, her body is an instrument for vocalization, her voice a trembling flame rising out of a strong body, her texts the accurate energetic fine notations of words with spoken music latent in mindful arrangement on the page." Allen Ginsberg

POLITICAL CONDITIONS / PHYSICAL STATE by Tom Savage. 60 pages, paperback. Cover by George Schneems. n.

"I've been reading Tom Savage's poems for a long time and have come to realize that I need each new book. He's a particularly honest and tough-minded poet; his voice is one I count on to register change--social and individual, to tell me what's going on. He's good--poet, person." Alice Notley

LOVE UNCUT: POEMS 1986. 85 pages, paperback. Cover by Louise Hamlin. \$7.00.

"Bill Kushner's streetwise joie de vivre observations charm the hardest of macho hearts. Frank O'Hara would surely approve. These energetic "songs of a goof" are sheer gravy heaven." Anne Waldman

ALONG THE RAILS by Elio Schneeman. 76 pages, paperback. Cover by Pamela Lawton. \$6.00.

"I like Elio Schneeman's first major collection very much. It reminds me of the big-city angularity of Edwin Denby, the graceful weightlessness of Paul Eluard, the childlike amazement of Joseph Ceravolo, and the mysterious displacements of Pierre Reverdy, but what is better is that it reminds me of Elio Schneeman." Ron Padgett

THE FAST by Hannah Weiner. 43 pages, paperback. Cover by Anne Tardos. \$6.00.

"Hannah Weiner is the only clairvoyant I know, or that I've ever known. Her achievement--& it is a considerable one--lies in her having developed a specific literary form through which to convey her remarkable experiences." Jackson MacLow

LOVE MAKES THINKING DARK, by Barbara Henning. 85 pages, paperback. Cover by Miranda Maher. \$7.00.

"Barbara Henning's deep and quirky knowledge of the human soul--especially woman's soul --brings us to a simultaneous exploration of the outside and the

inside, Self and Other: the macrocosm and microcosm of the alchemist. She takes us far, and so skillfully that we are glad to let her do it." Diane di Prima
POEMS FOR THE WHOLE FAMILY by Daniel Krakauer 86 pages, paperback.
Cover by Dave Barkin. \$7.00.

"Krakauer's style is somewhere between automatic writing and crafted satire. What he is about is alertness and knowing. It is astonishing how contemporary his poetry continues to be, especially those poems written before 1960." John Godfrey

INFORMATION FROM THE SURFACE OF VENUS by Lewis Warsh. 93 pages, paperback. Cover by Louise Hamlin. \$7.00.

"Lewis Warsh's thought is not circular, but spiral, in fact--and is, in this way, totally appropriate for the times. All propositions turn back on themselves, the image of truth is uncertainty; and all that we know about a thing is limited to our knowledge of its limits. The sense that this isn't quite fair, or right, is what gives his thought, his work, its moral power, and humor." Fanny Howe

Also available:

JUDYISM by Jim Brodey. 86 pages. Cover by Martha Diamond. \$10.00

THE CALIFORNIA PAPERS by Steve Carey. 52 pages. Cover by Peter Kanter. \$8.00.

COLUMBUS SQUARE JOURNAL by William Corbett. Cover by Philip Guston. \$7.00.

SMOKING IN THE TWILIGHT BAR by Barbara Henning. 88 pages. Cover by Harlette Hartigan. \$7.00.

HEAD by Bill Kushner. 80 pages. Cover photograph by Bernadette Mayer. \$8.00.

ONE AT A TIME by Gary Lenhart. 76 pages. Cover by Louise Hamlin. \$7.00.

FOOL CONSCIOUSNESS by Liam O'Gallagher. 102 pages. \$8.00.

CLEANING UP NEW YORK by Bob Rosenthal. 48 pages. Cover by Rochelle Kraut. \$8.00.

SELECTED POEMS by Charlie Vermont. 64 pages. Cover by Alice Notley. \$7.00.

THE MAHARAJAH'S SON by Lewis Warsh. 110 pages. Cover by Rosemary Mayer. \$8.00.

You can order directly from UNITED ARTISTS:

UNITED ARTISTS BOOKS

112 Milton St., #3

Brooklyn, N.Y. 11222

or from [REDACTED]

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56. **Bob Grumman**

Comprepoetica Annoucement

Sat 16 Jan 1999

This is a multi-part message in MIME format.

In hopes of reviving Comprepoetica, which has been getting only a little more than one visit a day for some time, I've decided to start regularly using it to showcase reviews of poetry collections, and individual poems--as well as poet-ics/poetry-related essays of the sort already at my site. I hope to have the first one up sometime in February. So, if you have anything you want me to con-sider--about ANY KIND OF POETRY, e.mail it to me--with, please, a return ad-dress, so I can get back to you about it. Snail-mail submissions will be okay, too. My intention is have a series of weekly posts containing only posts I like (which will depend mainly on their skill at close-reading) or my own (since I doubt that I'll be getting submissions from too many others for a while). But I will also archive unused submissions--so long as I have space to do so. I plan to have two feedback files available, too--one for what I consider sensible & coher-ent responses to posted essays, and one for the rest. I hope also to start post-ing more of my own published essays by themselves--with essays from others, published or unpublished, if anyone will send them to me.
<p>

Bob Grumman

[REDACTED] <http://www.geocities.com/SoHo/Cafe/1492>

Comprepoetica, the Poetry-Data-Collection Site

-----17DD6D06D97--

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57. **Douglas Oliver**

Re : London readings

Mon 18 Jan 1999

I've been asked to post the following:

If you're in London in March, a couple of special readings lined up:

Sunday 14th March

Bob Cobbing
Nicholas Johnson
Monday 15th March

Helen Macdonald
Douglas Oliver
Iain Sinclair

7.30 p.m.

The Diorama
34 Osnasburgh Street
London NW1

Two minutes from Great Portland Street
underground stop. Phone 0 [REDACTED].

Doug

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58. **Joe Ross**

Re: San Diego-January 24-Beyond The Page READING

Mon 18 Jan 1999

Beyond The Page is proud to continue its monthly series of arts-related events with this reading. Beyond The Page is an independent arts group dedicated to the promotion of experimental and explorative work in contemporary arts.

READING

Beyond The Page

Stephen Cope
Standard Schaefer

Sunday, January 24th, 4 PM
The Fault Line Theater Space
3152 5th Ave.(5th and Spruce
San Diego,CA

Stephen Cope was born in Houston, but has spent most of his life in the San Francisco Bay Area. From 1989-1995, he was co-editor, with Christopher Funkhouser, of We Magazine/We Press, and in 1989 the two co-founded _Thelemonade_, a roving improvisational music, poetry, and arts collective that performed across the United States, releasing and/or producing three cassettes (_Awftershawk_, _Thelemonade Retrospective_, and _Antonio_), a compact disc (_We Magazine XIV_), and a video (_We Magazine XVIII_). The group included, at various times, such poets and/or musicians as Lee Ann Brown, Andy Clausen,

Allen Ginsberg, Steven Taylor, and Katie Yates (among over 60 others). Cope currently lives in San Diego. *_Versiones Vertiges_*, his third chapbook, is forthcoming from Meow Press.

Standard Schaefer was born in Houston, Texas and currently teaches at East L.A. College as well as Otis College of Art and Design. He is the co-editor of *Rhizome* and a founding member of L.A. Books. His work has appeared in *New American Writing*, *Ribot*, *Chain*, *Talisman*, *Columbia Poetry Review*, *Combo* and several other magazines. He has chapbooks forthcoming from *Texture* and *Minium*. He is a recipient of a 1997 Gertrude Stein Award from Sun & Moon Press.

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59. **Herb Levy**

Subtext Readings: Winter/Spring 1999 (Seattle)

Mon 18 Jan 1999

Say, I forgot to send this out earlier to the all-new sleek & svelte Poetics List, hope you out of towners can still get flights at the last minute for this week's readings. Laynie Browne curated through April; May is curated by Jeanne Heuving, summer into fall readings are being curated by Ezra Mark & Bryant Mason.

January 21: Norma Cole & Maya Sonnenberg

February 18: Rebecca Brown & Juliana Spahr

March 18: Kenji Yuda & Lee Ann Brown (with a workshop by Lee Ann Brown that weekend)

April 22 (please note this is the FOURTH Thursday of the month), in conjunction with the Rendezvous Reading Series: Alice Notley & Douglas Oliver

May 20: Harryette Mullen with local reader still to be determined

All readings at 7:30 pm in the back room of the Speakeasy in Seattle's Belltown district. Stop by & say hi.

Also, check out the Subtext Web site: <<http://www.speakeasy.org/subtext/>>. Hoo-hah.

Herb Levy



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60. **Marcella Durand**

Re: POETICS Digest - 15 Jan 1999 to 17 Jan 1999 (#1999-6)

Mon 18 Jan 1999

Nicole Brossard will not be reading at the Poetry Project this Wednesday. Hopefully, she'll be reading in April instead.

But Heather Fuller is still on! And with an exciting surprise co-reader to be announced. Wed at 8.

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61. **Pritchett, Patrick**

FW: U. of Denver Reading Series

Mon 18 Jan 1999

*The University of Denver Spring Reading Series
begins with*

*PATRICIA POWELL
FRIDAY JANUARY 22*

*a vibrant young novelist from the Caribbean
reading from her new book "The Pagoda" (Knopf, 1998)*

*"a lush, historical work that opens a door onto an exotic imaginary world
where sex roles and racial tensions are tossed aside in the struggle to
belong" --Publishers' Weekly--*

*"Lyrical, sensitive, seductive and compassionate....she has established
herself as a major voice in Caribbean literature." --World
Literature Today--*

*She will give a public TALK at 4 PM
and a READING at 7:30*

*in RENAISSANCE ROOM SOUTH, 2nd floor
MARY REED BUILDING
UNIVERSITY OF DENVER CAMPUS*

*We hope you can come join us.
Other events upcoming in the series include:*

*STEVE MC CAFFERY FEBRUARY 5
JOHN YAU MARCH 5
JOAN RETALLACK APRIL 16*

*If you have any questions or need more explicit directions, please do not
hesitate to call Cole Swensen at [REDACTED]*

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62. **Loss Pequeno~o Glazier**

New Creeley Book

Mon 18 Jan 1999

Announcing Robert Creeley's *So There*
Info about the book is available at
<http://www.wwnorton.com/nd/fall98/Creeley.html>
or from the EPC home page
<http://writing.upenn.edu/epc/>

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63. **Katie Degentesh**

9X9 INDUSTRIES PRESENTS

Tue 19 Jan 1999

Melissa Stein, poet whose works have appeared in American Poetry Review, Faultline, The Chattahoochee Review, and Amelia, as well as several poetry anthologies. She has been awarded residency fellowships by the MacDowell Colony and the Villa Montalvo Center for the Arts, and is currently a freelance editor and writer in San Francisco.

and

Alix Olsen from New York City, member of the 1998 National Poetry Slam Champion Team from the NuYorican Poets Cafe, winner of the "In Our Own Write" Poetry Competition and the 1998 Barbara Deming Memorial Women in the Arts Award. She has been featured in over 50 different East Coast and Southern venues, including Harlem's Apollo Theater, La Resistencia Bookstore (TX), the NYC Gay and Lesbian Community Center, A Different Light Bookstore (NYC), and many colleges and universities.

Poetry reading and performance

9x9 Industries

Adobe Bookshop, Thursday, January 21, 1999

3166 16th St. (at Guerrero)

8 PM, FREE

9X9 INDUSTRIES

<http://www.paraffin.org/nine/>



WE DON'T LIKE POEMS
THAT ARE LIKE POEMS!

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64. **Ron Silliman**
Fred Hopkins has died

Tue 19 Jan 1999

<http://www.nytimes.com/yr/mo/day/news/national/obit-hopkins.html>

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65. **Robert Archambeau**
SAMIZDAT #2/Free Offer

Tue 19 Jan 1999

SAMIZDAT #2 has just rolled steaming hot off the presses!

Included in this broadsheet issue:

Masha Zavialova -- an essay on the St.Petersburg poetry conference (a brief review had been posted on the list, now read a full report, along with translations of new experimental Russian poetry)

Michael Barrett -- the conclusion of his long series "Babylons," begun in Samz-dat #1

Poems by Michael Anania, John Matthias, Catherine Kasper, Orlando Ricardo Menes, Jeffrey Roessner and Joe Francis Doer

Reviews of Janet Holmes and Stephanie Strickland

A LIMITED NUMBER OF COPIES ARE AVAILABLE FREE TO LIST MEMBERS

Just send me a message with the subject line "Samizdat"

Copies of issue #1 are still available for three dollars. One year subscriptions (three issues) are ten dollars, checks made out to me.

Robert Archambeau

Lake Forest College, Illinois/Lund University, Sweden

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66. **Burt Kimmelman**
Re: New Creeley Book

Tue 19 Jan 1999

Another new Creeley book: "Day Book of a Virtual Poet" available from Spuyten Duyvil (<http://www.freeyellow.com/members/spuytenduyvil/>), just out.

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67. **joel lewis**

f.y.i.

Tue 19 Jan 1999

*** Man starting Christian tattoo group

BISMARCK, N.D. (AP) - Randy Mastre is a tattoo artist of Christian themes. He inks Jesus into his customers. His tattooed Biblical inscriptions and portraits of Christ provide startling contrast to more typical flaming skulls and "Born to Raise Hell" markings adorning the leather-clad bikers he rubs elbows with at national tattoo conventions. It was at one of those convention that he met the Rev. Daniel Ostrowski, a born-again Christian and Word of Faith pastor who runs a tattoo parlor in Wassau, Wis. Last year, the two decided to unite other Christian tattooers. Since then, almost 100 tattoo parlors across the nation have heard the call of the Christian Tattoo Association. See <http://www.infobeat.com/stories/cgi/story.cgi?id=2558085777-4dc>

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68. **Burt Kimmelman**

Job Opening (see description way below)

Wed 20 Jan 1999

From: MX%"[REDACTED]" 19-JAN-1999 17:41:55.43

To: MX%"[REDACTED]"

CC:

Subj: Job Opening

Tue, 19 Jan 1999 17:41:53 EST

mail-gw2.njit.edu (8.8.7/8.8.7) with ESMTP id RAA01195 for

<[REDACTED]>; Tue, 19 Jan 1999 17:47:33 -0500

Tue, 19 Jan 1999 17:41:51 -0500 (EST)

Date: Tue, 19 Jan 1999 17:41:51 -0500 (EST)

To: [REDACTED]

From: "Burt J. Kimmelman (14979)" <[REDACTED]>

Subject: Job Opening

Date: 9 Jan 1999 17:41:50 -0500

Lines: 6

M 19189 Burt J. Kimmelman (Burt,14979) 1/19/99 5:41 PM 6 lines

TO: "Burt Kimmelman [REDACTED]" Subject: Job Opening

A search is underway to fill the following tenure-track position.

Assistant Professor of Professional and Technical Communication (PTC); requires PhD in English, Communication, or Rhetoric; record of publications in

field with potential to achieve national reputation in field. Description: Assistant Professor in Dept. of Humanities and Social Sciences at New Jersey Institute of Technology; teaching undergraduate and graduate courses in PTC, pursuing scholarly research, and contributing to goals of department and university.

Skills: Effective teacher, productive scholar, collegial member of faculty. Possible areas of specialization might include health care informatics, environmental rhetoric, hypertext and hypermedia. Must be internet-proficient. ..

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69. **lee ann brown**

NYC SUBLET

Wed 20 Jan 1999

NYC SUBLET:

Poet/Listers: I'm looking for NYC subletter Jan 29-March 31
(2 months)

\$700 per month, Central Downtown location, 1 bedroom.

Call me ASAP if you're interested.

Lee Ann Brown

██████████

Z Y X W V U T S R Q P O N M L K J I H G F E D C B A

Lee Ann Brown

Tender Buttons

PO Box 13, Cooper Station

New York, NY 10276

██████████

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70. **lee ann brown**

Barbara Guest receives Frost Medal

Wed 20 Jan 1999

Barbara Guest has been awarded the Frost Medal
for Distinguished Lifetime Achievement
by the Poetry Society of America.

She will be delivering the Frost Lecture at the
Celeste Bartos Forum,
New York City Public Library (Main Branch)
6pm, Friday April 23, 1999.

Admission \$12/ \$8 PSA members and Friends of Public Library
Mark your calenders!

The medal has been given in the past to the like of Gwendolyn Brooks, John Ashbery, Marianne Moore, Robert Frost, Edgar Lee Masters, Wallace Stevens and other luminaries. For more information call Poetry Society of America at [REDACTED].

Z Y X W V U T S R Q P O N M L K J I H G F E D C B A

Lee Ann Brown
Tender Buttons
PO Box 13, Cooper Station
New York, NY 10276
[REDACTED]

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71. **Hank Lazer**
Beach, announcement & discount

Wed 20 Jan 1999

Announcing the Inaugural Volume in the New Series
Modern and Contemporary Poetics,
edited by Charles Bernstein and Hank Lazer

Artifice and Indeterminacy: An Anthology of New Poetics

Edited by Christopher Beach

This volume brings together the most important writings on contemporary poetics by poets and critics who have shaped and defined the contemporary literary avant-garde. Beach gathers the strongest and most representative writings of the past two decades and shows more clearly than ever before the depth and breadth of contemporary American poetics. Collectively, these essays break with conventional interpretive frameworks and traditional generic boundaries of poetry to give fresh voice to the poetics of our time. Neither dismissive of the aesthetic value(s) of poetry, nor reluctant to articulate the ways in which aesthetic evaluation is complicated by the mediating influences of history, culture, class, gender, race, and academic status, the writers presented in this anthology celebrate the "artifice" of the poetic text while also accepting as a given the "indeterminacy" of its inception and reception. Individual pieces range in style and approach from theoretical writings to discussions of individual poets such as Emily Dickinson, Louis Zukofsky, and Bob Kaufman. The authors consider such critical issues as gender and the possibilities of a "feminist poetics," the

textual politics of race and class, and the broader implications of an avant-garde practice.

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Preface

Section 1: Form/Syntax/Speech

1. Artifice of Absorption, Charles Bernstein
2. Parataxis and Narrative: The New Sentence in Theory and Practice, Bob Perelman
3. Total Syntax: The Work in the World, Barrett Watten
4. "Skewed by Design": From Act to Speech Act in Language Writing, Michael Davidson
5. The Changing Face of Common Intercourse: Talk Poetry, Talk Show, and the Scene of Writing, Marjorie Perloff

Section 2: Pattern/Experience/Song

6. What it means to be avant-garde, David Antin
7. Pattern -- and the "Simulacral," Leslie Scalapino
8. Strangeness, Lyn Hejinian
9. Come Shadow Come and Pick This Shadow Up, John Taggart

Section 3: Institutions and Ideology

10. The Boundaries of Poetry, James Sherry
11. The Political Economy of Poetry, Ron Silliman
12. Writing as a General Economy, Steve McCaffery
13. The Politics of Form and Poetry's Other Subjects: Reading Contemporary American Poetry, Hank Lazer
14. On Edge, Nathaniel Mackey
15. "Unmeaning Jargon"/Uncanonized Beatitude: Bob Kaufman, Poet, Maria Damon

Section 4: Poetics and Gender

16. Feminist Poetics and the Meaning of Clarity, Rae Armantrout
17. The Pink Guitar, Rachel Blau DuPlessis
18. These Flames and Generosities of the Heart: Emily Dickinson and the Illogic of Sumptuary Values, Susan Howe

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72. **Brian N Clements**
Firewheel Chapbook Competition

Wed 20 Jan 1999

The deadline for the second annual Firewheel Chapbook Competition is Feb. 28, 1999. The competition is open to all genres, including cross-genre and experimental writing. The winning manuscript in 1998 was a collection of poems entitled "The Future Called Something O'Clock" by Daniel Luevano of Lubbock, TX.

Manuscripts of up to 20 pages are eligible, and there is a \$10 entry fee. ALL entry fees in the competition go towards the publication of the competition winner and of other Firewheel titles, including the anthology series *_Best Texas Writing_* and Joe Ahearn's forthcoming chapbook (untitled).

Send entries and SASE or email address to Firewheel Editions, 1133 Melissa Ln., Garland, TX 75040. Questions? Send them to [REDACTED]

~~~~~ To be  
a poet is to feel something like a unicyclist in a desert, a pornographic magician performing in the corner of the church during Mass, a drag queen attending night classes and blowing kisses at the teacher.

Charles Simic

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73. **Robert Archambeau**  
***SAMIZDAT update***

*Thu 21 Jan 1999*

---

SAMIZDAT UPDATE

Thanks to everyone who responded to the Samizdat #2 offer. It didn't take long to exhaust the 30-issue quota of free issues.

Copies of both the first and second issues are still available for three dollars (3 issue subscriptions ten dollars), checks made out to me.

Correspondence to:

Samizdat  
14 Campus Circle  
Lake Forest, IL 60045

SAMIZDAT #3 will be out this spring, with a selection of new European work in translation.

Robert Archambeau

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74. **Herb Levy**

***Catriona Strang/Francois Houle CD & Vancouver performance***

*Thu 21 Jan 1999*

---

Hi all,

Announcing the publication of The Clamorous Alphabet, a CD by poet Catriona Strang and composer/clarinetist Francois Houle. The nearly one-hour long disk presents solos and duets by these two Vancouver artists.

On January 29, 1999, Houle & Strang will be performing with two jazz groups (Francois in a trio with bassist Chris Tatty & percussionist Dylan van der Schyff; and guitarist Ken Aldtraff's trio with Brian Harding trombone & drummer Nick Gaffaney) @ Performance Works, Granville Island, VANCOUVER, B.C., 8 pm, \$15/12. CDs will be available for sale at the performance.

The disk is also available by mail to Poeticsa list members for \$14, including postage or any two Periplum disks (including two copies of Clamorous Alphabet) for \$25. Please send checks to Periplum, P O Box 95678, Seattle, WA 98145 USA. The Clamorous Alphabet CD will be available in stores and through SPD for \$16.95.

Other Periplum discs include:

Suspended Music - Deep Listening Band/Long String Instrument; works by Pauline Oliveros & Ellen Fullman. inventor of the 100-foot long Long String Instrument

Burning Water - Martin Bartlett; three interactive computer pieces (with Peter Hannan, George Lewis, & Frances-Marie Uitti) & a solo by Bartlett using homebrew & early Buchla modules

Catacombs of Yucatan - Dan Senn; compositions & improvisations for home-made electro-acoustic instruments, with a horspiel based on oral history of a 1930s dance hall in Minnesota

Archipelago - LAND; collaborative dark ambient/improv band with Jeff Greinke, Lesli Dalaba, Dennis Rea & others

The following is taken from the pr for the January 29th performance:

Poet Catriona Strang and clarinetist Franois Houle have been working together for many years on collaborations that explore the complex and sometimes antagonistic relationship between music and language; their combinations of words and sound weave a richly bracing aural terrain. They have performed together across North America and in England at such festivals as the "Recovery of the Public World Festival" in honour of poet Robin Blaser and the Tic-Toc festival of New Music. They have recorded for the BBC, and their new CD, "The Clamorous Alphabet", is available now on the Periplum label.

The product of many years of intense collaboration on everything from composition to diaper changing, "The Clamorous Alphabet" is an amorphous work that inhabits and interrogates systems of notation, both linguistic and musical. It is not words set to music, or music with text, but a piece that weaves between and beyond musical and linguistic terrains, always shifting, never predictable.

Catriona Strang is the author of *Steep*, *Low Fancy*, *Familiar*, and *TEM*, and a scout for the poetry magazine *Raddle Moon*. Her compact, textured poetry has appeared in numerous magazines and anthologies, including *The Gertrude Stein Awards for Innovative Poetry* (Sun and Moon) and *Out of Anywhere: Linguistically Innovative Writing by Women* (Reality Street Editions). In addition to working on "The Clamorous Alphabet" with Franois and caring for their daughter Nina, she is currently writing a song cycle with composer Jacqui Leggatt.

Franois Houle is a noted performer on the crest of new directions in the improvisational world; familiar with the classical vocabulary as well as the worlds of jazz and contemporary music, he pairs the intensity and urgency of free jazz with complex compositional processes to create subtle, innovative, and passionate music. He has collaborated on numerous projects with some of the world's finest improvisers, including Marilyn Crispell, Jolle Landre, Georg Graewe, Dylan van der Schyff, Peggy Lee, Tony Wilson, Dave Douglas, Evan Parker, Myra Melford, Carlos Zingaro, Phil Haynes, Mark Dresser, Lisle Ellis, and Paul Plimley.

Herb Levy



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75. **Safdie Joseph**

**SEATTLE SUBLET**

Thu 21 Jan 1999

---

Didn't know this was allowed under the new rules, but .. .

SEATTLE SUBLET:

Poet/Listers: I'm looking for Seattle subletter August 5-September 16 (6 weeks) (no rain)

\$700 (or so) total, West Seattle home, 3 bedrooms.

Call me (not ASAP) if you're interested.

Joe Safdie

██████████

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76. **George Bowering**

**Re: Other**

Tue 20 Jan 1998

---

I have a copy of this anthology at last, the new British and Irish poets, a kind of Allen anthology of those ginks over there, lots of them, of course on the Buffnet. Peter Quartermain, he of incredible energy, it seems, and Richard Caddell the editors. A nice thick book from Wesleyan, who have turned into a brain-filled publisher of late.

George Bowering.

2499 West 37th Ave.,

Vancouver, B.C.,

Canada V6M 1P4

fax: ██████████

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77. **Jessica Pompeii**

**I'll trade ya maybe.**

Thu 21 Jan 1999

---

I live in Santa Monica. And need to get the fuck out of here. But still keep working. Anyone with a Mac, preferably not in LALA, want to trade for a while? Must like 3 cats. 1 bedroom. New York? Just thought I would fly fish that one out there. Maybe a month or something??????????????

Bali?

thanks,

Jessica

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78. **Don Byrd**

**Paul Metcalf**

Thu 21 Jan 1999

---

Paul Metcalf died today (1-21-99). Paul was born on the day and year of the Russian Revolution (November 7, 1917). He was an actor, a school-bus driver, and a real estate broker. He was the author of twenty-four books, most of them in a genre that he invented. His best known books are *\_Genoa\_* (1965), *\_Patagoni\_* (1971), *\_Appalache\_* (1976), and *\_The Middle Passage\_* (1976). Twenty-two of the books are published in the three-volume *\_Collected Works\_* (Coffee House Press, 1996, 1997, 1998).

The dolphin lives cleanly  
Because it is said  
The dolphin  
Eats only darkness  
And rain that falls on the sea.  
--Paul Metcalf

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79. **Poetics List**

**TELEPOETICS VANCOUVER**

Fri 22 Jan 1999

---

I had to re-format this message a bit; inquiries should be directed to CL Hamshaw at the address below. Chris

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

Date: Thu, 21 Jan 1999 18:08:10 -0800

From: CL Hamshaw <[REDACTED]>

To: [REDACTED],  
[REDACTED],  
[REDACTED]

Subject: TELEPOETICS VANCOUVER

FOR IMMEDIATE RELEASE

DATE: Sunday, January 31st

PLACE: Liliget Feasthouse,

1724 Davie Street

Vancouver, BC

TIME: 12pm -3pm

COST: By Donation (proceeds to the Native Youth Mentorship Program)

## TELEPOETICS ©

a virtual poetry reading between First Nations writers in  
Vancouver and The U'mista Cultural Centre in Alert Bay

Featuring...

David Campbell

Mahara Albrecht

Marilyn Dumont

Vanessa Engel

and other Native youths.

What is Telepoetics©?

It's a simple concept. People gather in two distant places for a shared poetry performance. Computer, Internet, and videophone technologies link the venues in real time. People see and hear each other, directly engaging each other's cultures without any intervention by mass media. Their four walls are thousands of miles apart but they form a common venue in the moment. So while many people come to these live events for the poetry, they go home with a little bit of the distant culture they witnessed.

This event is produced with the co-operation of the Native Youth Mentorship Program and the Edgewise ElectroLit Centre. Supported by Canada Council, BC Arts Council and the City of Vancouver.

For more information contact Carol Hamshaw at [REDACTED],  
[REDACTED] or visit our website at  
<http://www.edgewisecafe.org>

--

Carol L. Hamshaw

Administrator

Edgewise ElectroLit Centre

<http://www.edgewisecafe.org>

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80. **Ron Silliman**

**John Frederick Nims**

*Fri 22 Jan 1999*

---

Seems like I've been posting obits a lot lately. Now it's John Frederick Nims:

<http://www.nytimes.com/yr/mo/day/news/national/obit-jnims.html>

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81. **Lawrence Upton.**

**Re: Other**

*Fri 22 Jan 1999*

---

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

From: George Bowering <[REDACTED]>

Date: 20 January 1998 08:32

Subject: Re: Other

|I have a copy of this anthology at last, the new British and Irish poets, a |kind of Allen anthology of those ginks over there, lots of them, of course |on the Buffnet. Peter Quartermain, he of incredible energy, it seems, and |Richard Caddel the editors. A nice thick book from Wesleyan, who have |turned into a brain-filled publisher of late.

And in case anyone over there is going to be over here on 29th Jan 99, us ginks are going to launch it at the third sub-voicive colloquium - Mr Caddel will be speaking amongst others - details at the conference section of epc

L

-----  
THIRD SUB VOICIVE COLLOQUIUM 29th January 1999

<http://writing.upenn.edu/epc/conferences/>  
-----

"house" a visual text by Lawrence Upton.

handbound with acrylic painted cardstock covers.

\$3.00 Canadian ISBN: 1-894174-08-9

published by housepress ([REDACTED])

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82. **Lawrence Upton.**

**(no subject)**

*Fri 22 Jan 1999*

---

13th January 1999. Canadian Peter Jaeger helped SVP in London kick off its winter/spring season, reading a substantial amount of recent work to a reasonably-sized audience on a less than pleasant germ-laden London winter evening. Your correspondent, attempting to chair, was high on the symptoms of a heavy cold and the effects of anti-symptom substances; so his memory is more than flawed.

However, having been asked to, I can make some observations. Firstly, of the wide range of procedures and forms that Jaeger exhibited, and all apparently from the same writing period - seeking to appropriately match form and procedure to material; and also, whatever procedures were applied and forms

developed, the appropriation of linguistic material from his / our environment and its reuse, both towards the making of the texts he uttered and towards exposing the procedures and assumptions of that material in its original context, and the creative clash of the two. I hope that's clear enough - I still have the cold.

Secondly, or is it thirdly, or higher, I was impressed with his ability to modulate tempo and tone of voice according to the demands of the texts so that each piece had its own shape and pace and tone, while the different registers of the combining fragments and the fragmenting registers went flying by in their own spaces at their own pace. Clear reading, confident reading, strong and appropriate.

I became aware of Peter's work first through his visually-oriented texts. He didn't perform any of those on 13th, but one can't have everything. Yet, in a way, we did, because Writers Forum launched two publications by Peter Jaeger, both visually very exciting: BLUE HERO ISBN 0 86162 849 7 BIBLIODOPPLER ISBN 0 86162 858 6 I look forward to hearing them performed, in person or in recording, at some future date. There are copies in North America, with Peter, and more are on their way. Or else order from New River Project, 89a Pether-ton Road, London N5 2QT Each booklet costs £2.00 + postage which of course varies with where you are. Sterling only, I'm afraid.

NB SVP magazine will be publishing a batch of work by Peter Jaeger - this was deferred from 13th Jan due to the bugs. Likely date of publication of 9th Feb, which will be SVP 1999 # 3. An announcement will be posted, List Willing. And Peter also features in WORD SCORE UTTERANCE CHOREOGRAPHY edited by Cobbing and Upton and also published by WF, last year Send enquiries regarding the 3 WF books to NRP with sae / irc, not me please...

L

-----  
THIRD SUB VOICIVE COLLOQUIUM 29th January 1999  
<http://writing.upenn.edu/epc/conferences/>  
-----

"house" a visual text by lawrence upton.  
handbound with acrylic painted cardstock covers.  
\$3.00 Canadian ISBN: 1-894174-08-9  
published by housepress (████████)

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83. **Poetry Project**  
***readings at the Poetry Project***  
*Fri 22 Jan 1999*

---

This week at the Poetry Project:

Monday, Jan. 25, 8 pm

Nava Fader & David Mills

Wednesday, Jan. 27, 8 pm

Cole Swenson & Linh Dinh

Friday, Jan. 29th, 10:30 pm

Fall Workshop Readings

Workshop Leaders: Frank Lima, Maureen Owen, & Stephen Rodefer

Admission: \$7, \$4 for students, free for members.

UPCOMING:

On Saturday, Feb. 6th at 1 pm

A celebration of the publication of Word Virus: The William S. Burroughs Reader with readings by Bruce Andrews, Penny Arcade, Barbara Barg, Jim Carroll, Larry Clark, Todd Colby, Anne Douglas, Maggie Estep, Ed Friedman, John Giorno, Brad Gooch, James Grauerholz, Richard Hell, Lenny Kaye, Jackson Mac Low, Taylor Mead, Bob Mould, Eileen Myles, Ron Padgett, Wanda Phipps, Barney Rosset, Ira Silverberg, Lynne Tillman, Edwin Torres, Paul Violi, Anne Waldman, John Yau, and many others!

Call [REDACTED] for more information. Volunteers welcome.

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84. **david bromige**  
***Our own Rachel***  
*Fri 22 Jan 1999*

---

Listmates, let us delight in the news that Rachel Loden's book, HOTEL IMPERIUM, is a winner in the Contemporary Poetry Series competition! It will be published this year by the University of Georgia Press. Congratulations, Rachel! David Bromige

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## 85. **Poetry Project**

### ***Laserprinter***

*Fri 22 Jan 1999*

---

To in-need literary organizations/presses:

The Poetry Project has an Apple Laserwriter NT to donate.

It needs some fixing--one of the toner gears or the "face-down delivery system" needs replacement. But otherwise, it's been a very good & loyal printer.

If you pick it up from our office (in St. Mark's Church, 2nd Ave & 10th St.), it's yours.

Call [REDACTED] if it is to be so.

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## 86. **Karen McKevitt**

### ***Last Call for Submissions***

*Fri 22 Jan 1999*

---

Fourteen Hills: The SFSU Review is accepting submissions until February 1. Several of our contributors have won O. Henry Awards as well as been published in Best American Poetry, Best American Short Stories, Best American Gay Fiction, and been nominated for Pushcart Prizes.

Please send one piece of prose (3 if short) or up to 5 poems to:

Linda Jarkesy

Editor-in-Chief

Fourteen Hills

Creative Writing Dept

San Francisco State University

1600 Holloway Ave

San Francisco, CA 94132

\*\*\*We do not read email submissions. Please include a SASE and phone number or email address.

Karen McKevitt

---

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

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87. **acgold01**

**20C Lit. Conference Chairs**

*Fri 22 Jan 1999*

---

I'm looking for folks to chair various 20C. American (and one Irish) poetry panels at the 20C. Literature Conference here in Louisville Feb. 25-27--an event that a number of you on the list have attended before and are, I'm pleased to see, attending again in some cases this year. Guest speakers / readers this year are Robert Creeley, Jane Marcus, Marilyn Nelson and Steve Weisenburger (pomo fiction scholar). People coming as "regular" panelists include Barrett Watten, Margy Sloan, Alaric Sumner, Lynn Keller. If you're interested, drop me an e-note and let me know your interests so that I can adapt expertise to panel topic as much as possible.

My other address would work best: [REDACTED]

Oh yeah, and you get to come to a good party on the saturday night.

Alan Golding

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88. **charles alexander**

**POG readings**

*Fri 22 Jan 1999*

---

One reading last night, too late, but I'll mention it anyway:

Charles Alexander at Univ. of Arizona Extended University reception 6 pm Jan. 21 at St. Phillips in the Hills Church, NE corner Campbell & River Tucson, Arizona

and upcoming POG readings/presentations in the Poets & Artists Series

Jan. 23

7pm

dinnerware artists' cooperative

135 E. Congress St., Tucson

JACK FOLEY & ADELLE FOLEY

Feb. 6

7pm

Las Artes Studio

South Tucson

Norman Fischer & Maurice Grossman

(call chax press at [REDACTED] for studio address & directions to get there)

Feb. 13

7pm

dinnerware

135 E. Congress St., Tucson

ERICA HUNT

& a Tucson poet to be named later

More readings to come in March, featuring Maggie Jaffe, Juan Felipe Herrera, Peter Ganick, Sheila Murphy, David Shapiro, and more. And in April featuring Dan Featherston, Rodrigo Toscano, and Hung Q. Tu. I'll post details on those later.

come to tucson if you can

call chax press, [REDACTED], for more information on these events

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## 89. **Peter Quartermain**

**Re: Paul Metcalf**

*Fri 22 Jan 1999*

---

This is thoroughly dismaying news. I'd say that Metcalf is (like Ronald Johnson) one of the most severely under-read inventors of our time / language / thought / art / seeing. I guess I feel more than a little guilty that I spent so ;little time furthering his work. Oh how I wish otherwise. Damn damn damn. And who will notice, outside this list? Hardly anyone, I'm afeard. But yes, as Don Byrd reminds us, there are (thank what goodness there might be) the three volumes of the collected works. We should go (re)read them..

Peter

At 10:31 PM 1/21/99 -0500, Don Byrd wrote:

> Paul Metcalf died today (1-21-99). Paul was born on the day and  
year of  
>the Russian Revolution (November 7, 1917). He was an actor, a school-bus  
driver,  
>and a real estate broker. He was the author of twenty-four books, most of  
them  
>in a genre that he invented. His best known books are \_Genoa\_ (1965),  
>\_Patagoni\_ (1971), \_Appalache\_ (1976), and \_The Middle Passage\_ (1976).  
>Twenty-two of the books are published in the three-volume \_Collected Works\_  
>(Coffee House Press, 1996, 1997, 1998).  
>  
> The dolphin lives cleanly  
> Because it is said

Peter Quartermain  
846 Keefer Street  
Vancouver  
B.C.  
Canada V6A 1Y7  
Voice : [REDACTED]  
Fax: [REDACTED]

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Sat 23 Jan 1999

- \* Contest no. 7: Handy-Dandy  
Win a free copy of Dodie Bellamy and Bob Harrison's extremely sexually explicit book, "Broken English".
- \* Today on Cable  
by Ron Henry  
"Angelica accidentally handcuffs herself to Chuckie..."
- \* Gathering Currency  
by Chris Piuma  
"Definition of a joule and the impact of the unemployment rate. "
- \* Call Today, Work Tomorrow!  
by Christi Rose  
"...nothing about what skills or personality they want in a person. Tsk."
- \* Eliza vs. the Magic 8-Ball  
by Joshua Hall-Bachner  
"reply hazy, try again."

flim: a free page is always scanning the neighborhood looking for submissions. Any original piece of writing (in paragraphs, not verse) from 50-600 words will be considered, the quirkier the better. Previous issues have included jokes, recipes, prose poems, reviews, parodies, rewritings of older texts, randomly splayed bits of punctuation, and translations of articles from previous issues. flim is edited by Chris Piuma [REDACTED]. It is available in both print and online editions.

--

Chris [Steve] Piuma, etc.

<http://www.flim.com>

"Wait, nevermind. They want someone who uses WordPerfect 5.1, not Word."

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91. **BETSY ANDREWS**

***questions for prurient interests***

*Sat 23 Jan 1999*

---

Dear Listees:

I'm writing an article for Salon Magazine on graduate students and masturbation, basically exploring a casual theory about the strong relationship between grad studies and self pleasuring.

I've gathered many touching comments thus far. I'm interested in reaching out to as many informants as possible. I'd use first names only. I'm looking for people who are currently grad students, are recently finished grad school or are now profs.

If you are willing to answer a few interesting questions in whatever manner you desire, please backchannel a message to me and let me know, and I will email questions to you.

Thanks in advance, Betsy Andrews

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92. **A. Jenn Sondheim**

***ANNOUNCEMENTS: TWO POETRY LISTS OF INTEREST TO YOU***

*Sat 23 Jan 1999*

---

Hi -

I'm writing to suggest that there are two excellent lists for presentation and discussion of poetry, since Poetics will remain by and large a moderated list for announcements. Both lists have a number of Poetics subscribers already.

Fiction-of-philosophy is an unmoderated e-mail list for writing - most of which is poetry or poetics. There is some discussion as well. We are inviting all of you to

sub to it; it will remain unmoderated and open to any literatures. To sub, write to [REDACTED] and say in the body of the email,

subscribe fop-l <firstname> <lastname>

That's all (fill in the names without the carets).

There is also available: SUBSUBPOETICS

an e-mail discussion list for news, games, and conversation about poetry

Point yourself to <http://subsubpoetics.listbot.com>

or if you can't have java and cookies send a note to [REDACTED]

Thank you!

(Alan Sondheim)

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### 93. **Poetics List**

#### ***note to re-welcome***

*Sun 24 Jan 1999*

---

dear Listees, subscribers, poetics personalia -

Since re-beginning distribution of the Poetics List a short while ago, I've received a number of concerned messages, queries, and suggestions as to the status of the list, mostly with regard to what the new format might be. Principally, I agree with those of you who've expressed a desire that the list might be open to a bit more than just announcements and news; or, as a friend of mine put it, "I don't know how much more of this I can take."

The initial restriction to the latter was in place to give me time to catch up on (and to learn the mechanics of) the administrative duties 'behind' the list. I appreciate everybody's patience with this period (even everybody's impatience!). Now that I'm somewhat more comfortable with my role as moderator/editor, and have figured out what I =can= handle, I want to invite more extensive participation from list subscribers.

However, we're still restricted at this point to what I can handle. As list moderator, all of the messages come to me to be OK'd before being passed on to the list; part of my job is to shape the course of the list, keeping it predominantly, though with occasional detours, to the topics for which it was set up (i.e., poetry and poetics); and part of my job is to keep the volume of the list to a manageable level - say, around 15 messages per day, including announcements (more or less on any given day, of course). News and announcements are still considered to be a primary function of the list.

Other sorts of posts are very welcome, and an important component of the list. As to what other sorts of posts, I can offer some suggestions; however I'm not necessarily going to restrict the list to those suggestions, and I hope that what is sent will shape the list in ways I wouldn't expect. Above all, I don't want the list to be seized with too much formality any more than I want it to be taken for granted; so, when for example I say "book reviews," what I really mean is something closer to "I just read The Auto- biography of Groany McGee, and here's what I think" for a few paragraphs. Most of the suggestions I'll offer here are also to be found in the "submissions" section of the Welcome Message:

- information on publications and reading series
- event reports, book reviews, and short articles
- thoughts on or statements of poetics
- reading lists (annotated or not)
- occasional poems (or poems, occasionally)
- occasional political or organizing news
- obituaries
- responses to any of the foregoing
- queries on poetry/poetics topics

With regard to queries, I would ask that responses be sent to the person querying; and that this person would assemble and send a post of edited "highlights" from responses. Please feel free to write me a note and ask about something you plan to send, if you are unsure as to whether it's right for the list.

I should add that there are a few things I don't want, mostly in the interest of keeping list traffic down. These would be messages to other subscribers, for example "thanks for posting x" or "can you post x?" - things that can best be handled backchannel. One- line responses expressing agreement or disagreement with a post aren't too welcome; if you agree or disagree with someone, please at least take the time to explain your position. I don't have any particular objection to announcements of job openings or apartment swaps, etc., so long as we're not inundated with them.

I hope this message clears up or preempts some confusion about the list format, as well as serves invitation to participate. I've been tuned in to this list for a long time, often with my finger on the delete key, but often with great interest. Good things have happened here, and I don't intend to be an obstacle to their continuance.

best, Chris

Christopher W. Alexander  
poetics list moderator

p.s., Alan Sondheim has asked me to announce that the Fiction of Philosophy list, or FOP-L, is open as a forum for discussion of, among other things, poetry and poetics. (Officially, FOP-L "is devoted to issues and presentations of philosophical fiction and fictional philosophy"). Since FOP-L is a co-moderated list, they are prepared to handle more traffic than I can at present. with the message

subscribe FOP-L

followed by your real name. (E.g. "subscribe FOP-L Immanuel Kant.") For more information, contact Alan at <[REDACTED]>.

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94. **Poetics List**

***Playing with a Full Deck***

*Sun 24 Jan 1999*

---

This one seems to have been lost in the shuffle. Apologies to dan, who notified me of the oversight, and to the readers for posting belatedly. Chris

--

From: dan raphael <[REDACTED]>

To: poetics <[REDACTED]>

Date: Wednesday, January 20, 1999 11:29 PM

Subject: Playing with a Full Deck

Just out from 26 Books-- Playing with a Full Deck, 27 Oregon and Washington (mostly Portland) poets, shwoing hteir best cards. Poets include Nico Vasillakis, Laura Feldman, Steve Sundin, Mark Sargent and Noemie Maxwell. Cost is 8\$ and can be ordered through me, dan raphael.

Full Deck authors will be reading in Portland tonight, 1/21, at the Mark Woolley Gallery (120 nw 9th)-- 8 poets and the Gone Orchestra. Also 2/8 at the downtown Portland Borders and 2/15 at Powells downtown. (Upcoming readings in March in Seattle and Eugene.)

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95. **Tom Beckett**

***a poem and a note***

*Sun 24 Jan 1999*

---

A WITNESS RHYTHM

We have these big brains

and excrete the same pathogens.

\* I attended only one poetry class during my college career. It was pretty horrible and, being the brash undergraduate that I was, one afternoon took the prof. aside and asked him if he even liked poetry. He said, "No." "Why then teach it?" I responded. "It's a job."

Robert Creeley's new book, DAY BOOK OF A VIRTUAL POET, is a moving example of how lively and compassionate the profession of poetry can be. DAY BOOK is the record of Creeley's participation in an on-line poetry course for students at City Honors in Buffalo, NY. I recommend it as antidote to the sort of disinterested teaching of poetry that many of us have grown up with.

DAY BOOK OF A VIRTUAL POET

\$12.00

Spuyten Duyvil, Publisher

PO Box 1852

Cathedral Station, NYC 10025

--Tom Beckett

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96. **Bob Grumman**

***Valuable Info for Self-Publishers Plus an Announcement***

*Sun 24 Jan 1999*

---

The valuable info for self-publishers is that you can get short-run editions of self-published books, chaps, zines, anything (perfect-bound in 4-color laminated covers) very reasonably at an "on-demand" publisher I've found in Atlanta. The cost isn't super-low but the great thing is that the initial cost can be as low as \$40 or so. Sprout is the name of the company (and this is an unsolicited plug from a satisfied customer--I have no financial interest in the company, nor do I know anyone involved with it except commercially).

Here's how it works: you send them \$25 plus 25 cents for each page of your manuscript (for scanning) plus a camera-ready copy of your manuscript. They then print however many copies you want, even just one. You pay an additional one to three dollars for each copy of your book depending on its size and cover price. I had 10 copies of the third, revised edition of my *Of Manywhere-at-Once* (210 pages) printed for what would have been \$100 (except I got a special-offer discount of \$50). That's not cheap, but from now on I can get copies of the book for \$3 apiece. The big plus is that I didn't have to come up with \$500 or more to get my book published. And I didn't have to make room in my house for a minimum of 100 copies. Ashley Gordon, the person I worked with via e-mail, was very patient and helpful, too. Go to <http://www.sproutinfo.com> for more information. As for my announcement, I've already made it, pretty much. My *Of Manywhere-at-Once* is now available from the Runaway Spoon Press,

3621 for \$10, ppd. It's part memoir, part discussion of what poetry is that covers pretty much the whole spectrum from Shakespeare through Keat, Cummings, Steven, Yeats, Pound, and Roethke to contemporaries like Karl Kempton, G. Huth, Liz Was, John M. Bennett . . . The terminology is updated and made other revisions here and there. The information in it, mostly about visual poetry, is now nearly ten-years-old, but it's more than you'll find on its esoteric subjects than you'll find in any other book I know of. (It doesn't have a 4-color laminated cover, though--I don't like the way they curl.)

--Bob G.

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97. **charles alexander**

**Re: Paul Metcalf**

*Sun 24 Jan 1999*

---

I just returned to poetics list a couple of days ago. this is the first I have heard. I had the pleasure of publishing *Golden Delicious* and *Firebird* by Paul, and of visiting him a couple of times in Massachusetts and hosting him, in Wisconsin in the early 80's, and twice later, in Tucson, where he read, we performed a play of his, and more. Paul will be missed. blessings to all his friends, and particularly to Nancy.

charles

At 06:34 PM 1/22/99 -0800, you wrote:

>This is thoroughly dismaying news. I'd say that Metcalf is (like Ronald  
>Johnson) one of the most severely under-read inventors of our time / language  
>/ thought / art / seeing. I guess I feel more than a little guilty that I  
>spent so ;little time furthering his work. Oh how I wish otherwise. Damn  
>damn damn. And who will notice, outside this list? Hardly anyone, I'm  
>afear. But yes, as Don Byrd reminds us, there are (thank what goodness  
>there might be) the three volumes of the collected works. We should go  
>(re)read them..

>

>Peter

>

>

>

>At 10:31 PM 1/21/99 -0500, Don Byrd wrote:

>> Paul Metcalf died today (1-21-99). Paul was born on the day and  
>year of

>>the Russian Revolution (November 7, 1917). He was an actor, a school-bus  
>driver,

>>and a real estate broker. He was the author of twenty-four books, most of them

>>in a genre that he invented. His best known books are Genoa (1965),

>>\_Patagoni\_ (1971), \_Appalache\_ (1976), and \_The Middle Passage\_ (1976).

>>Twenty-two of the books are published in the three-volume \_Collected Works\_

>>(Coffee House Press, 1996, 1997, 1998).

>>

>> The dolphin lives cleanly

>> Because it is said

>> The dolphin

>> Eats only darkness

>> And rain that falls on the sea.

>> --Paul Metcalf

>>

[illegible]

> Peter Quartermain

> 846 Keefer Street

> Vancouver

$$\triangleright \quad \text{B.C.}$$

Canada V6A 1Y7

> Voice : XXXXXXXXXX

> Fax: [REDACTED]

 $\triangleright$ 
$$\begin{aligned} &> ++++++ \\ &+ \end{aligned}$$
 $\geq$  $\vee$ 

[↑ Contents](#)

98. **Peter Manson**

## NYC Readings?

Sun 24 Jan 1999

Dear List,

I'll be in New York City over the weekend 5-7 February, and wondered if there are any readings scheduled for the Friday or Saturday, or anything otherwise culturally worth seeing. I'll be over with about half of the company I work for, and am keen to avoid having to socialise with them.

Peter Manson (Glasgow, Scotland)

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99. **Harold Teichman**  
***Bunting Noticed in LRB***

*Sun 24 Jan 1999*

---

Some list members may enjoy reading August Kleinzahler's entertaining and properly appreciative (of Bunting) review of Keith Alldritt's unfortunately titled book "The Poet as Spy: The Life and Wild Times of Basil Bunting" in the perhaps unlikely venue of the London Review of Books, Vol. 21 No. 2, 21 Jan 1999.

Harold Teichman  


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100. **Daniel Kane**  
***Sam Abrams / Andrei Codrescu***

*Sun 24 Jan 1999*

---

I'm working on a dissertation at NYU covering the history of reading series in the Lower East Side during the 1960's. I need to get in touch with Sam Abrams (his role in organizing early events at the Poetry Project) and Andrei Codrescu (his role in a fake "assassination" of Kenneth Koch and a drug-bust release fundraiser held for him at the Poetry Project in 1968). If either of those poets are on this list, or if anyone feels o.k. about sending me phone #'s / e-mails for these fellows, I'd appreciate it ever so much.

Daniel Kane

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101. **Bob Grumman**  
***Address for Of Manywhere-at-Once***

*Sun 24 Jan 1999*

---

My brain just isn't working anymore: in my announcement about my book I got down the box number you need to write to to order it (AFTER HAVING TO LOOK IT UP--though I've had it for 11 years), but forgot such details as the town and state. So here they are:

My Of Manywhere-at-Once is available from the Runaway Spoon Press, Box 3621, Port Charlotte FL 33949 (or e.mail me) for \$10, ppd. Please make out checks to me, Bob Grumman.

--Bob G.

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102. **A. Jenn Sondheim**

**ANNOUNCEMENT: NEBULOUS AWARDS: PLEASE TRY AND READ!!!  
(fwd)**

Sun 24 Jan 1999

---

ANNOUNCEMENT:

SOME OF THE NEBULOUS AWARDS MIGHT BE COMING YOUR WAY, IF NOT OURS!

I think my friends Ryan Whyte and Tom Zumner and myself are possibly going to give the First Annual Nebulous Awards sometime this year or the next, if not earlier. These Awards are given to some of those people who might deserve it for things they probably have done sometime within the recent past, although to be honest, it might be within a more distant past, also probably if not earlier. There is almost no discrimination in regard to class, race, gender, religion, sexual preference, or age, or other things. We're not sure which direction the discrimination might have taken, in regard to the group of people we're possibly considering for starting the cycle of Annual Awards, beginning with the First, although we might hold out long enough for the Second or a bit later, if not much later. It depends on who's running, who's counting, who's interested, if not interesting. We decided to offer these rewards because there's a lack, we think, of certainty in regard to these or other rewards, in various categories. We might have further announcements about this, so try and stay tuned; the whole thing could be rather exciting, if not altogether exciting.

Please contact one or all of us sometime!

Alan Sondheim

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103. **John Tranter**

**Cambridge UK poetry conference**

Mon 25 Jan 1999

---

Those listees who will be

or who would like to be in England on Shakespeare's birthday

listening to modern poetry, check out the announcement for

the The Ninth Cambridge Conference of Contemporary Poetry, Friday 23th to Sunday 25th April, 1999, at at Trinity College, Cambridge, England

in

Jacket magazine, Issue # 6 (preview) at this URL:

<http://www.jacket.zip.com.au/jacket06/cccp1999.html>

The one I went to in 1997 was great fun.

JT

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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104. **William Marsh**

***murphy/ganick chap from PaperBrain***

*Mon 25 Jan 1999*

---

PaperBrainPress is pleased to announce the publication of a new chapbook by Sheila Murphy and Peter Ganick

\_numens from centrality\_ (an Email collaboration)

from the authors' afterward:

"Email collaboration fuses creation and relating in a way that makes composition resemble conversation. At the same time, it's a better conversation, one that has already trimmed the weeds, yet not fastidiously or obsessively."

40pp.

\$5

for other titles and more info on the press, please visit the website at

<http://bmarsh.dtai.com/PBrain/pbrain.html>

checks payable to:

PBrain Productions

1022 Emerald Street

San Diego, CA 92109

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105. **Poetry Project**

***a reading***

*Mon 25 Jan 1999*

---

This Sunday,

January 31

at 3 pm

a reading by Dan Machlin & Marcella Durand

at the Fall Cafe, in Carroll Gardens, Brooklyn

on Smith Street between Union & President Sts.

Take the F train to Carroll St. Walk 5 or so blocks down Smith back toward Manhattan.

Dan Machlin is the author of *In Rem* and has poems in the Winter 98/99 issue of *Talisman*, in *Murmur*, and forthcoming in *Explosive*. His text-photo collaboration is part of the December 98 issue of *The Transcendental Friend*. He is one of the 1998/99 curators of the Double Happiness reading series in New York.

Marcella Durand is the author of *Lapsus Linguae* and *City of Ports* (forthcoming from *Situations* this spring). She is presently co-editing *Venice* (the invisible city), a fine-arts and letterpress publication from Erato Press. Her work has appeared or is going to appear in *Talisman*, *Angle*, *Chain*, *Monster Trucks & the World*. She is currently the program coordinator of the Poetry Project at St. Mark's.

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106. **Elizabeth Treadwell**

***Los Angeles--January 29--Double Lucy @ Beyond Baroque (Reminder & Details)***

*Mon 25 Jan 1999*

---

& here are the real details, like the time:

DOUBLE LUCY BOOKS @ BEYOND BAROQUE

7:30 PM

Friday, January 29, 1999

SARAH ANNE COX

YEDDA MORRISON

ELIZABETH TREADWELL

reading.

-----

Beyond Baroque:

681 Venice Bl, Venice



Double Lucy Chapbooks and catalogs will be available.

See you there!

Outlet Magazine -&- Double Lucy Books  
P.O. Box 9013, Berkeley, California 94709 U.S.A.  
<http://users.lanminds.com/~dblelucy>

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107. **nuyopoman**  
**rEAL liVE pOETRY in NC**  
*Mon 25 Jan 1999*

---

Edwin Torres, Samantha Coerbell, Brenda Coultas -- part of the Real Live Poetry gang -- will be on the road in Winston-Salem Feb. 11 and Davidson College Feb 12-13, details forthcoming.

Looking for gigs in the neighborhood, price negotiable. More info on RLP:  
<http://www.washingtonsquarearts.com/rlp.html>

Bob Holman  
<http://poetry.miningco.com>

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108. **Jordan Davis**  
**Hat going fast**  
*Mon 25 Jan 1999*

---

Last chance for copies of The Hat #1!

\$7 for a single issue

\$12 for a two-issue subscription

\$1000 for a lifetime subscription

In the first Hat: Greta Goetz Catherine Barnett  
Brenda Coultas Tonya Foster Lisa Jarnot Janice Lowe  
Kim Lyons Carol Mirakove Ange Mlinko Cynthia Nelson  
Hoa Nguyen Alice Notley Prageeta Sharma Juliana

Spahr

What is under Hat number two?      Hmm should I say?      Due before The  
Phantom Menace      M.....l G.....n M.....l G...i F.....n B...o E...i S.....s C...l  
S.....z a.d m..y m..e

Make checks payable to: Jordan Davis

and send to: The Hat c/o Edgar  
331 E 9th St Apt 1  
New York NY 10003  
USA

ole!

J

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109. **Christopher Reiner**

***Poetry on Billboards***

*Mon 25 Jan 1999*

---

News from the west coast...

Around the first of January, I started noticing something new on some billboards here in L.A. Instead of the usual ads, there were short (really short) excerpts from poems -- not even excerpts, really, but one, two or four lines removed from their original context and left to hold their own alongside the Marlboro man and whatever. The first one I saw was from Emily Dickinson, then I saw one from Charles Bukowski, and I thought, what the hell is this? Then the L.A. Times ran a story on it ("A Turn for the Verse," Jan. 13, page E1), saying that there were a total of 60 billboards, with carefully clipped quotes from T.S. Eliot, Helene Johnson, Pablo Neruda, Wallace Stevens and Mark Strand...along with Dickinson and Bukowski (it's like one of those old Steve Allen "Meeting of the Minds" shows). The boards are being paid for by an anonymous group, "Poets Anonymous," and they've hired a major publicist, Susan Martin, "a poetry lover herself" (who showed up for the Times interview in a Lone Ranger mask "to dramatize the spirit of anonymity").

The idea behind the whole thing, according to Martin, is to provide "a kind of instant window for reflection," and to raise awareness of poetry. The sponsors did a lot of legwork, she says. "They did all the research to make sure the billboards covered every part of the city and bought the space. It was a huge, huge task."

NPR also did a report on this, and it's on their web site (<http://www.npr.org/programs/morning/archives/1999/990119.me.html>). They figure that it probably cost \$10,000 per billboard. I did the math...it's \$600,000.

Maybe I'm just too damn paranoid, but I think something really strange is going on here. 600K is a lot of money, and, according to the publicist, the group is not a non profit or a foundation. So it's got to be a business, right? And it's got to be a big business. Because they didn't just get the billboards, they got an expensive PR person to go with them.

Anyway, one more thing. Today I found an article from the San Francisco Chronicle (<http://www.sfgate.com>) about how a poet named Martin Espada was offered \$2,500 by Nike to use one of his poems in a TV commercial. Nike is sponsoring something called the Nike Poetry Slam -- to along with a series of

four commercials about women athletes for the Winter Olympics (?) (!). Espada said no (on the basis on Nike's wretched labor policies, etc.) and wrote a letter to Nike (also published in the January issue of the Progressive). Needless to say, a lot of other people wrote poems and got the money.

Now, I don't know if Nike is behind these L.A. billboards (tho it could be). But it does seem that corporations are starting to see that there's money to be made in being associated with poetry (even anonymously). So my question is, is this what it's like not to be marginalized?

--Chris Reiner

Witz: A Journal of Contemporary Poetics  
www.litpress.com/witz/

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## 110. **Jessica Pompeii**

### **love**

*Mon 25 Jan 1999*

---

silver bull-  
et fireworks  
beer  
and gat  
his moon lit ass  
on the roof  
he shoots  
up pussy  
roulette rounds  
flares of  
a gambling man  
/ exhibitionist  
sometime artist  
when his crazy jealous girl  
isn't checking up  
on him  
  
(the last party  
he dummied up a work  
schedule just for her  
a kool-aide valentine punch card)

J. Pompei

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111. **Daniel Kane**  
***sikelianos talks sappho***  
*Mon 25 Jan 1999*

---

for those of you who may be interested, Teachers and Writers Collaborative has put a new page up on the writenet web site called "Featured Writer-in-Residence." this month, we're featuring poet Eleni Sikelianos -- Eleni discusses ways to teach Sappho to high-school students. Why not have a gander -- point your browser to

[http://www.writenet.org/fwir\\_esikelianos.html](http://www.writenet.org/fwir_esikelianos.html)

links to Eleni's poems are also on the site -- for those of you who haven't checked out her new book, this link may prove to be an "appetizer" and so on. -- daniel

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112. **Peter Quartermain**  
***Re: ANNOUNCEMENT: NEBULOUS AWARDS: PLEASE TRY AND READ!!! (fwd)***  
*Tue 26 Jan 1999*

---

Well, the real trouble is that I can't figure out if an award of this kind is the sort of thing one ought to avoid or ought to lust for, but then what does that ought mean. I mean, I think, that maybe there's no need for a duty or even a desire to be attached to either the receipt or the donation, and there might possibly be a slight doubt as to what an award of this sort might be for, motivationally thinking or socially if you get what I think I think I mean, and does any of us out there which might be here know or even have an inkling what an award is anyway and would any of us want to know why? (who's us, by the way?)

But yeah, if getting it -- one of it I mean -- is a good (?) thing, then would I like one; but otherwise perhaps, well gee, what do YOU think, hunh? But I'm not sure I want you (or anyone) to tell me. Even if I don't / do get one. (What IS it, to "get" one?)

Sounds, hmmm, thrilling. Is more possible to be told?

P

At 11:55 PM 1/24/99 -0500, you wrote:

>-

>

> ANNOUNCEMENT:

>

>

> SOME OF THE NEBULOUS AWARDS MIGHT BE COMING YOUR WAY, IF  
NOT OURS!

 $\geq$  $\geq$  $\succ$ 

>I think my friends Ryan Whyte and Tom Zummer and myself are possibly going

>to give the First Annual Nebulous Awards sometime this year or the next,

>if not earlier. These Awards are given to some of those people who might

>deserve it for things they probably have done sometime within the recent

>past, although to be honest, it might be within a more distant past, also

>probably if not earlier. There is almost no discrimination in regard to

>class, race, gender, religion, sexual preference, or age, or other things.

>We're not sure which direction the discrimination might have taken, in

>regard to the group of people we're possibly considering for starting the

>cycle of Annual Awards, beginning with the First, although we might hold

>out long enough for the Second or a bit later, if not much later. It

>depends on who's running, who's counting, who's interested, if not

>interesting. We decided to offer these rewards because there's a lack, we

>think, of certainty in regard to these or other rewards, in various

>categories. We might have further announcements about this, so try and

>stay tuned; the whole thing could be rather exciting, if not altogether

>exciting.

 $\succ$ 

>Please contact one or all of us sometime!

 $\succ$ 

>Alan Sondheim

 $\geq$ 

+

Peter Quartermain

846 Keefer Street

## Vancouver

B.C.

Canada V6A 1Y7

Voice : [REDACTED]

Fax: [REDACTED]

+

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113. **Ron Silliman**

***Holbrook Teter***

*Tue 26 Jan 1999*

---

Holbrook Teter, a book-maker and friend of poets whom I first met through Ed Dorn many moons ago (Nixon was president), died suddenly of a heart attack the other day. He also did a ton of community organizing in his day, a great combination of impulses for a life.

URL:

<http://www.sfgate.com/cgi-bin/article.cgi?file=/chronicle/archive/1999/01/26/MN52739.DTL>

Ron

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114. **Rebecca Wolff**

***Re: NYC Readings?***

*Tue 26 Jan 1999*

---

In response to Mr. Peter Manson's query regarding readings for the weekend of February 5-7, now seems an appropriate moment to announce:

Fence is having a reading

Poetry and Fiction:

Anne Carson and Jeffrey Eugenides

Saturday, February 6th, 7 p.m.

at St. Peter's Episcopal Church, 346 W. 20th Street, between 8th and 9th Aves.

Admission is \$7/or \$12 gets you a year's subscription to Fence

RECEPTION TO FOLLOW (wine in a church)

Please come!

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115. **Joanne Molina**

***Announcing Propjet Chapbook Series***

*Tue 26 Jan 1999*

---

Dear Poetics:

I am pleased to (quite belatedly) announce the new chapbook series: Propjet. The first issue, Jefferson Hansen's "Spinning Doctors," is still available and Heather Fuller's piece, "Eyeshot," will be available by March. The last issue will be a piece by Sherry Brennan.

This small chapbook series is published three times a year by Joanne Molina using solicited manuscripts. Subscriptions are \$10 a year and \$3 per issue. Thanks to those who have already subscribed and I encourage everyone else to check it out-- this is really super stuff!

Thanks for all your support!

Please send all information to:

Joanne Molina  
530 W. Diversey #312  
Chicago, IL 60614

any questions, comments? please e-mail at [REDACTED]

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116. **dbkk**

***Myung Mi Kim residency at SPT***

*Tue 26 Jan 1999*

---

Small Press Traffic presents

Life/Forms: New Ways to See It, New Ways to Say It

A weekend "residency with Myung Mi Kim

Reading

Friday, January 29, 7:30 p.m.

New College Cultural Center

766 Valencia Street, San Francisco

\$5

Salon

Saturday, January 30

1:00-3:00 p.m.

Lunch with Myung at Espresso Bravo Cafe

663 Valencia (between 17th and 18th), San Francisco

Stop by for great coffee, conversation, cheap food.

Talk

Saturday, January 30, 7:30 p.m.

The Speculative Poem: Laboratory & Industry

New College Cultural Center

766 Valencia Street, San Francisco

\$5

The second residency in our new "Life/Forms" series is with San Francisco's own Myung Mi Kim, the widely acclaimed poet, editor and teacher. In her

creative thought, she has examined through social and political exigency the process of inducing inner-and outer-chaos to achieve a higher level of equilibrium. This rigorously calibrated poetry, so polyglot in execution, fairly drips with life, anxiety and multiple voices, and carves an opening towards a new kind of human community. Myung Mi Kim's books of poems are *Dura* (Sun & Moon, 1998), *The Bounty* (Chax Press, 1996), and *Under Flag* (Kelsey St., 1991). The winner of numerous awards, she is Associate Professor of Creative Writing at San Francisco State University.

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117. **Pritchett, Patrick**  
***Elvis= Enlil?***

*Tue 26 Jan 1999*

---

This ought to appeal to readers of Neal Stephenson's *Snow Crash*: Elvis songs to be recorded -- in ancient Sumerian January 21, 1999 Web posted at: 12:34 PM EST (1734 GMT) HELSINKI, Finland (Reuters) -- A Finnish academic known for recording Elvis Presley songs in Latin is planning a new record of eternal hits-- this time in the ancient Sumerian language. Jukka Ammondts told Reuters on Thursday he intends to bring out a Sumerian single in the next few months and an album in the autumn. He has been practising with "Blue Suede Shoes"-- translated into the cuneiform language of Babylonia that died out around 2000 BC. "Elvis would have liked the idea because the ancient Sumerians had big parties and drums and rattles, and the roots of rock may go back to man's earliest efforts to get a grip on life," said Ammondts, who has produced two records of Elvis songs in Latin.

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118. **CL Hamshaw**  
***Art and History Lectures-Vancouver***

*Tue 26 Jan 1999*

---

FOR IMMEDIATE RELEASE

EVENT DATES: Friday, February 19, 1999, 8pm

Sunday, March 7, 1999, 1pm

Friday, March 19, 1999, 8pm

LOCATION: Room 148, Cedar Building, Capilano College, 2055 Purcell Way, North Vancouver

CONTACT: Carol L. Hamshaw, [REDACTED] [REDACTED]

The Koerner Lecture Series: Art, Politics, & History

Michael Turner, Nettie Wild, and Duncan McNaughton

Sponsored by The Capilano Review and the Capilano College Foundation

This spring The Capilano Review presents its first annual Koerner Lecture

Series on Art, Politics, and History. Vancouver poet Michael Turner (Hard

Core Logo, American Whiskey Bar), Vancouver documentary filmmaker Nettie Wild (A Place Called Chiapas), and San Francisco poet Duncan McNaughton (Valparaiso, another set / of circumstance.) will present selections from

their work, and will discuss the impact of art and history on that work and

on the formation

of contemporary culture in a highly politicized world.

Friday, February 19, 8:00 pm <The Tyranny of Genre, or Why Listen to Peter Gzowski When You Can Talk About Contemporary Writing?> In this lecture Michael Turner will address issues of genre, modernism, experimentation, recent trends in Can Lit in relation to "our" international profile, and will explain "how Peter Gzowski has ruined writing in this country." He will also relate these issues to selections from his own work, from the documentary poems of Company Town (Arsenal Pulp Press) to his forthcoming book, The Pornographer's Poem (Doubleday Canada). Michael Turner is the author of four books, including the novel-in-verse Hard Core Logo, which was made into an award-winning motion picture. American Whiskey Bar, Turner's latest book, was recently made into a short film by City TV.

Sunday, March 7, 1:00 pm <Outside Eyes: Art, Politics, Contradictions> In this lecture Nettie Wild will show selections from her recent documentary, A Place Called Chiapas, and will discuss the relationships she sees between the politics of Mexico and Canada. She will also speak about "the role an artist plays in relation to political movements where the stakes are high." Wild's other award-winning films include A Rustling of Leaves: Inside the Philippine Revolution (1989) and Blockade (1993). She is travelling North America and Europe to attend screenings of A Place Called Chiapas, which was also broadcast as a two hour prime time special on CBC TV this last fall.

Friday, March 19, 8:00 pm <another set / of circumstance.: Poetry & Historical Geography> In this lecture Duncan McNaughton will discuss the

relationship between poetry, history, and geography, arguing there is no history without geography, and that poetry

as a form is central to contemporary thought. He will read from and speak

to the work in his most recent book, another set / of circumstance.

(hawkhaven). He has published over eleven volumes

of poetry, including the wrapped church (Blue Millennium/AIOU), Kicking the Feather (First Intensity), and Valparaiso (Listening Chamber).

Admission is \$5 adults, \$3 students, and free for members of The Capilano Press Society, the publisher of The Capilano Review. Advance passes for all three lectures in the series are available for \$12 by calling [REDACTED] or [REDACTED], or they can be bought at the door. Proceeds go to The Capilano Review Endowment Fund. Support for the series has been graciously provided by The Leon & Thea Koerner Foundation, The Capilano College Foundation, and the Humanities Division of Capilano College. The Capilano Review has been publishing innovative poetry, fiction, drama, and work in visual media for over 25 years. It has received several National Magazine Awards, Western Magazine Awards, and has been included in The Journey Prize Anthology.

Carol L. Hamshaw  
Managing Editor  
The Capilano Review  
[REDACTED]

[www.capcollege.bc.ca/dept/TCR](http://www.capcollege.bc.ca/dept/TCR)

--

Carol L. Hamshaw  
Administrator  
Edgewise ElectroLit Centre  
<http://www.edgewisecafe.org>

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119. **Ron Silliman**

***Position available (must know Yiddish & Russian)***

*Wed 27 Jan 1999*

---

Date: Thu, 21 Jan 1999 15:23:40 -0500 (EST)

From: Feigl I Glaser <[REDACTED]>

Subject: Russian Forverts position

Der redactor fun Rusishn FORVERTS zukht a mentsh vos ken gut Yidish un an ershtklasishn literarishn Rusish -- tsu helfn redagirn di tsaytung un zikh tsugreytn ibertsunemen di arbet vi redaktor fun der tsaytung. Kvalifitsirte mentshn vern gebetn tsu shraybna a briv direkt tsum redaktor, V. Yedydovitch, oyfn adres fun Rusishn FORWARD, 45 East 33rd Street, New York, NY, 10016, oder zikh tsu farbindn durkh e-post oyf mayn adres: [REDACTED].

The Editor of the Russian Weekly FORWARD is looking for a competent person who knows Yiddish well and has the knowledgable of literary Russian -- to assist him and train to become the future editor of that Russian newspaper. Qualifying persons are encouraged to send a letter directly to Mr. Yedydovitch, Editor of the Russian weekly FORWARD, 45 East 33rd Street, New York, NY 10016, or send E-MAIL at my address: [REDACTED]. Mit frayndlekhe grusn, Feygl Infeld Glaser

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120. **james perez**

***Fwd: poetry and sound in philly***

*Wed 27 Jan 1999*

---

I just returned to the list after a two-month absence, apologies if this has already been posted...also, I forwarded this so I can't afford much more info, sorry

jamie.p

>anyone interested in the below?

>

>Sonic Logos 1999

>Sunday, February 7th, 1pm-10pm

>The Coffeehouse of the First Unitarian Church, 2125 Chestnut St.,

>Philadelphia

>

>Here's the rundown. The day has been divided up into two parts and two  
>rooms. Those staying for the whole show or who come after 5pm will be  
>asked for a mere \$5 dollar cover. Those coming for the poetry or until  
>5pm will only have to pay a \$2 charge. The main room will feature  
stereo

>

>sound donated by Philly Space Enthusiast Andy Wing. (For those of you  
>who were at last year's Ambient Fest, Stupid Robot, you may remember  
>Andy as the man behind the excellent sound system). However there will  
>also be non-stereo performances in the Little Miracles Kindergarten  
>room, downstairs from the main room. This entire gig has been the  
result

>

>of a very special collaboration of local Philly fringe music  
organizers:

>

>the Philadelphia Ambient Consortium, IMP!, City of Improvizational

Zeal,

>

>and help from the NotCoffehouse Poetry Series organizers.

>

>Here's the schedule:

>

>[Main Room]

>

> 1:00-1:15 : Mytili Jagannathan - poetry

> 1:15-2:15 : Azusa Plane, Chris Rice, Ian Nagoski - Minimalism

>and abstract films

> 2:15-2:45 : Jeff Loo - poetry

> 2:45-3:15 : Brenda McMillan - poetry

> 3:00-3:45 : Dave Champion

> 3:45-4:15 : Dave Moolten - poetry

> 4:15-4:45 : Lisa Sewell - poetry

> 4:45-5:00 : break

> 5:00-6:15 : Paul Woznicki

> 6:15-7:30 : Fingernail

> 7:30-8:45 : Flowchart

> 8:45-10:00 : Transient Waves

>

>[Small Room: Little Miracles Kindergarten]

>

> 1:15-2:15 : Unsound

> 2:30-3:00 : Mike Benedetti - Performance Art

> 3:00-4:00 : John Philips

> 4:00-5:00 : Charles Cohen & Elliott Levin

> 5:00-6:00 : Jeff Waring

>

>There are still a good number of ambienteers and experimentalists who

>are not yet on-line so please help spread the word offline. Thank you

so

>

>much. See you at Sonic Logos 99!

>

>Regards,

>Aharon N. Varady

>dj spaceling

>

>Check out the poster at:

>The Philadelphia Ambient Consortium (Music and Noise)  
><http://members.xoom.com/spaceling/>

---

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121. **Charles Alexander**  
***fischer & grossman in tucson***

*Wed 27 Jan 1999*

---

All the events below are in Tucson, Arizona

---

POG Poets & Artists Series announces

A Poetry Reading and Visual Art Talk

Norman Fischer (poet and Zen teacher and abbot)

Maurice Grossman (artist and teacher)

7pm Saturday, Feb. 6

Las Artes Studio

23 West 27th Street

(one block west of South 6th Avenue)

This event is sponsored by POG (Poetry Group).

For information contact Chax Press at [REDACTED], [REDACTED]

\*

There are also other norman fischer events in Tucson on February 7 and February 8

1.

university talk:

Norman Fischer

"do you want to make something out of it? zen meditation and art making."

Student Union room 285

Monday, Feb 8, 11 am

also looks like Jen B is gonna read/present along w Erica Hunt on the 13th.  
good deal.

This event is sponsored by the Univ. of Arizona Department of English.

Contact Tenney Nathanson for information —

[REDACTED] or [REDACTED] [REDACTED]

2.

A public talk at the Unitarian Universalist Church

4831 E 22nd St

Sunday, Feb 7 -- 10:30am

Norman Fischer will give the sermon at the regular UU Service.

For further information please contact the UU Church ( [REDACTED] )

3.

A public Dharma talk at the Zendo

Sunday, Feb 7, 7-9pm

At the Zen Desert Sangha Zendo

3226 N Martin Ave

Topic - "Not Knowing is Most Intimate: A Talk On Zen Practice."

This talk will be in an informal setting, and you are encouraged to bring family, friends and guests. There will be a question-and-answer period following the talk. A donation of \$7 is being requested, although as always, nobody will be turned away for lack of funds.

Sponsored by Zen Desert Sangha.

For information, contact Richard J Laue ( [REDACTED] ; [REDACTED] )

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ZOKETSU NORMAN FISCHER - a short bio

Zoketsu Norman Fischer is a poet and Zen Buddhist priest who is currently serving as Co-Abbot of the San Francisco Zen Center. A man of wide-ranging interests, his Zen teaching is known for its eclecticism, openness, warmth, and common sense, and for his willingness to let go of everything, including Zen. He was ordained a Zen priest at Zen Center in 1980, and completed Dharma Transmission there in 1988. He was installed as an Abbot of Zen Center in 1996.

Norman has been particularly interested in the application of Zen to issues of Western culture and everyday life in the world. He's taught extensively, with his old friend Rabbi Alan Lew, on the relationship between Buddhist and Jewish practice (work which has been discussed in Judith Linzer's book, "Dharma and Torah"); he teaches Buddhist precepts to business people, Buddhist compassion-in-action to school teachers, and poetry writing and appreciation to children and adults. He's led workshops at Esalen Institute in California and the Open Center in New York City, as well as at Zen Center, and teaches Zen regularly in Canada and Mexico. He has been for many years board chair of the Zen Hospice Project, and has taught extensively on the relation of Buddhism to death and the dying process. In recent years he's participated with His Holiness the Dalai Lama in conferences on Buddhist Christian dialog and non-violence.

MAURICE GROSSMAN, ARTIST -- a short bio

Professor Emeritus of Art, University of Arizona  
Award winning artist/teacher  
Educated at Wayne State University, Ohio State University and Alfred University  
Fulbright Scholar to Japan  
NEA Craft Award  
Creative Teaching Award, University of Arizona Foundation  
Fifty years producing and exhibiting clay art  
Work in many national and international collections  
Major contributor to the Arizona Art scene since 1955  
World traveler and lover of clay

"My current work is part of a continuing adventure into vessel making. The ceremonial objects of many cultures have been of interest to me throughout my art career. The containers that people are buried in, the ritual vessels we appease the Gods with or the reliquaries we store holy objects in, these all have a certain magic about them that I enjoy."

---

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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122. **Elizabeth Treadwell**  
***Avec Sampler Readings in SF***  
*Wed 27 Jan 1999*

---

Hi folks-- I've been asked to post these 2, one is a reminder, one I don't \*think\* has been posted yet.....

1. A READING FOR AVEC SAMPLER #2

Andrew Joron  
Christopher Reiner  
Joe Ross  
Elizabeth Treadwell

SUNDAY, JANUARY 31, 1999  
3 PM  
Canessa Gallery  
708 Montgomery Street  
(at Columbus Ave)  
SAN FRANCISCO

██████████  
\$5

2. The Second Bay Area Reading for *An Avec Sampler #2*:

>

>MICHAEL PALMER

>

>Lisa Lubasch

>(flying in from New York City)

>

>Charles Borkhuis

>(flying in from New York City)

>

>Saturday, Feb. 6th; 5 p.m. at The Attic, 3336 24th Street, near Mission,

>across from the 24th Street Bart Station.

>Phone: ██████████. Free.

--Elizabeth Treadwell

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123. **Karen McKevitt**

***New Fourteen Hills!***

*Thu 28 Jan 1999*

---

The Fall 1998 issue of Fourteen Hills: The SFSU Review is now available! Published by graduate students of San Francisco State University's Creative Writing Dept. 171 pages. Contributors include: Alissa Blackman, David Breskin, Marianna Cherry, Matthew Cooperman, Daniel Coshnear, Stuart Feinhor, Do Gentry, Bill Gordon, Sonia Greenfield, Stephen D. Guiterrez, Edward Hardy, Otis Haschemeyer, Jen Hofer, Pierre Joris, James Kass, Philip Kobylarz, Daniel Langton, John Latta, Edward Moyer, Fred Muratori, Alejandro Murguia, Sabina Piersol, Kevin Prufer, Bill Roorbach, Sarah Rosenthal, Lauren Schiffman, Glori Simmons, Dean Taciuch, David Trinidad, and Rachel Zucker. Great mixed media collage cover art by Parsons School of Design graduate Andrea Nelson.

Whew! All this for only \$7!!

Check payable to Fourteen Hills, send to:

Fourteen Hills

Creative Writing Dept

San Francisco State Univ

1600 Holloway

San Francisco, CA 94132

Questions? Email us! [REDACTED]

<http://mercury.sfsu.edu/~hills/14hills.html>

Also available from Small Press Distribution.

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124. **David Baratier**

***Will Alexander's Above The Human Nerve Domain is out***

*Thu 28 Jan 1999*

---

\_Above The Human Nerve Domain\_ by Will Alexander  
his newest collection of poems  
is now available from Pavement Saw Press

Samples of the work can be found on:

<http://www.poetryproject.com/poets.html>

Poetry, 72pp, Perfect bound.

ISBN 1-886350-81-7

Trade Soft-Cover edition. Price: \$12.00 for individuals in US

Add \$2 for Canada, \$4.50 for points overseas. If you cannot afford this,

ask your local library to buy it for you. Distributed by Pavement Saw Press, Broadart & SPD.

ISBN 1-886350-82-5

Hardcover limited edition. \$75.00

50 or less copies made. Homemade & handbound.

Please send checks payable to:

Pavement Saw Press

7 James Street

Scotia, NY 12302

Attn: David Baratier

Previously placed orders are forthcoming!

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125. **Linda V Russo**

***Editing Modernism***

*Thu 28 Jan 1999*

---

or to be more specific, \_Women Editing Modernism : 'Little' Magazines & Literary History\_ :

can anyone provide contact information for Jayne E. Marek, the author of the above-mentioned book?

It is, by the way, a great book, especially the chapter on Marianne Moore & The Dial, "The Ironic 'Editorial We'" which resituates Moore's own 'self-effacement'/absorption into the editorial collaboration (such as it was or wasn't is discussed thoroughly) as it arises out of her sense of institutional/personal/self - respect rather than as a result of a self-marginalizing lack of self confidence.

Which is not to say "it all depends on how you look at it" but a lot depends on how long you look at it and at what point you are willing to dismiss 'the rest' as 'inconsequential' to the annals of literary history. (Raymond Williams' notion of a 'selective tradition')

thanks & a warm hello to the list

Linda Russo



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126. **Mike Kelleher**

*a l y r i c 9*

*Thu 28 Jan 1999*

---

Hello poets and friends,

Here, finally, is a l y r i c m a i l e r #9 at

<http://writing.upenn.edu/spc/alyric/index.html>

"notes from the place(less Place)" gathering of poets in June 98.

Featuring talks on place(less)ness by

Taylor Brady, Nick Lawrence, Tom Orange, Scott Pound, and Eleni Stecopoulos

and poems by

Michelle Citron

Ben Friedlander

Graham Foust

Kevin Hehir

Mike Kelleher

Nick Lawrence

Karen Mac Cormack

Tom Orange

Scott Pound

Aaron Skomra

Eleni Stecopoulos

Enjoy!

Next up a special double author issue featuring Anselm Berrigan and Lisa Jarnot.

See ya,

Mike

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127. **David Baratier**  
**billboards**

*Thu 28 Jan 1999*

---

Non coastal news...

Martin Espada's book *\_City of Coughing & dead radiators\_* or *\_Rebellion\_* give many reasons as to why it would make no sense for Nike to solicit him for a poem. Another person I know was offered the same gig & declined. Unlike Marteen (I can't use the stress mark, so...) he does look good playing basketball, face probably will sell shoes, & only has one similarity: (merely coincidence? I doubt it) being a minority.

So Chris, is this what it's like not to be marginalized?

The marginalization comes in when a poet is chosen as spokesperson because they fit a particular stereotype the media wishes to uphold. The media says: We need an angry latino male. What non-LA poet was dolled up to fit the image of a Rodney King race rioter? How were all those early 90's MTV poets chosen? We need a timid white guy whose ass can sell jeans. How else is there to explain why self published poet extraordinaire Hank Rollins who covered "Just do it" by the Pink Fairies hasn't done a commercial for Nike?

Be well

David Baratier

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128. **A. Jenn Sondheim**

**(no subject)**

*Fri 29 Jan 1999*

---

-

< a wild man lives here >  
    < he dwells in spaces of inscription >  
    < he has no name here >  
        < he dwells here and not up there >  
< he lives here and has left his other dwellings>  
    < a wild man lives here >  
        < a girl lives here and she doesn't know any language >  
< a girl lives here >   < a girl lives here >  
    < some girls >  
< the wild man is taught language by some girls >  
    < his name is alan >  
        < he lives here and has left his other dwellings >  
< some girls leave their dwellings >  
    < they like talking when he's not around >  
    < a girl >  
        < he's so stupid >  
    < some other people live here >

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129. **Douglas Oliver**

**Re: Locker & Steerer**

*Fri 29 Jan 1999*

---

Nicholas Johnson has asked me to post this revised version of an earlier posting.

FOR THE LOCKER & THE STEERER

a two day event at Diorama Arts, 34 Osnaburgh Street, London, NW1,  
featuring artists whose poetry & performance negotiates the territory of location, site & the body.

Sunday 14th March 2.30 pm

David Gascoyne.

(First London reading since 1990. The great British surrealist of the 1930s, who enjoyed a tremendous revival of attention during the 1960s and has now become Britain's most loved elder statesperson of poetry.)

Sunday 14th March 7.30 pm

Aaron Williamson & Craig Athill.

(Astill plays the deaf drum (bodhran) creating a sound which vibrates through an especially constructed stage, animating the balletic voice-body performance of Williamson, who is deaf.)

Bob Cobbing.

(The celebrated sound/concrete poet/bookmaker, who has influenced generations of other poets across the world.)

Nicholas Johnson

(performing The Lard Book, a gargantuan Visual Book in a silver case, a found text utilising a multitude of voices: neologism, German, concrete. "The performance encompasses determinacy of chance & will solder into a short collaborative debut of 'Hassell' (writers forum, 1999) with Bob Cobbing.")

Monday 15th March 7.30 pm

Helen Macdonald

(whose debut collection Safety Catch drew widespread acclaim on both sides of the Atlantic. She works with falcons and hawks -- poems full of bird flight but mysteriously and musically so.)

Iain Sinclair

(poet, 'intellectual best-seller' prose writer and film maker of renown and cult followings. His work in progress is a sequel to the 12 walks that became Lights Out for the Territory, and his poetry also acts as a reading of the city of London, "locations of the immediate and the unexpected".)

Douglas Oliver

("a rare London reading for this poet-explorer", says the flier, plus some, but excuse me, I'm off to do some exploring.)

Doug Oliver

130. **Jamie Ferguson**  
***Steiner, Venuti, Polish Baroque verse***

*Fri 29 Jan 1999*

---

I'm looking for listmembers interested in literary translation.

In terms of theory, I'd be very interested to exchange opinions on George Steiner's AFTER BABEL, Lawrence Venuti's THE TRANSLATOR'S INVISIBILITY, Willis Barnstone's THE POETICS OF TRANSLATION.

And one corner of the field: archaizing translation, taken as a response to links between the poets and literary traditions of source- and target-languages. As an example: a sixteenth-century Polish poet, Mikolaj Sep-Szarzynski (meekowhy semp shajinski), who has a good deal in common with English proto-baroque religious poetry - Fulk Greville, among others. Both of these poets thrive on spiritual conflict, without indulging in intellectual paradox (as does Donne). The idea is that a poet like Greville would make little sense in contemporary English and that, in fact, his impact is inseparable from his language, style, form, etc. As Sep-Szarzynski expresses many of the same associations and cultural currents, the English of the one seems to me to make for an appropriate vehicle for translating the Polish of the other. On the basis of these kinds of parallels, I have translated a number of Sep's sonnets (as well as other early Polish poetry) into what some will no doubt call pastiche, but which I hope conveys a more organic sense of the period whose writings provide its linguistic bearings. I know that a proper explanation of this method would require a good deal more specific information and argument; for the moment, I am only curious to know if there are others on the list who either have already done some thinking about these matters or would like to begin thinking about them.

Thanks for your attention.

Jamie Harmon Ferguson

Here, then, is the sonnet, followed by my translation.

SONET V

O NIETRWALEJ MILOSCI RZECZY SWIATA TEGO

I nie milowac ciezko, i milowac  
Nedzna pociecha, gdy zadza zwiedzione  
Mysli cukruja nazbyt rzeczy one,  
Które i mienic, i musza sie psowac.

Komu tak bedzie dostatkiem smakowac  
Zloto, sceptr, slawa, rozkosz, i stworzone

Piekne oblicze, by tym nasycone  
I mógł miec serce, i trwóg sie warowac.

Milosc jest wlasny bieg bycia naszego:

Ale z zywiolów utworzone cialo  
To chwalac, co zna poczatku równego,  
Zawodzi dusze, której wszystko malo,

Gdy ciebie, wiecznej i prawej pieknosci,  
Samej nie widzi, celu swej milosci.

SONNET V

OF THE UNCONSTANT LOVE FOR THE THINGS OF THIS WORLD

And not to love is hard, and for to love  
Meagre solace when thoughts astray in lust  
Sweeten to excess those things which must  
And change their hues, and still t'ward ruin move.

Who so well will it suffice to taste  
Of gold, the sceptre, fame, delight, and beauty's  
Created face, e'en that he might in these  
Have sated heart, and 'gainst his dread resist?

Love is the very course of this our life:  
And yet the flesh, of elementals wrought,  
Praising what knows beginning like itself,  
Forsaketh sprite, that findeth all but nought,

When Thee, ever during truest fair,  
Thyself it seeth not, object of its care.

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131. **Maria Damon**  
***alchemy bibliography***

*Fri 29 Jan 1999*

---

the same student, an architect, who last quarter was interested in poetry or literary texts having to do with metallurgy, is now interested in a bibliography on the poetics of alchemy. i know there are many links between alchemy and poetry, but i don't know any basic helpful texts, or poetry that is the result of alchemical experiment (other than, perhaps, gerit lansing's). could ye out there e me some suggestions to pass on to him? thanks

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