

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

June 2000

374 messages · Tue 30 May 2000 – Fri 30 Jun 2000

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

June 2000 ended a story the whole country had been following — Elián González, his appeals exhausted, flew home to Cuba on the twenty-eighth — and, half a world off, the two Koreas shook hands in Pyongyang for the first time in fifty years. The Poetics list let both pass without a word; Elián does not appear in the month at all, and Korea not once. What preoccupied the room instead was a subtler and more domestic question, one that surfaced in thread after unrelated thread until it became the month's true subject: not what may be said here, but who owns the words once they are said.

It began, as the list's better moods do, in pure generosity. Daniel Kane wanted comparative feminist readings of narrative and the avant-garde; Philip Nikolayev wanted a way into current Irish poetry, and Robert Archambeau answered with a whole shelf of it, the small presses that publish, he said, *"the most interesting and innovative Irish poetry"*; others traded summer reading and syllabus ideas, back and forth, freely. This is the list at its most characteristic and its most likeable — a room that loves nothing so much as a bibliography, giving its reading away by the armful and asking nothing for it.

Then the same month turned proprietary. A promotional post arrived for a serialized cyber-novel on a site called femmesoul.com, and Catherine Daly, having looked into it, reported back that *"It's a right wing feminist site"*, its author a columnist for the conservative press. What followed was less about the novel than about the label: William James Austin, pressing the point past its use, demanded to know whether identifying the site's politics made the Poetics list itself *"a left wing site?"* — as though feminism were a property that could be repossessed, and the room a partisan address. The quarrel, stripped of its heat, was over who is entitled to a word.

Beneath it ran the quieter and deeper version of the same anxiety. Matthew Hart asked the list a plain procedural question — might he quote members' posts in a published essay, or would that tread on *"copyrighted or private-domain toes"*? — and reopened, without meaning to, the room's oldest unease: on a list, does a post belong to the one who wrote it or to the room that received it? The month supplied a second face of the same coin in a forwarded Salon exposé, Billy and the bullies, on the Times, Random House, and America's most popular poet —

ownership, now, not of a label or a post but of a reputation and the money under it.

And then a death answered the whole month's accounting. Ron Silliman reported that Ernst Jandl, of the Vienna Group, had "*died on Friday*" at seventy-four, and the notice drew from Geoffrey Gatza not a bibliography but a confession: a professor had once handed him a photocopied stack of Jandl's poems, and "*I have cherished this stack for years now.*" I have set that stack of photocopies at the end of a month the room spent litigating the ownership of words exactly as June delivered it, because it is June's quiet rebuttal to itself — that the poems which last are not the ones anybody manages to own, but the ones passed hand to hand and copied and kept, cherished the more for belonging, in the end, to no one.

— K. M. F.

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1. **michael amberwind**

Re: MO' MONEY! \$\$\$

Tue 30 May 2000

lol to the wisenheimer from New York who sent me
a one dollar bill. Jokes on you! One dollar american =
three hundred dollars canadian! :)

Do You Yahoo!?

Kick off your party with Yahoo! Invites.

<http://invites.yahoo.com/>

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2. **michael amberwind**

Re: McClure's Deck

Tue 30 May 2000

I was recently reading a book called "Beat Spirit" by
Mel Ash, and in it he talked about a deck of cards
Michael McClure would make to stimulate his
creativity. Does anyone have any further information
on how he used it? I am looking for interviews or
writings where he might offer further insight into its
construction and use.

Thanx!

Do You Yahoo!?

Kick off your party with Yahoo! Invites.

<http://invites.yahoo.com/>

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3. **Scharf, Michael (Cahners -NYC)**

NYC Benefit Reading

Tue 30 May 2000

A Benefit

for the MoMA Striker Hardship Fund

A

Poetry Reading

Celebrating the work of Frank O'Hara

Featuring:

Andrea Ascah Hall
Maggie Balistreri
John Chism
Marc Desmond
Pete Dolack
Sander Hicks
David Kirschenbaum
Lawrence Miles
Brian Robinson
Jackie Sheeler
John J. Trause
and others!!

Tuesday, June 6

At: 13

35 East 13th Street, 2nd Floor
(corner of University Place)
7-9pm

BRING YOUR FRIENDS!

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4. **michael amberwind**

Re: Cutups and catsup

Tue 30 May 2000

--0-719885386-959699594=:12545

Just came across a cool webpage y'all might wanna check out.
www.bigtable.com has an interesting burroughsesqe (gods help me if anyone ever uses the suffix "esque" on my name, a friend actually did once and I gave 'em hell since I was more influenced by the individual in question than they were by myself 'cause they never even heard of me so no "anxiety of influence" there) cut-up program. I'd like to get a program that does the same thing only more so. Hundreds upon hundreds of pages of my own writings, scribbles, poems, fragments and found materials all tossed into a cut-up computer blender. If anyone knows where such a program can be found, drop me a line and earn my eternal gratitude.

Do You Yahoo!?

Kick off your party with Yahoo! Invites.

--0-719885386-959699594=:12545

Just came across a cool webpage y'all might wanna check out.
www.bigtable.com has an interesting burroughsesqe (gods help me if anyone ever uses the suffix "esque" on my name, a friend actually did once and I gave 'em hell since I was more influenced by the individual in question than they were by myself 'cause they never even heard of me so no "anxiety of influence" there) cut-up program. I'd like to get a program that does the same thing only more so. Hundreds upon hundreds of pages of my own writings, scribblings, poems, fragments and found materials all tossed into a cut-up computer blender. If anyone knows where such a program can be found, drop me a line and earn my eternal gratitude.<p>
<hr size=1>Do You Yahoo!?
 Kick off your party with Yahoo! Invites. --0-719885386-959699594=:12545--

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5. **Wanda Phipps**

(no subject)

Tue 30 May 2000

Hey,

Come on down!

Wednesday, May 31 at 8 pm

At the Poetry Project

A night of music and words with

VERNON REID

guitarist, formerly of the band LIVING COLOR,
with accompanying words/performances by poets

EDWIN TORRES

WANDA PHIPPS (with Special Guest MERRY FORTUNE)

BRUCE ANDREWS

All readings are \$7; \$4 for students and seniors; and \$3 for members, unless otherwise noted. No advance tickets. Admission is at the door.

The Poetry Project is located in St. Mark's Church at the corner of 2nd Ave and 10th St in Manhattan. The Poetry Project is wheelchair-accessible with assistance and advance notice. Please call [REDACTED] for more information or visit our web site at <http://www.poetryproject.com>.

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6. **Jill Stengel**

reading: b.hillman/f.howe: sf, ca

Tue 30 May 2000

Synapse: Second Sundays at BlueBar

--presents--

Brenda Hillman and Fanny Howe

June 11, 2000

2:00 p.m.

\$2.00

Brenda Hillman's poetry collections include *Loose Sugar* (Wesleyan, 1997) and *A Geology* (Wesleyan, forthcoming). She has edited an edition of Emily Dickinson's poetry (Shambhala Publications, 1995), and has co-edited, with Patricia Dientsfrey, *New Writings on Poetics and Motherhood* (forthcoming). Hillman serves on the faculties of St. Mary's College in Moraga, CA; Squaw Valley Community of Writers; and the Napa Valley Writers' Conference. Among the awards she has received are Fellowships from the NEA and the Guggenheim Foundation. Brenda Hillman's new a+bend press chapbook is *The Firecage*.

Fanny Howe is both a poet and a writer of fiction. Her *Selected Poems* has just been published by University of California Press. Other books of poetry include *One Crossed Out* (Graywolf Press), *The End* (Littoral Books) and *The Vineyard* (Lost Roads). Her most recent novels, including *Nod*, which won a New American Writing Award in 1999, have been published by Sun & Moon Press. She has won two NEA awards, a California Council for the Arts award, and is a Fellow of the Bunting Institute. She teaches at UC San Diego. Fanny Howe's new a+bend press chapbook is *ANGRIA*.

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7. **Alan Sondheim**

Short Bursts of Electronic Records

Tue 30 May 2000

-

Short Bursts of Electronic Records

Record 1, I'm going to keep my hands off you. I'm not going to ask your name, or anything. Don't worry, I'm not going near you. I want nothing whatsoever from you. There are several prepositions locating the two of us (i.e. in relation

to each other) but I not (don't?) think of the two of us in any grouping whatsoever.

Record 2, I won't get near you. I won't touch you. I want nothing to do with you whatsoever. I'll stay away from you. No prepositions will bring us together. You remain at a distance of indifference. That is all I can do.

Record 3, Let $d = \text{infinity}$. Then $1*n = n$; $0*n = 0$; $d*n = d$. 0 and d , at two ends of the spectrum, are absorbers. Then 1, a form of spectral visitation, returns the same to the same, after the operation. Therefore I am 1 to you; $1*you$ is you, and this operation, this silent caress, remains invisible.

Record 1, whatsoever. All of this must be understood whatsoever (this doubling of the word indicating a break or disconnection between records).

Record 2, There is of course the question of addition, of general recursive functions, but all that is unnecessary (i.e. an afterthought). I won't go near you, even this speaking, this caress, is at a distance, and I remain spectral, spectral.

Record 1, You never know when I arrive, but you may mark the date of my departure. Or you may never be sure I will not return. I have left the sky different. (Broken, almost forced into the machine. Do they know he or she has left. Who are they? Who is she? Who is he? Forced out of the machine, recorded.)

Record 2, But I will never get near you. You'll never see or hear me. I'll keep my hands off you. I'll keep far away from you. I won't look in your direction. I won't hear anything you say or see anything you do. I'll stay away from you. But I will never get near you (etc.).

—

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8. **Small Press Traffic**

Aaron Shurin's new e-mail

Tue 30 May 2000

--===== -1252391176==_ma=====

Dear friends and readers:

Please kindly note my new email address:



Thanks,

Aaron Shurin

Small Press Traffic
766 Valencia Street
San Francisco, CA 94110
415/ [REDACTED]

--===== _-1252391176== _ma=====

<fontfamily><param>Palatino</param><bigger><bigger><bigger>Dear
friends and readers:

Please kindly note my new email address:

<underline><color><param>0000,0000,00FF</param> [REDACTED]

</color></underline>Thanks,

Aaron Shurin</bigger></bigger></bigger></fontfamily>

Small Press Traffic
766 Valencia Street
San Francisco, CA 94110
415/ [REDACTED]

--===== _-1252391176== _ma=====

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9. **Patrick F. Durgin**
Re: m&r...lesson of the master
Tue 30 May 2000

Dear Nudel,

\$uck \$ou. We do it just to \$iss \$ou \$ff.

Patrick \$. Durgin

At 06:11 PM 05/26/2000 -0400, you wrote:

> \$ex, \$elf, \$olip\$im & what u \$d...Drn...

>

>

>

>

>UB Poetics discussion group <[REDACTED]> wrote:

>> amigo:

>

> if all biz and politics--why do so many do for free

>

> fun? obsessive compulsive disorder?

>

>

>

>

>On Thu, 25 May 2000, Harry Nudel wrote:

>

>> all poetics is politics...there's no point arguing about lit. history
just taste..there are no poetry friends just biz (spelt bi\$\$)
associates...there in no bad publicity just publi\$\$\$\$ity...DRn...

>>

>

>

k e n n i n g

a newsletter of contemporary poetry, poetics, and nonfiction writing

<http://www.durationpress.com/kenning>

██████████

418 Brown St. #10, Iowa City, IA 52245, USA

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10. **Susan M. Webster Schultz**

Re: Harvard Philosophy

Wed 31 May 2000

Sorry to respond to the entire list like this, but my backchannel didn't work. I'd be happy to get a copy of the Harvard Philosophy Journal....

Susan M. Schultz

47-391 Hui Iwa Street #3

Kaneohe, HI 96744

.

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11. **Ramez Qureshi**

Bernstein and Romanticism

Wed 31 May 2000

In a message dated 5/30/2000 10:44:43 PM Eastern Daylight Time, ██████████ writes:

<< What do you mean by "subattitudes"? As a reader of Bernstein's work, I'd say that his overt attitude towards Romanticism, per se, has been much more complex than any wholesale pro- or con-

In particular [on the Blake tip], see
<http://www.thing.net/~sabina/valentine/bernstein.html>

I can't speak to the libretto, not having seen / heard it, but I suspect there's much happening there with persona, and thus it'd be a slippery slope to evaluate the author's attitude toward Romanticism (which carries multiple and really very complex strictures vis-a-vis "authenticity" or "sincerity") from that.

We ought to be careful, I think, not to misjudge a complex engagement with something as a complete disengagement.

Patrick

>>

Patrick:

But we ought not to cop-out from an analytical discussion of such a "complex engagement" simply because its complexities may daunt us. Bernstein is always ranting against the Romantic ideology in his prose, be it in an attack of universalism, or in styles of self-presentation at poetry readings. Yet, yes he does seem to pose (?) "Romantically" in his poetry at times-- who can forget the end of *_Dark City_*? What exactly is happening here? What are the "multiple and really very complex strictures" of "authenticity" and "sincerity" here? Is Bernstein "Romantic" without the "Romantic Ideology?" Is a poet who postures Romantically subverting Romanticism, embracing it, being Romantic in an other way? Do poets have no choice but to be Romantic, as Harpo Bloom suggests in *_The Visionary Company_*?

-Ramez

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12. **Gary Shapiro**

NYC 6/28 literary event & book launch: Women Reclaim Poetry

Wed 31 May 2000

You are cordially invited to
a panel discussion
& book launch for
BY HERSELF: WOMEN RECLAIM POETRY (Graywolf Press)

Wednesday, June 28, 2000

6:30pm

15 Gramercy Park South

New York City

RSVP or for more information: [REDACTED] or email [REDACTED]

Molly McQuade, editor of the anthology BY HERSELF: WOMEN RECLAIM POETRY, will

join S.X. Rosenstock,

Susan Wheeler, Elizabeth Macklin & Valerie Cornell

RECEPTION will follow the discussion

This important anthology contains essays by women poets & critics striving to uncover what poetry means to women.

The evening will be introduced by Tom Padilla of Posman Books.

Location of event:

15 Gramercy Park South (near 20th Street & Park Avenue South)

New York City

TAKE 6 TRAIN to 23rd Street

please note: the venue requires jackets for men

See you there!

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13. **Mark DuCharme**

Re: ideas for class

Wed 31 May 2000

David Baptiste Chirot wrote:

| *several Greek tragedies*

Yes, good thinking Dave. For example the all-time bummer *_Oedipus Rex_*, the *_Oresteia_* trilogy, and *_Antigone_*, of which a version also exists by the modern French playwright Jean Anouilh.

Then again, while we're back to the subject of plays, what about O'Neill. *_Long Day's Journey Into Night_* and *_Moon For The Misbegotten_* leap to mind, among others, as well as all those plays by Tennessee Williams which I'm sure I don't need to name.

But then again, the original question was the dysfunctional family in POETRY, was it not. I recall an early Creeley poem titled "Ballad of the Despairing Husband"-- & I suspect the careful reader could find something like the theme of the dysfunctional (nuclear) family lurking about in several other Creeley poems. Again, I think that the novel or the play are genres more likely to present this theme....

Mark DuCharme

Get Your Private, Free E-mail from MSN Hotmail at <http://www.hotmail.com>

14. **David Baptiste Chirot**

beat generation video (fwd)

Wed 31 May 2000

IN CASE YOU FORGOT . . . see listing below

Anybody doesn't like these pitchers dont like potry, see?
Anybody dont like potry go home see Television shots of big hatted
cowboys being tolerated by kind horses.

Jack Kerouac, Introduction to Robert Frank, THE AMERICANS
(1959)

Wonder with emotion/memory that Kerouac died (1969) in front of TV set--
after diastrously appearing on it, Wm. Buckley show--or star appearing on it,
Steve Allen show--and now to watch him and others . . . on TV.

"dim, jerk, faraway . . . "

The camera is the eye of a cruising vulture flying over an area of
scrub, rubble and unfinished buildings on the outskirts of a Mexican city.

--Wm. S. Burroughs, opening lines of THE WILD BOYS

"book movie . . . be director of your own movie filmed in heaven"

I had the Tolstoyan Dream,a great movie, with the
Bolkonsky-Boldieu officer . . . -the audience laughs with
anticipatory tears in its eyes, it's the great Tolsoyan Movie.

--Jack Kerouac, BOOK OF DREAMS

who dreamt and made incarnate gaps in Time and Space through
images juxtaposed, and trapped the archangel of the soul between 2
visual images . . .

--Allen Ginsberg, "HOWL"

--dbchirot

On PBS May 31 -

Source: Story of the Beats & the Beat Generation

"This program is a comprehensive documentary on the Beats and the Beat Generation. Beginning with the meeting of Allen Ginsberg, Jack Kerouac and William Burroughs in the 40s, the film spans the counterculture of the past 50 years, looking at the effect of the Beat movement on art, politics, popular culture and the important and inevitable presence of the Beat influence today. The program features interviews with major figures from the era, including

Ginsberg, Leary and Burroughs, extensive archive material, and dramatized readings by John Turturro, Johnny Depp and Dennis Hopper."

<http://www.pbs.org/wnet/ammasters/source.html>

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15. **David Bromige**

Re: ideas for class

Wed 31 May 2000

*your students will probably be familiar with the movie _trainspotting_,
yes? and some, hopefully, with the book?*

I found that when I became familiar with that movie, I was not hopeful at all.

--

George Bowering

Fax [REDACTED]

You really mean to sit there and tell me that you weren't moved by the scene where he finds paradise on the far side of the 'S'-bend in the grunge toilet pipe, George? Who are you, The Iceman Cometh? Pop better pills. Being your friend, I am aware you have a grammatical point to make. And you make it succinctly. Always a jolt of pleasure to see your name in my e-mail menu. It's been a rare pleasure, of late. Don't get unknown, around here. Why, there must be youngsters on this List who missed the delicious scandals you and Rachel and Maria used to hint at! Yr Adoring Fan, and I don't care who knows it, David

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16. **David Bromige**

Re: Politics

Wed 31 May 2000

*Even the dozen
or so in North America who live on the money they make
from poetry don't make what they are worth.*

Amen. Couldn't have put it better myself.

David

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17. **David Bromige**

Re: 724 on Creeley

Wed 31 May 2000

The near-rhyme between "put" and "foot,"

The way people around here (No.Cal.) speak, that's a full rime.

D

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18. **David Bromige**

Re: Errida: toujours deja

Wed 31 May 2000

| Does anyone know what the origin of Derrida's expression
| 'toujours deja' ('always already') is?

Doesnt it go back to Hegel? --As to why Derrida chooses to draw attention via unidiomatic writing, perhaps he didnt want anybody snoozing and thus losing the full import of the phrase?

David

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19. **John Tranter**

How sincere is Bernstein?

Wed 31 May 2000

From a recent post by Patrick F.Durgin:

"How sincere is Bernstein?"

Can there be a more crucial or a more poignant question?

In the Universe?

John Tranter

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20. **David Bromige**

Billy Little aka Zonko

Wed 31 May 2000

Excuse mne, Listmates, but does any of you hAve an e-ddress for Bully L? -- Billy, if you are lurking, I fwded yr post as per yr request, but it had a letter wrong and they didnt return the entire message, as they had used to do, and meanwhile I had deleted yours. David

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21. **Dominic Fox**

Deja

Wed 31 May 2000

Hi,

Not that this answers your question, but Derrida sometimes plays on "deja" as an abbreviation of "Derrida, Jacques": "toujours deja" is one of his "signature phrases", like saying "J.D. woz 'ere" (in this text) or "Derrida forever!"...

- Dom

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22. **sylvester pollet**

Creeley/Clemente's Images

Wed 31 May 2000

Thanks to Steven Marks for the review of Backwoods BroadSides Chaplet Series #50, Robert Creeley's *Clemente's Images*.. That was sent to subscribers, along with Geert Van Istendael's *Krabat*, in April.

Subscriptions to the series of 8 issues per year, sent quarterly, are \$10.

US, \$12 other places. If you want just #50 & 51 as a sample, \$2. The next mailing will be in July, Antler & Lee Ann Brown.

Sylvester Pollet

Backwoods BroadSides

963 Winkumpaugh Rd.

Ellsworth ME 04605

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23. **Pritchett,Patrick**

Re: Errida: toujours deja

Wed 31 May 2000

I know that Husserl used it and sort of assumed that he'd more or less coined it. But perhaps it goes back before him?

Patrick Pritchett

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24. **Gary Sullivan**

Max Roach & Cecil Taylor FREE CONCERT in NYC

Wed 31 May 2000

Max Roach and Cecil Taylor will headline a free, outdoor concert at Columbia University on Sunday, June 4, at 6:00 p.m. in a celebration of their first duet performance together 21 years ago on the Columbia campus. The concert is free. Seating on South Lawn and Low Plaza (116th & Broadway) on first come-first served basis. Sponsored by the Columbia Center for Jazz Studies.

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25. **hassen**

Re: ideas for class

Wed 31 May 2000

From: Elizabeth Fodaski <[REDACTED]>
To: [REDACTED]
Subject: ideas for class
Date: Wednesday, May 24, 2000 1:54 PM

Hello everyone--

I'm teaching a class in the fall on the dysfunctional family in literature and would welcome anyone's ideas for poems that fit the bill, even obliquely.

Thanks,
Liz Fodaski

hi Liz

there's always this (tho someone already mentioned 'obvious'):

Take the brown eyes of my father,
those gun shots, those mean muds.
Bury them.
Take the blue eyes of my mother,
naked as the sea,
waiting to pull you down
where there is no air, no God.
Bury them.
Take the black eyes of my lover,
coal eyes like a cruel hog,
wanting to whip you and laugh.
Bury them.

...

They'd like to take my eyes
and poke a hatpin through
their pupils. Not just to bury
but to stab. As for your eyes,
I fold up in front of them
in a baby ball and you send
them to the State Asylum.

...

guess who.
Sexton's "The Furies"

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26. **michael amberwind**
(no subject)

Wed 31 May 2000

I agree, lame film. I actually walked out at one point
and played a game of Tekken. When I returned I felt
like I missed nothing. Stay at home and rent "Carrie".

>>speaking of movies, I just saw The Virgin Suicides,
which though flawed structurally and having a bit of
'blame it all on the bitch mother' kind of
thing, does raise a lot of good issues, among them,
how lame are the cliches being offered to high school
students by their youth-nostalgic parents. I mean,
how could anyone take a star-studded,
sequined-decorated gymnasium homecoming dance
seriously after the release of the movie Carrie?

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27. **peter neufeld**
Re: Free things

Wed 31 May 2000

I'd enjoy reading this: Peter Neufeld, 283 Graham Ave
2nd Floor, Brooklyn NY 11211

Thanks

--- Simon DeDeo <[REDACTED]> wrote:

> Dear all,

>

> The publication I co-edit, the Harvard
> Review of Philosophy, is
> coming out in around a month (if we're lucky.) As
> with last year, we'll
> probably have a good amount of "overflow," once we
> send to subscribers and
> bookstores, and so anyone who would like a free copy
> should e-mail me
> (backchannel) their snail mail address. I did this
> last year, and there
> was a good amount of response; people, please don't
> forget to send your
> address!

>

> Last year, we had a long poem by Jan Zwicky;
> this year, we were
> trying to get Anne Carson, but to no avail, and so
> there's no poetry, only
> prose and two interviews, one with Alexander
> Nehemas, and one I did with
> Cora Diamond. Those with money to spare are
> encouraged to subscribe, or to
> encourage their local University libraries to
> subscribe (\$6 individual,
> \$10 institution.) If you pay an extra \$10, I and the
> rest of the staff
> will sign the issue with a big felt tip marker.

>

> We're also always looking for submissions,
> most often in
> essay/academic form; I confess that the mainstream
> philosophy community is
> failing somewhat to represent in the field of
> aesthetics, so if any
> critics on the list are interested in writing,
> please get in touch.

>

> -- Simon

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<http://im.yahoo.com/>

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28. **Poetry Project** **announcements**

Wed 31 May 2000

An early edition of our announcements! We are lucky today!

This and next week at the Poetry Project:

Tonight, Wednesday, May 31 at 8 pm

VERNON REID with special guest stars BRUCE ANDREWS, WANDA PHIPPS (with her own special guest star MERRY FORTUNE), and EDWIN TORRES

Friday, June 2 at 10:30 pm

SPRING WORKSHOP READINGS with LIZ YOUNG, TONY HOFFMAN, and many others. Workshop leaders this spring were TODD COLBY, JULIE PATTON, & KIMBERLY LYONS.

Monday, June 5th at 8 pm

JOEL SLOMAN & COLE HEINOWITZ

Joel Sloman's *Cuban Journals* (Zoland, 2000) is a poetic account of Sloman's experience of traveling to Cuba with the Venceremos Brigade, a group of young radicals, to participate in the massive effort to harvest 10 million tons of sugar cane. Cole Heinowitz's first collection of poetry, *Daily Chimera*, was published by Incommunicado Press in 1995. She is currently working on a novel, *The Dream Life of Anger*.

AND OUR FINAL READING FOR THE SEASON...

Wednesday, June 7th at 8 pm

FROM CAIRO TO KEROUAC: DAVID AMRAM & FRIENDS

A celebration of word and music with ESTELLE PARSONS, PAUL KRASSNER, STERLING LORD, DOUGLAS BRINKLEY, TERI MCLUHAN, BRIAN HASSETT, MATOAKA LITTLE EAGLE, RON WHITEHEAD and others reading selections from JACK KEROUAC, LAWRENCE FERLINGHETTI, DIANE DI PRIMA, TERRY SOUTHERN, SONYA SANCHEZ, LANGSTON HUGHES, and BOB KAUFMAN. And music with THE DAVID AMRAM JAZZ QUARTET, THE DAVID AMRAM MIDDLE EASTERN TRIO with AVRAM PENGAS and GEORGE MGRDICHIAN,

singers ANNE MCKENNA and DAVID KELLET, violinist MIDHAT SERBAGI, and pianist HEIDI UPTON.

Tickets for this special event, which helps Amram recoup losses from a house fire last fall, are \$10, \$8 students and seniors, and \$5 for members. No advance tickets. Admission at the door only.

All other readings are \$7; \$4 for students and seniors; and \$3 for members. No advance tickets. The Poetry Project is located in St. Mark's Church at the corner of 2nd Ave and 10th St in Manhattan. The Poetry Project is wheelchair-accessible with assistance and advance notice. Please call [REDACTED] for more information or visit our web site at <http://www.poetryproject.com>.

Yes, you heard right. June 7th is our final reading for the season. Our fall programs will begin again October 1st, with readings by John Ashbery, Robert Creeley, Bernadette Mayer, and others scheduled, as well as a reading for the reprint of Ted Berrigan's *The Sonnets*. Don't worry--we'll keep you posted!

Our office will remain open until July 1st to serve your poetical needs, and then we'll be closed until Labor Day, but we will be sending you smaller announcements through June about new work on the web site

SUCH AS

Patrick F. Durgin's brand-new essay on editing KENNING/CUNNING at <http://www.poetryproject.com/durgin.html>.

And now that the reading season's over, we'll have some time to update the web site and Tiny Press Center more extensively! So keep checking back at <http://www.poetryproject.com>

Public Service Announcements

Jacket # 11, better late than never! . . . at
<http://www.jacket.zip.com.au/jacket11/index.html>

Joanne Kyger Feature edited by Linda Russo

Philip Whalen Feature edited by Dale Smith

Martin Johnston Feature edited by John Tranter

Eliot Weinberger - «Renga» - ten linked prose pieces

From the conference on "Poetry Criticism: What is it for?" in New York early in 2000, Kristin Prevallet's report, Michael Scharf's paper, and Stephen Burt's paper

Peter Riley (Cambridge, UK) talks to Keith Tuma

Maureen Owen (New York) talks to Marcella Durand

Reviews by Joe Amato, John Bennett, Andrew Crozier, Thomas Epstein,

Geraldine McKenzie, & Mark Scroggins

Brendan Lorber reports on the Issue Zero conference in New York City

Poems by Michael Brennan, Marcella Durand, Kate Fagan, Allen Fisher, Martin Harrison, Ron Koertge, Cassie Lewis, Tony Lopez, Ian McBryde, Geraldine McKenzie, Leith Morton, and John

Wilkinson.

Great Moments in Literature # 11 - Hilbert Trogue's "Pants Poem" a knockout in Peoria, Illinois!

A quote in honor of the plaque for Allen Ginsberg at 170 E. 2nd St., where he wrote "Kaddish" in 1962, and where with Kerouac tossing a stale loaf of bread back and forth down street, immortal line "walking on water wasn't built in a day" was uttered. (Ceremony was this morning, with readings and speeches by Edward Sanders, Bob Rosenthal, Regina Weinreich, Bill Morgan, Bill Gargulis, and others pleasantly interrupted by urban commotion such as residents of building bringing out laundry thru throng of listeners, various vehicles going down street, American flag hanging in dusty window behind old Singer sewing machine and antelope horns)

His mind kept whispering "kaddish kaddish kaddish...."
on his triumphal return to NYC
after 18 months in Europe
till one night in mid-November of 1958

Allen was at the pad of a friend
in the West Village named Zev Putterman
They listened to Ray Charles
Allen chanted from Shelley's "Adonais"

They took some morphine and meth
in a pre-hep-B, pre-AIDS mode of needles and nickel bags

He told the story of Naomi
now dead three years
and when he traced the tale of Naomi denied

Zev Putterman found a copy and chanted it

The 'Zap walked home from the West Side
to his East 2nd Street pad after the Putterman Kaddish
yearning 'pulsively
to write

He jotted nonstop from 6 AM Saturday
till 10 PM on Sunday

taking some dexedrine
till 58 pages were done

--from _The Poetry and Life of Allen Ginsberg: A Narrative Poem_ by Edward Sanders, due out from Overlook Press tomorrow

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29. **Kimmelman, Burt**

Re: POETICS Digest - 22 May 2000 to 23 May 2000 (#2000-84)

Wed 31 May 2000

While this is in a way beside the point, I wish here to express my profound gratitude to Burt Hatlen (as well as to others like him--Ed Foster leaps immediately to mind) who knock themselves out to make marvelous and unique conferences like the recent get-togethers at the U of Maine possible.

- Burt Kimmelman (I am an academic who is paying my full way to the upcoming 1960s poetry conference!)

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

From: Burt Hatlen [mailto:]

Sent: Friday, May 26, 2000 4:03 PM

To:

Subject: Re: POETICS Digest - 22 May 2000 to 23 May 2000 (#2000-84)

writes:

>Sent: Saturday, May 20, 2000 12:42 PM

>Subject: Down with Conferences

I just had to withdraw from another damn conference - where I was slated to speak - because I would have had to pay registration, travel, and accommodation.

I am fucking poor. I am sick of being fucking poor. I am 57 and there are no teaching jobs out there for me - or much else for that matter. I make do with part-time work, but this can't compete with people who are teaching and get disbursements etc. for travel and conferences.

Conferences are becoming a great filter, defusing radicality or harnessing it to the academy. The middle class or upper middle class or privileged grad students get to associate with one another, share theory and ideas - and the public or the poor are just simply kept out and excluded.

I understand that conferences have to make a bit of money, but if one is invited to speak on a panel, surely they should at least waive fees. AND

*THIS SHOULD BE BUILT INTO THE ORGANIZATION OF THE CONFERENCE
FROM THE
BEGINNING.*

*But it's not and people like me - and there are others - are simply kept
in the ghetto, where if we're really lucky, we might be able to afford
the
forty dollar paperbacks containing some of the conference proceedings.*

*I don't know if this is the same elsewhere, but at least in the United
States, the academy has succeeded in isolating itself in this fashion,
keeping people like me out, ensuring that intellectual discourse is
econ-
omically purified, class and race bound for the most part.*

*I would like to see these conferences - in their present form -
destroyed.*

*They do real harm to thought; like the Internet's eternal use of the
words*

*"radical" and "revolutionary" they ensure that people like me are
spoken-*

*for, and silenced. I can write all I want on the Net, but god forbid I
have something to say to academics _as an equal._*

*This isn't a minor issue, at least in Amerikka, where divisions are so
subtle that people elsewhere think we're thriving - they obviously
haven't*

been in my neighborhood -

This message seems to be anonymous, so I don't know the source of the writer's grievance. But as the organizer of an upcoming conference, I'd like to say a word or two in response to this message. One form that paranoia takes in America is the assumption that other people are "getting away with" something, reaping some sort of benefits that are unjustly denied to others. So I thought the members of this list might like to know a little more about conferences--how they are funded, and what makes them possible.

Yes, we are asking the panelists at the forthcoming National Poetry Foundation conference ("The Opening of the Field: North American Poetry in the 1960s") to pay a registration fee. If we waived the fee for all panelists, we'd receive virtually no income from the conference whatsoever, in that at least 80% of the people who come to such conferences are on the program. And if we didn't receive some income from the conference, we couldn't put it on. We ran deficits of \$5,000 on each of the last two NPF conferences, even with the registration fee. This year we're hoping to break even, but will probably end with another (smaller) deficit. Where does the money go? Primarily, the University of Maine itself charges NPF a fee for the use of the campus--even though NPF is a part of the university. (If we moved the conference to hotels, the cost would soar. We've been able to keep costs at NPF conference relatively low, as compared

with several other conferences I've attended, by running them during the summer on the campus.) And we provide help on travel costs for featured speakers, although we don't come near to covering their full expenses. In addition, we have hundreds of miscellaneous expenses--van service for participants, printing costs, advertising and promotion, etc.

So: it costs us money to run these conferences. And in addition, the staff of NPF has, by the time the conference is over, contributed hundreds of hours of their time to making the conference happen. This time isn't exactly uncompensated--we're on the university payroll. But much of it is in fact overload time--I've been spending an average of at least ten hours a week over the last year working on this conference, as part of my 60 or 70 hour work-week, which has included teaching my normal load of classes, trying to keep up with my editing responsibilities with NPF, and various other administrative responsibilities. I and others here at NPF have contributed our time, not because we see an opportunity to profit from the naive, or because we "have to" under the terms of our employment. We do it because we want to create a space where people who care about poetry can come together face to face (electronic communication DOES have its limitations) to share their passion.

Conferences like ours are made possible by the fact that people with connections at universities can usually get at least partial support from their home institutions to cover travel costs and registration fees. Yes, this means that people without such connections must wing it on their own. I'm sorry about that fact--and our anonymous complainant is correct when he suggests that this system tends to separate the academic world from those outside that world. In another time or place, maybe the government could fund such events, and make them free to all. I've applied three times for funding from NEH to support NPF conferences (at the cost of upwards of 100 hours of my time, to prepare the proposal), and have been turned down every time. The people on the NEH review panels have, it seems, never heard of, or are actively hostile to, the poets we're interested in.

So our correspondent wants to see all such conferences "destroyed." I must admit that I feel personally attacked here. Yes, there are problems in the system. But is simply destroying what we've got, with all its limitations, the way to solve these problems?

Burt Hatlen

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30. **Wright Laura E**

Anne Waldman reading/signing in Boulder June 8

Wed 31 May 2000

Announcing a reading and book signing by ANNE WALDMAN
for
MARRIAGE: A SENTENCE (out from Penguin Poets)
Thursday June 8 7:30 PM
AT BOULDER BOOKSTORE
FREE

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31. **Aaron Vidaver**

Rachel Blau DuPlessis at the Kootenay School of Writing June 2nd

Wed 31 May 2000

RACHEL BLAU DUPLESSIS
Poetry Reading
Friday June 2, 8:00 pm
\$5/\$3

Kootenay School of Writing
201-505 Hamilton Street
Vancouver BC Canada

RACHEL BLAU DUPLESSIS is the author of an important series of "Drafts" which have appeared over the past thirteen years in journals of poetic record such as Temblor, Sulfur, Talisman, Aerial, Hambone, West Coast Line, Parataxis, Action Poetique and Conjunctions. These "Drafts" have been collected in her books Tabula Rosa, Drafts 3-14, Drafts 15-XXX: The Fold, all from Potes and Poets Press, and Renga: Draft 32 (Beautiful Swimmer, 1998). Drafts 1-38: Toll is forthcoming from Wesleyan in 2001. Her poetry has frequently been anthologized, most recently in Moving Borders: Three Decades of Innovative Writing by Women (ed. Mary Margaret Sloan, Talisman House, 1997).

Her often cited creative essay "The Pink Guitar" appears in The Pink Guitar: Writing as Feminist Practice (Routledge, 1990). She has published many critical writings on narrative theory, poetics and the work of modernist writers such as H.D., Stein, Loy, Moore, Niedecker and Oppen. Her most recent critical work, Gender, Race and Religious Culture in Modern American Poetry, 1908-1934 (Cambridge, 2000) offers "deep textual readings of the social idioms and debates in which early modern poetry participated." She is also the editor of The Selected Letters of George Oppen (Duke, 1990), Signets: Reading H.D. (Wisconsin, 1990, with Susan Friedman) and The Objectivist Nexus (Alabama, 1999,

with Peter Quartermain). DuPlessis also edited, with Ann Sintow, a gigantic collection called *The Feminist Memoir Project* (Three Rivers Press, 1998). She describes this as "thirty-one essays and responses asking what it felt like to live through and contribute to the massive, many-pronged social movement called feminism."

DuPlessis last read her work in Vancouver in 1995, at which time she also presented a paper entitled "The Blazes of Poetry: Remarks on Segmentivity and Seriality with Special Reference to Blaser and Oppen" (published in *The Recovery of the Public World*, Talonbooks, 1999).

Her writing re-members and dis-members logical imperatives of masculine authority. - Susan Howe

Rachel Blau DuPlessis's Drafts 3-14 is maximal poetry. - Jackson Mac Low

Drafts 15-XXX, *The Fold*, gives rare evidence of a record of time, and creates a gold sweat, like Tristram Shandy. - Barbara Guest

Rachel Blau DuPlessis is writing a kind of history of the end in which all knowledge is temporary or tentative, unremembered, censored or distorted, lapsed, smashed, decayed. - Beverly Dahlen

The KSW gratefully acknowledges the assistance of the Government of BC, the Canada Council and Edgcombe Realty.

Kootenay School of Writing



www.ksw.net

The Charles Watts Memorial library is open every Sunday from 1-5 pm. Subscribe to "W" - send \$15 to the above address for three issues.

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32. **Aaron Vidaver**

Time Mechanics 5 (Vancouver): Charles Watts presented by Greg Placonouris

Wed 31 May 2000

Kootenay School of Writing

TIME MECHANIX 5

CHARLES WATTS

presented by Greg Placonouris

Tuesday June 6, 8:00 pm

Robson Central

750 Burrard (Mezzanine)
Vancouver BC Canada

Free

For twenty years CHARLES WATTS (1947-1998) was the guardian of the contemporary poetry collection at the SFU library. Special Collections was a place where generations of young writers discovered the New American Poetry, the Spicer lectures, Fuck You: A Magazine of the Arts, Tish, Wm Blake facsimiles, the Artaud Anthology, Coach House Press, L=A=N=G=U=A=G=E, the H.D. Book, Tender Buttons, Zukofsky's Catullus, Lettrisme, BC Monthly, Allen Ginsberg, the Vancouver Poetry Conference and a thousand other maddening inspirations. Often Charles was their guide, perhaps engaging with them in his own areas of scholarship - Melville and Pound, Beatrice Cenci and Sigismundo Malatesta - or introducing them to manuscripts, letters and audio tapes related to their own special fields of interest. In the 1980's Charles wrote one small powerful book of poetry, Bread and Wine. It was as if a lifetime of attention to poetry had suddenly come into focus and demanded expression. There is no evidence that he wrote poetry before or after this intense exercise of a few years. It is a remarkable book.

GREG PLACONOURIS studied with George Bowering at SFU and hence was sequestered in Special Collections for some considerable time where he met and came to admire Charles Watts. Placonouris promises a "memorial incantatory celebratory reading" of Watts' work, spliced with archival tapes, such as the famous R2B2 backyard reading, and slides showing Watts in all manner of array. Mr. Placonouris is the author of Crystal Children, a collection of fictional and semi-fictional oral anecdotes about the Pacific North West rave scene. In this context, he has been described as a "polyphonic Studs Terkel of the rave scene." He has travelled widely on all eight continents. He has himself been writing poetry for about twenty years.

"A poet is a time mechanic not an embalmer." - Jack Spicer

This is the last reading of this series. TIME MECHANIX may continue in September if the demand is substantial. If not, please keep your first Tuesdays open for a new Robson Central series of equal or greater value.

The KSW gratefully acknowledges the assistance of the Government of BC, the Canada Council and Edgecombe Realty.

Kootenay School of Writing



www.ksw.net

The Charles Watts Memorial library is open every Sunday from 1-5 pm.
cheques payable to the Kootenay School of Writing.
All donations are tax deductible.

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33. **Catherine Daly**

BART station art grants, orientation tomorrow

Thu 1 Jun 2000

Public Art Opportunities

Bay Area Transit Consultants (BATC), on behalf of the
San Francisco Bay Area

Rapid Transit District (BART), announces an exciting
opportunity for professional
artists to make design contributions to the new South
San Francisco, San Bruno,
and Millbrae BART Stations. The three new stations
are part of BART's West Bay

Extensions Program, which will add nearly nine miles
of new track and a total of

four new stations to the existing BART system. Upon
completion, the West Bay

Extensions Program will provide area residents and
visitors with new and efficient
commuting options, and increased access to a variety
of social, cultural, and
recreational destinations.

An orientation on the Art and Design Program will be
held on Friday, June 2, 2000

from 10:00 a.m. to 12:00 p.m. The orientation will
provide interested artists with a
chance to view each station's architectural design,
meet members of each

station's design team, ask questions about the art
and design program, and

receive information about each local city. The
orientation will take place at the

BATC offices, 979 Broadway, Conference Room 1C,
Millbrae, CA. The orientation

is free and all interested artists are encouraged to
attend.

ART AND DESIGN PROGRAM DESCRIPTION

Each new BART station will have unique and distinguishing architectural features.

Though the architectural design phase for all three stations is nearing completion,

there are challenging opportunities for artists to make innovative and powerful

design statements. Each station contains typical elements, such as platform

walls, columns, flooring, seating, and lighting, which may be enhanced with an

artistic treatment. A wide range of artistic concepts will be considered for

implementation, as long as the artwork does not negatively impact the station's

structural design or architectural integrity.

The following briefly describes each of the three new BART stations.

Millbrae Intermodal Station

Located at Rollins Road and Millbrae Avenue, just west of Highway 101, the

graceful, pavilion-style architecture of the Millbrae Station will provide a unique

identity as a gateway to the city.

The Millbrae Station is noteworthy for its size, projected patronage, and intermodal

features that will provide connections between BART, Caltrain, and San Mateo

County Transit District (SamTrans) buses. The station spans five tracks, two

center platforms, and one side platform. Immediately adjacent to the station is a

five-level, 2,100-space parking structure and 900-space surface parking lots. With

patronage projected at 24,000 weekday riders, the Millbrae Station will become the

fourth busiest station in the BART system.

The station concourse provides access to boarding platforms, and serves as a

bridge from the west side to the east side of the

station. The bridge function of the
concourse is expressed architecturally by the
cable-stayed, long-span roof that
echoes the design of Bay Area bridges. In lieu of
more traditional roofing materials,
the roof design features translucent tensioned
fabric, which limits the weight and
visual mass of the roof and its supporting structure,
and provides increased access
to natural lighting. With its exposed steel
structure, large-volume spaces, and
arched forms, the station reflects the elegant
aesthetic found in turn-of-the-century
train stations.

Potential Art Sites

1. Metal Fencing

A security barrier runs the length of the platform
that is shared by BART and
Caltrain and separates the paid area from the
non-paid area. The barrier measures
approximately 700' long and 10' high, and transitions
in materials (metal and metal
mesh) according to its functional requirements. The
barrier presents an opportunity
for artistic treatment, which would elevate it from
its utilitarian function to an
attractive and interesting design element. Metal or
metal fabrics that will safely and
efficiently perform the required barrier function may
be considered for this site. A
similar barrier, located along the first level
perimeter of the parking structure,
presents an additional opportunity for artists to
combine function and aesthetics.

2. Roof Mast Banners

The station's translucent roofing fabric is supported
on a steel armature connected
to eight masts. A series of "banners" made of
permanent materials may be
considered for this area. In addition to enlivening

the masts themselves, the
banners' movement and color would be projected
through the translucent fabric
roofing and onto the concourse below.

3. Floor Patterns

The finish flooring at the platform level is
primarily concrete. A simple pattern
consisting of tile bands at each column provides some
relief. The concourse level
is completely tiled with a simple orthogonal pattern
that relates to the column
lines.

The floor patterns at one or both levels could be
augmented, complemented, and
enhanced by an artist's design. Potential media
include ceramic, glass or metal
tiles, and mosaics.

San Bruno Station

The San Bruno Station will be located on Huntington
Avenue, immediately adjacent
to the eastern side of Tanforan Park Shopping Center.
Designed as a neighborhood
facility, it will provide optimal access to nearby
retail and commercial areas.

Among the station's unique design elements are a
series of arched roofs over the
entrance and the main station area, and exposed,
tubular steel space-frame
trusses that support an arched roof system which
defines the station's interior. The
trusses will be painted a deep red and are the
primary architectural feature of the
station.

The concourse level is above grade and features two
main station entrances. The
concourse level structure is enclosed with a glass
block and translucent panel
system (KalWall) that provides for both weather

protection and the transmission of
light into the concourse level.

Potential Art Sites

1. Concourse Level Panel System

The KalWall panel system offers a large surface area that can be enhanced with an artistic treatment, including one that enhances and augments day and night time light. A color treatment may also be developed to enhance the KalWall panel system.

South San Francisco Station

The South San Francisco Station site is in a valley between two hills dotted with single family residences. The valley is dominated by El Camino Real, a major commercial thoroughfare that fronts the station site.

The station design is intended to embody forms from South San Francisco's history. Vaulted metal roofs and translucent glazed skylights reflect the city's industrial and horticultural traditions. Changes in the profile and finish of the metal roofing create a "wave" pattern inspired by the rolling hills in the background. The wave theme is repeated in other elements of the station's designs, including two decorative awnings that enhance the pedestrian access path.

Potential Art Sites

1. Platform Level Cavity Walls

The interior faces of the structural concrete walls of BART stations are subject to staining and deposits due to minor leaks and the leaching of salts. Cavity walls are provided in front of these walls to shield the stains and deposits from public view.

The cavity walls also provide acoustical treatment to

absorb and dissipate train
noise, and provide mounting locations for
advertisement billboards.

There are cavity walls on both sides of the station.
Each wall extends the full
length of the platform, which is 700 feet long, and
is a point of visual focus for
BART patrons. The cavity walls present an ideal
"blank slate" for an artistic
treatment.

2. Ceiling Accents

The primary space-defining theme is the vaulted roof.
The vaulted roof and ceiling
step down in height to correspond to the spatial
hierarchy along the patron access
path from the station's entrance to the escalators,
elevators, and stairs. This
spatial patterning could be reinforced by various
artistic accents, including neon or
fiber optic lighting, indirect accent lighting,
and/or color treatment to the slats that
form the ceilings.

ELIGIBILITY REQUIREMENTS

All Responders to the RFQ must meet the minimum
qualifications listed below to
be eligible for the review of qualifications and
selection of finalists. BATC solicits
and encourages the active participation of a diverse
artistic community throughout
the qualification and selection process.

It is the policy of the San Francisco Bay Area Rapid
Transit District to ensure
nondiscrimination on the basis of race, color, sex,
or national origin in the award
and administration of federally funded contracts. It
is the intention of the District
create a level playing field on which Disadvantaged
Business Enterprises can
compete fairly for agreements, contracts, and
subcontracts including but not

limited to construction, procurement and proposal contracts, professional and technical services agreements, and purchase orders.

A. MINIMUM QUALIFICATIONS

1. Experience in working with materials appropriate for long-term use in an exterior environment and subject to varying weather conditions, vehicular emissions, pedestrian traffic, and other environmental conditions particular to rail transit facilities. Each station is located within a marine climate zone. All proposed materials must be able to maintain their structural and surface integrity within this environment for at least twenty years with minimal cleaning and maintenance required.

2. Demonstrated experience in successfully completing site-specific, integrated art projects. This experience may be on art projects of a comparable nature and scope. Experience in site-specific, integrated art projects in museums, universities, business campuses, or other settings will be considered as meeting this qualification.

3. Experience in managing the design, fabrication, and installation of artwork, as demonstrated by a verifiable record of one or more art projects completed on time and within budget (to be confirmed by professional references during the first phase of the review and selection process).

4. Ability to attend local meetings, as may be required by BATC, and to be present during the installation of the artwork.

Artists who do not have experience in producing site-specific, integrated art projects are encouraged to apply as a collaborative team (e.g. partnership, joint

venture) with other artists or design professionals whose professional experience complies with the minimum qualifications and which will enable the artist to successfully design, fabricate, and install a commissioned artwork. For example, artists who work in two-dimensional materials may consider partnering with other artists and design professionals who have experience with the design, fabrication, and installation of commissioned artwork, and who work in durable materials, such as tile, metal, glass, etc.

The projects are open to professional artists residing in the United States who meet the minimum qualifications described above. To obtain a Request for Qualifications please contact BATC at [REDACTED] and leave your name and mailing address. You may also e-mail a request to: [REDACTED]. The deadline for applications is Monday, June 19, 2000.

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34. **Robert Corbett** ***Cello Entry address***

Thu 1 Jun 2000

i managed to delete the cello entry info, though i am interested in it. could someone out there in the electronic ether send me the information. backchannel is fine.

robert

-- Robert Corbett "I will discuss perfidy with scholars as [REDACTED]
as if spurning kisses, I will sip Department of English the marble marrow
of empire. I want sugar University of Washington but I shall never wear
shame and if you call that sophistry then what is Love"
- Lisa Robertson

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35. **David Kirschenbaum**

Reading of O'Hara Work to Benefit MOMA Strikers

Thu 1 Jun 2000

A Poetry Reading Celebrating the Work of Frank O'Hara

To benefit the MoMA Striker Hardship Fund
and help support the Professional and Administrative Staff
on strike at the Museum of Modern Art

Tuesday, June 6, 2000

7pm-9pm at

13

35 East 13th Street, 2nd Floor

(corner of University Place)

NYC

Featuring:

Andrea Ascah Hall

Maggie Balistreri

John Chism

Marc Desmond

Pete Dolack

Sander Hicks

David Kirschenbaum

Lawrence Miles

Eileen Myles

Brian Robinson

Jackie Sheeler

John J. Traus

And a set by the band White Collar Crime

\$5.00 suggested donation at the door

For more info: [REDACTED]

For more information about the strike at MoMA,

contact UAW/Local 2110: [REDACTED], Email: [REDACTED],

Web site: www.local2110.home.igc.org

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36. **Pierre Joris**
Barry MacSweeney
Thu 1 Jun 2000

here is the url for a recent obit of poet Barry MacSweeney in the Guardian:<http://www.guardianunlimited.co.uk/Archive/Article/0,4273,4024213,00.html>

I miss him,

Pierre

The postmodern is the condition of those 6 Madison Place things not equal to themselves, the wan- Albany NY 12202 dering or nomadic null set (0={x:x not-equal x}). Tel: [REDACTED] Fax: [REDACTED] Alan Sondheim Email: [REDACTED] <mailto:[REDACTED]> Url: <<http://www.albany.edu/~joris>>

Pierre Joris

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37. **Harry Nudel**
m&r....pome...
Thu 1 Jun 2000

Luca's Ruby

the baby sitter's

underwear bunches up

under the crotch

lying flat on her stomach

playing cards- 'hit me'

i open & open & close my eyes

it's not as if i want to

enter backwards

into the complications of love lust or

mid-aged longing

it's their whiteness

& the soft fuzz i can feel on my tongue

like pink cotton candy

& burn of summer sun

Drn

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38. **Harry Nudel**
m&r....definition

Fri 2 Jun 2000

just checkin' out some of the EPC author sites...MULTI-MEDIA ARTIST...some-one who cant Paint Sing Write Electronicate...Reminds me of my friend T. The painters thot he was a poet. The poets thot he was a painter....Drn.....

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39. **Poetics List**
transmissions festival

Fri 2 Jun 2000

this message came to the administrative account. - t.s.

--On Wednesday, May 31, 2000, 7:11 PM -0400 "Patrick Herron" <[REDACTED]> wrote:

> for those of you interested in improvisational/electronic/avant garde music
> ...
>
> a friend of mine runs the transmissions festival trans 003. it will be held
> this july 14 and 15 at the cat's cradle in carrboro (next to chapel hill)
> North Carolina. it is well worth the small admission and/or the trip to
> good ol' NC.
>
> for more information, including a list of the incredible artists from around
> the globe participating in the festival, please check out:
>
> <http://www.transmit.org/>
>
>
> apologies for cross posting
> Patrick
>

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Just came across a cool webpage y'all might wanna check out. www.bigtable.com has an interesting burroughsesqe (gods help me if anyone ever uses the suffix "esque" on my name, a friend actually did once and I gave 'em hell since I was more influenced by the individual in question than they were by myself 'cause they never even heard of me so no "anxiety of influence" there) cut-up program. I'd like to get a program that does the same thing only more so. Hundreds upon hundreds of pages of my own writings, scribblings, poems, fragments and found materials all tossed into a cut-up computer blender. If anyone knows where such a program can be found, drop me a line and earn my eternal gratitude.

Do You Yahoo!?

Kick off your party with Yahoo! Invites <<http://invites.yahoo.com/>> .

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42. **Daniel Kane**
feminism, narrative, and the avant-garde

Fri 2 Jun 2000

I've been searching without success for comparative feminist readings of narrative and "avant-garde" or "alternative" poetries, hoping to find something that would argue that narrative, Sharon Olds-ish type work is in some ways less subversive than a more elliptical or disjunctive work by a female poet. If anyone knows of such work, I'd greatly appreciate a top tip leading me to it -- you can backchannel to [REDACTED].

--daniel

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43. **Maria Damon**
Re: McClure's Deck

Fri 2 Jun 2000

speaking of Beats, did anyone see The Source on tv the other night? what did you think? i myself was disappointed to see the unabashed and unself-critical hero-worship of the so-called big three (kerouac, ginsberg and burroughs plus their muse Cassady) with some of the other folks (Helen Adam, Norman Mailer etc) not even identified when they were speaking. to say nothing of the total marginalization of Baraka, Joans, Kaufman, DiPrima, Kyger, Adam, etc etc...

At 8:04 AM -0700 5/30/00, michael amberwind wrote:

>I was recently reading a book called "Beat Spirit" by

>Mel Ash, and in it he talked about a deck of cards

>Michael McClure would make to stimulate his
>creativity. Does anyone have any further information
>on how he used it? I am looking for interviews or
>writings where he might offer further insight into its
>construction and use.
>Thanx!
>
>
>_____
>Do You Yahoo!?
>Kick off your party with Yahoo! Invites.
><http://invites.yahoo.com/>

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44. **Maria Damon**

Re: ideas for class

Fri 2 Jun 2000

At 1:15 AM -0800 5/31/00, David Bromige wrote:

>>>your students will probably be familiar with the movie _trainspotting_,
>>>yes? and some, hopefully, with the book?
>>
>>I found that when I became familiar with that movie, I was not hopeful at
>>all.
>>--
>>George Bowering
>>Fax [REDACTED]
>
>You really mean to sit there and tell me that you weren't moved by the
>scene where he finds paradise on the far side of the 'S'-bend in the grunge
>toilet pipe, George? Who are you, The Iceman Cometh? Pop better pills.
>Being your friend, I am aware you have a grammatical point to make. And you
>make it succinctly. Always a jolt of pleasure to see your name in my e-mail
>menu. It's been a rare pleasure, of late. Don't get unknown, around here.
>Why, there must be youngsters on this List who missed the delicious
>scandals you and Rachel and Maria used to hint at! Yr Adoring Fan, and I
>dont care who knows it, David

now david, now george, i don't want my name associated with the likes of you,
who cannot even find god at the end of a syringe full of glaswegian junk. at
least loden's masterpiece, Imperial Motel, echoes the grand pathos of mid-cen-
tury Garbo/age with a dignity that has left you in the dust, fellas. get with it
and publish some grundge-tinged pathos and make some \$\$\$. my services have
gone up in price, and you've run out of credit.

45. **Maria Damon*****Re: conferences****Fri 2 Jun 2000*

while i agree w/ much of what has been said about the unavoidably discriminatory nature of conferences, and i think alternative structures should be explored and adopted, i also need to say something in their defense. bear in mind that the following is from my perspective only, reflects my experience, and is meant to supplement rather than contradict earlier statements from folks who justifiably feel excluded. if you compare academic humanists not to writers but to other highly trained professionals the situation looks different. choosing to be an academic means, for many, 7 or 8 years of adulthood spent in apprenticeship-like financial conditions that leave one in massive debt, with no assurance, unlike in medicine, business or law (all of which degrees take less time) that one will be able to pay it back. one is then sent to a part of the country one has never been to before, and has to start over all alone after 7 or 8 years of developing a community; thi soften results in a few years lost to simple emotional and synaptical re-orientation. we are paid better than we used to be, but compared to other professions of comparable training periods (medicine etc) we lag far behind in both income and in the ability to exercise certain kinds of choices about geography, "life-style" etc. getting the occasional airfare for the occasional conference where we can go and see our friends for one day out of the year to remember why we ever chose to do this is considered compensation for our historically low incomes, high teaching loads etc compared to others in comparable positions. most academics i know at major universities like myself get, at most, a yearly stipend to cover airfare to one conference, when normally we go to 6 or 7 a year. i am "lucky" in that i don't have a family to support i can pay my own way to a few; i am also lucky in that after 12 years in the profession i am occasionally offered an honorarium --anywhere from \$50 to \$700, but most often between \$200 and \$300 -- to defray expenses for a trip that can cost up to \$900. do i mind? no, i'm thrilled to be able to participate. i love the relative freedom of this profession compared to science, medicine, law or business. i am well aware --most acutely through my collaborative relationship w/ miekal and --of the sharp disjunction between my situation and those of poets far more talented and original than i, who have chosen lives that give them complete artistic freedom -- and who are paying the price in a society where creativity is not even on the map unless it its designed to make \$\$ for a handful of CEOs. do i have the self-confidence to strike out on my own, leave academia and rely on my talents as many of you do? no fucking way. and conferences --organizing them but more often participating in them --are one of the few instances where i can meet kindred spirits, maintain friendships, promote other people's work,

etc. this is especially true when you don't live in a major city with a major writing community. i got on POETIX as a result of a conference (met bernstein at louisville) --in fact, it was through POETICS, partially, that i connected with writers in my very own town whose existence i hadn't known about; am going to england in july for the sole purpose of meeting alan sondheim (at the trAce conference); have learned about the work of many of you at conferences and through the list. at the same time, there is almost always (with the possible exception of the rutgers Poetry and the public sphere conf) something deeply wrong with every conference i've ever been to --from MLA to the ones i've organized. they are rife with the politics of exclusion and selection, ideological blindspots, cruelties both hidden and overt, etc etc. anyway, i feel as if i could just as well trash conferences as defend them, but this time around i wanted to say what they've meant to my intellectual and personal life. sorry for taking up so much bandwidth, but once i started, i couldn't stop...

At 3:52 PM -0400 5/31/00, Kimmelman, Burt wrote:

>While this is in a way beside the point, I wish here to express my profound
>gratitude to Burt Hatlen (as well as to others like him--Ed Foster leaps
>immediately to mind) who knock themselves out to make marvelous and
unique
>conferences like the recent get-togethers at the U of Maine possible.
>
>- Burt Kimmelman (I am an academic who is paying my full way to the upcoming
ing
>1960s poetry conference!)
>
>-----Original Message-----
>From: Burt Hatlen [mailto:]
>Sent: Friday, May 26, 2000 4:03 PM
>To:
>Subject: Re: POETICS Digest - 22 May 2000 to 23 May 2000 (#2000-84)
>
>
> writes:
>>Sent: Saturday, May 20, 2000 12:42 PM
>>Subject: Down with Conferences
>
>
>
>
>>I just had to withdraw from another damn conference - where I was slated
>>to speak - because I would have had to pay registration, travel, and

>>accommodation.
>
>>I am fucking poor. I am sick of being fucking poor. I am 57 and there
>>are
>>no teaching jobs out there for me - or much else for that matter. I make
>>do with part-time work, but this can't compete with people who are
>>teach-
>>ing and get disbursements etc. for travel and conferences.
>
>>Conferences are becoming a great filter, defusing radicality or harness-
>>ing it to the academy. The middle class or upper middle class or privi-
>>leged grad students get to associate with one another, share theory and
>>ideas - and the public or the poor are just simply kept out and
>>excluded.
>
>>I understand that conferences have to make a bit of money, but if one is
>>invited to speak on a panel, surely they should at least waive fees. AND
>>THIS SHOULD BE BUILT INTO THE ORGANIZATION OF THE
CONFERENCE FROM THE
>>BEGINNING.
>
>>But it's not and people like me - and there are others - are simply kept
>>in the ghetto, where if we're really lucky, we might be able to afford
>>the
>>forty dollar paperbacks containing some of the conference proceedings.
>
>>I don't know if this is the same elsewhere, but at least in the United
>>States, the academy has succeeded in isolating itself in this fashion,
>>keeping people like me out, ensuring that intellectual discourse is
>>econ-
>>omically purified, class and race bound for the most part.
>
>>I would like to see these conferences - in their present form -
>>destroyed.
>>They do real harm to thought; like the Internet's eternal use of the
>>words
>>"radical" and "revolutionary" they ensure that people like me are
>>spoken-
>>for, and silenced. I can write all I want on the Net, but god forbid I
>>have something to say to academics _as an equal._
>
>>This isn't a minor issue, at least in Amerikka, where divisions are so

>>subtle that people elsewhere think we're thriving - they obviously
>>haven't
>>been in my neighborhood -
>
>This message seems to be anonymous, so I don't know the source of the
>writer's grievance. But as the organizer of an upcoming conference, I'd
>like to say a word or two in response to this message. One form that
>paranoia takes in America is the assumption that other people are
>"getting away with" something, reaping some sort of benefits that are
>unjustly denied to others. So I thought the members of this list might
>like to know a little more about conferences--how they are funded, and
>what makes them possible.
>
>Yes, we are asking the panelists at the forthcoming National Poetry
>Foundation conference ("The Opening of the Field: North American Poetry
>in the 1960s") to pay a registration fee. If we waived the fee for all
>panelists, we'd receive virtually no income from the conference
>whatsoever, in that at least 80% of the people who come to such
>conferences are on the program. And if we didn't receive some income
>from the conference, we couldn't put it on. We ran deficits of \$5,000
>on each of the last two NPF conferences, even with the registration
>fee. This year we're hoping to break even, but will probably end with
>another (smaller) deficit. Where does the money go? Primarily, the
>University of Maine itself charges NPF a fee for the use of the
>campus--even though NPF is a part of the university. (If we moved the
>conference to hotels, the cost would soar. We've been able to keep
>costs at NPF conference relatively low, as compared with several other
>conferences I've attended, by running them during the summer on the
>campus.) And we provide help on travel costs for featured speakers,
>although we don't come near to covering their full expenses. In
>addition, we have hundreds of miscellaneous expenses--van service for
>participants, printing costs, advertising and promotion, etc.
>
>So: it costs us money to run these conferences. And in addition, the
>staff of NPF has, by the time the conference is over, contributed
>hundreds of hours of their time to making the conference happen. This
>time isn't exactly uncompensated--we're on the university payroll. But
>much of it is in fact overload time--I've been spending an average of
>at least ten hours a week over the last year working on this
>conference, as part of my 60 or 70 hour work-week, which has included
>teaching my normal load of classes, trying to keep up with my editing
>responsibilities with NPF, and various other administrative

>responsibilities. I and others here at NPF have contributed our time,
>not because we see an opportunity to profit from the naive, or because
>we "have to" under the terms of our employment. We do it because we
>want to create a space where people who care about poetry can come
>together face to face (electronic communication DOES have its
>limitations) to share their passion.
>
>Conferences like ours are made possible by the fact that people with
>connections at universities can usually get at least partial support
>from their home institutions to cover travel costs and registration
>fees. Yes, this means that people without such connections must wing it
>on their own. I'm sorry about that fact--and our anonymous
>complainant is correct when he suggests that this system tends to
>separate the academic world from those outside that world. In another
>time or place, maybe the government could fund such events, and make
>them free to all. I've applied three times for funding from NEH to
>support NPF conferences (at the cost of upwards of 100 hours of my
>time, to prepare the proposal), and have been turned down every time.
>The people on the NEH review panels have, it seems, never heard of, or
>are actively hostile to, the poets we're interested in.
>
>So our correspondent wants to see all such conferences "destroyed." I
>must admit that I feel personally attacked here. Yes, there are
>problems in the system. But is simply destroying what we've got, with
>all its limitations, the way to solve these problems?
>
>Burt Hatlen

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46. **Patrick F. Durgin**
Re: How sincere is Bernstein?

Fri 2 Jun 2000

For what it's worth [not much, to Mr. Tranter, apparently]: Patrick F. Durgin never posed the question, "How sincere is Bernstein?" If Mr. Tranter is suggesting that issues related to the work of Charles Bernstein are irrelevant on this list, or discussing them here constitutes some sort of overkill, I would suggest he read the sort of "mission statement" behind the list, available at the EPC. If, on the other hand, Mr. Tranter is suggesting that the question itself is moot[less] and / or tautological, I would be curious to see some evidence for that suggestion. As Kevin Davies writes in an entirely more fulfilling context (i.e., his new book, *_Comp._*), "If you don't believe a science, don't misquote it."

He (John Tranter) has long demonstrated that he is capable of both contributing (usefully) to and policing such discussions. Which is it this time? Patrick

At 08:49 PM 05/31/2000 +1000, you wrote:

> From a recent post by Patrick F.Durgin:

>

> "How sincere is Bernstein?"

>

>

>Can there be a more crucial or a more poignant question?

>

>

> In the Universe?

>

>

>

>

>John Tranter

>

>

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47. **David Baptiste Chirot**

Re: m&r....definition

Fri 2 Jun 2000

mr. nudel:

thou dost protest too much thine ignorance & poverty

"wear it like a badge and you're not a vigilante, you're a policeman" as an old saying goes

multi-media artist may also be not self defined, but definition given by those who don't know where "to put" said artist

however, multi media artists do exist and many do know how to do all the activities such art requires very well

a simple example is a switch hitter in baseball.

there is no argument that mickey mantle was a great switch hitter.
just ask the pitchers he faced.

or, as caesy stengel was wont to say: you could look it up

there are also other meanings to switch hitter, and from what i hear from a
number of authorities in this field these athletes are also very good

an example of a multi media artist: kurt schwitters.

bpNichol, Karl Young, Bob Cobbing, Clemente Padin, Jackson Mac Low.
Alison Knowles
. . . the list is very long--

On Fri, 2 Jun 2000, Harry Nudel wrote:

*just checkin' out some of the EPC author sites...MULTI-MEDIA ARTIST...someone
who cant Paint Sing Write Electronicate...Reminds me of my friend T. The painters
thot he was a poet. The poets thot he was a painter....Drn.....*

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48. **Patrick F. Durgin**

Re: Bernstein and Romanticism

Fri 2 Jun 2000

Ramez, I agree, let's look into it. Again, I haven't seen or heard the libretto, so I'm a bit under qualified to take part in the analysis here. Let me clarify what gave me pause & inspired my post: It was the term "subattitudes." I wanted to point to what, in my readings, are quite overt takes, by Bernstein, on the "Romantic ideology." Many of the gestures in Bernstein's work, poetry as well as criticism, take for granted that he is always already implicated (which must be close to what Bloom is saying vis-a-vis poets per se -- though this seems rather reductive on the surface) in ideology, whether it be that of Romanticism etc. That is, I see him making overt admissions of the sort which allow him to utilize Romantic tropes / techniques where he darn well pleases. The contradiction you're pointing to is interesting (is the libretto published? / was anyone else at this reading & wanna pipe up?). But I wonder how far it is from the contradictory gesture of touting a Romantic ideology without overt admission that that is what one is doing. In my experience, it is typically those without the courage of their convictions (this would exclude the most celebrated Romantics, of course) who veil that ideology as ideology by refusing to admit that any substantial attitude toward ideology is, perforce, ambivalent, complex. So, I paused. & now I'd like to hear more. Patrick

At 12:22 AM 05/31/2000 EDT, you wrote:

>In a message dated 5/30/2000 10:44:43 PM Eastern Daylight Time,

> [REDACTED] writes:
>
><< What do you mean by "subattitudes"? As a reader of Bernstein's work, I'd
> say that his overt attitude towards Romanticism, per se, has been much more
> complex than any wholesale pro- or con-
>
> In particular [on the Blake tip], see
> <http://www.thing.net/~sabina/valentine/bernstein.html>
>
> I can't speak to the libretto, not having seen / heard it, but I suspect
> there's much happening there with persona, and thus it'd be a slippery
> slope to evaluate the author's attitude toward Romanticism (which carries
> multiple and really very complex strictures vis-a-vis "authenticity" or
> "sincerity") from that.
>
> We ought to be careful, I think, not to misjudge a complex
> engagement with
> something as a complete disengagement.
>
> Patrick
> >>
>
> Patrick:
>
> But we ought not to cop-out from an analytical discussion of such a "complex
> engagement" simply because its complexities may daunt us. Bernstein is al-
ways
> ranting against the Romantic ideology in his prose, be it in an attack of
> universalism, or in styles of self-presentation at poetry readings. Yet, yes
> he does seem to pose (?) "Romantically" in his poetry at times-- who can
> forget the end of *_Dark City_*? What exactly is happening here? What are the
> "multiple and really very complex strictures" of "authenticity" and
> "sincerity" here? Is Bernstein "Romantic" without the "Romantic Ideology"? Is
> a poet who postures Romantically subverting Romanticism, embracing it, be-
ing
> Romantic in an other way? Do poets have no choice but to be Romantic, as
> Harpo Bloom suggests in *_The Visionary Company_*?
>
> -Ramez
>
>

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49. **David Cameron**

Re: Poetry Slams for Dummies

Fri 2 Jun 2000

I have to disagree strongly with David Bromige's insistence that you set a time-limit for your slams. The three-minute rule was in my opinion one of the worst things to happen to poetry slams since their onset. Why force your poets to carve their work into commercial break size time slots? Presumably David just wants to prevent the thing from running on all night long. I suggest that you limit the number of slammers instead. Invite five or six poets to slam and have them go through three rounds, one poem per round with a round of scoring following each poem. Also, mix the poets up as best you can and try to encourage poets who wouldn't think of themselves as "slam" poets or as being particularly performance oriented to slam anyway.

I have seen slams run in more than a few different cities, and I've always remained fondest of the variation practiced at the Nuyorican Poet's Cafe, so many of my suggestions might follow along the rules laid down there.

RANDOMLY pick five to seven judges and have them rate the poem on a scale of zero to ten, knock off the high and low and add the remaining scores. That's the poets score for that round. At the end of the slam the highest combined score from all three rounds wins. It might also help to have a "sacrificial goat," that is, someone who isn't going to be competing, but who will read a first poem so the judges and the audience both have a chance to warm up.

At some point slam seemed to turn into a much more serious competition than I think it was originally intended to be. When I first started going to slams at the Nuyorican in the early nineties all you won if you won the slam was the five dollars that you'd paid to get in. Adding large cash prizes and such seems to turn the affair into something other than a mock competition.

Bob Holman, who MCEED most of the earlier slams that I went to would often read a statement which later appeared in *Aloud: Voices From The Nuyorican Poet's Cafe*. Sadly, my copy of *Aloud* is packed away at present, but if you can find this statement by my description I recommend that you also read it before your slams. I believe it began with something like "We are here today because we aren't somewhere else." It encourages the audience to judge the judges and

also reminded us that "the best poet always loses," which was somewhat gratifying to me because it meant that I walked out the the Cafe as the best poet at least a couple of times.

Best of luck with your slams. Try to have fun and encourage all other participants to do the same.

-David

I just got "volunteered" to run a poetry slam in my area. I have never been to one. I have never seen one (except once on TVOs Imprint) and am completely over my head. Any practical info anyone might care to toss my way on the nitty-gritty of poetry slams would be most appreciated. Thanks!

Do You Yahoo!?
Kick off your party with Yahoo! Invites.
<http://invites.yahoo.com/>

Set a time-limit AND STICK TO IT. Have a helper strike a glass with a spoon when time is up. If that doesnt work, unplug the mike. Oh, and make sure all the readers take their meds. Break a leg! David

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50. **K.Angelo Hehir**

Re: NYC 6/28 literary event & book launch: Women Reclaim Poetry

Fri 2 Jun 2000

Gary (or whomever),

can you tell me more about this book? sounds valuable.

thanks,

kevin

On Wed, 31 May 2000, Gary Shapiro wrote:

>

> Molly McQuade, editor of the anthology BY HERSELF: WOMEN RECLAIM POETRY, will

> join S.X. Rosenstock,

> Susan Wheeler, Elizabeth Macklin & Valerie Cornell

>

>

> This important anthology contains essays by women poets & critics striving to

> uncover what poetry means to women.
>

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51. **komninos zervos**

Re: m&r....definition

Sat 3 Jun 2000

good point mr.nudel, mm brings/allows/encourages convergence and divergence simultaneously. we tell our stories, we evoke emotions, we evoke imagery now with text, image, sound, animation, intelligent agents, i call it cyberpoetry, others have other names for this new kind of art, webart, net-art, interactive art, technoliterature, hypermedia, new media, digital art, virtual art(is this a tautology?), etc., etc., etc.. cheers komninos

At 01:23 AM 6/2/00 -0400, you wrote:

> just checkin' out some of the EPC author sites...MULTI-MEDIA
ARTIST...someone who cant Paint Sing Write Electronicate...Reminds me of my
friend T. The painters thot he was a poet. The poets thot he was a
painter....Drn.....

>

komninos's cyberpoetry site <http://student.uq.edu.au/~s271502>

██████████ site <http://www.experimedia.vic.gov.au/cyberpoet/>

komninos zervos, tel. ██████████

lecturer in cyberstudies,

school of arts,

gold coast campus,

griffith university,

pmb 50, gold coast mail centre

queensland, 9726

australia.

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52. **Jerrold Shiroma**

new presses @ duration

Sat 3 Jun 2000

I would like to announce some presses with new sites @
durationpress.com:

Avenue B Press, edited by Stephen Ratcliffe, now has a full site with cover images / descriptions of the books / ordering information.

<http://www.durationpress.com/avenueb>

Interlope Magazine, edited by Summi Kaipa, is a magazine dedicated to exploring Asian-American innovative writing.

<http://www.durationpress.com/interlope>

Leroy Chapbooks, edited by Renee Gladman, are beautifully designed handsewn chapbooks. The first series features Rachel Levitsky, Roberto Tejada, Summi Kaipa, & Hoa Nguyen. <http://www.durationpress.com/leroy>

Pressed Wafer, out of Boston, publishes a magazine, as well as a beautiful chapbook series.

<http://www.durationpress.com/pressedwafer>

Propjet, edited by Joanne Molina out of Chicago, publishes three chapbooks per year, one of which is Heather Fuller's "Eyeshot".

<http://www.durationpress.com/propjet>

Etherdome Press, edited by Elizabeth Robinson & Colleen Lookingbill, is a new press which publishes two elegantly designed chapbooks per year by poets who have had no previous book / chapbook publication.

<http://www.durationpress.com/etherdome>

Also, some updated links...

Krupskaya Books can now be found at:

<http://www.krupskayabooks.com>

Skanky Possum can now be found at:

<http://www.skankypossum.com>

Potes & Poets Press can now be found at:

<http://www.potespoets.org>

These three presses had their web-sites established through the durationpress.-com web hosting service, which provides true domain hosting services for the small press community.

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53. **George Bowering**

Re: ideas for class

Sat 3 Jun 2000

Why, there must be youngsters on this List who missed the delicious scandals you and Rachel and Maria used to hint at! Yr Adoring Fan, and I dont care who knows it, David

I made a promise to Rachel and a promise to Maria that I would not mention them publicly any more, because one of them was threatened with academic demotion and the other was told she would have published her last poetry book if

they were associated with me in anything but a professional way. No more lurking, gin fizz in hand, behind the indoor plants, damn it. -- George Bowering Fax [REDACTED]

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54. **George Bowering**

Re: 724 on Creeley

Sat 3 Jun 2000

> *The near-rhyme between "put" and "foot,"*

The way people around here (No.Cal.) speak, that's a full rime.

D

Here (SW B.C.) too.

G

--

George Bowering

Fax [REDACTED]

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55. **Burt Hatlen**

Re: POETICS Digest - 26 May 2000 to 30 May 2000 (#2000-88)

Sat 3 Jun 2000

I thought that the subscribers to the list might like to see the preliminary program for "The Opening of the Field: North American Poetry of the 1960s," scheduled for the University of Maine on June 28 to July 2. Anyone interested in attending can e-mail me a [REDACTED], and I will send a registration form and information on travel and housing.

Burt Hatlen

The Opening of the Field:

A Conference on North American Poetry in the 1960s

University of Maine

June 28-July 2, 2000

Preliminary Program

Wednesday, June 28

Opening Reception and Outdoor Barbecue, Littlefield Ornamental Gardens, 5:00-7:00, with welcome from university officials. In case of inclement weather this opening event will be moved to Wells Commons.

Plenary session #1: Burton Hatlen, University of Maine, Chair; Marjorie Perloff, Stanford University: "Watchman and Spy: O Hara, Johns, and Cage in the Cool Sixties," 7:00-7:45 (needs slide projector and video equipment); Michael Davidson, University of California at San Diego: 7:45-8:30; discussion, 8:30-9:00

Poetry Reading #1: Amiri Baraka, 9:00-10:00

Poets of the 1960s Reading #1: Lorenzo Thomas, Jane Augustine, Michael Heller, 10:15-11:00

Thursday, June 29

Panel Session #1, 8:30-9:45

1A. Echoes of the 1930s

Thomas Lisk, North Carolina State University: "Ramon Guthrie as a Modernist Renegade"

Elizabeth Losh, University of California, Irvine: "Epigrams from Another Front: Carl Rakosi's Americana Poems"

John Lowney, St. John's University: "A Metamorphic Palimpsest: the Underground Memory of Thomas McGrath's Letter to an Imaginary Friend"

1B. In and Around New York

Steven Evans, University of Maine, Chair

Don Adams, Florida Atlantic University: "So natural and so hard: James Schuyler's Casual Perfection"

Lytle Shaw, University of California-Berkeley: "Airing Pound's Cubicle: Audience from Citizen to Person"

Christopher Volpe, University of New Hampshire: "The Unbearable Lightness of Being Avant Garde: Pop Art, the New York School, and Contemporary Language Poetry"

1C. A Sense of Place

Laura Cowan, University of Maine, Chair

John Minton, SUNY Buffalo: "A Living Current: Charles Tomlinson and the Embodiment of Place"

George Hart, Lake Forest College: "Larry Eigner, Landscape, Place, and Space"

Burton Hatlen, University of Maine: "A Poetic Geography, a Geographic Poetics: Theodore Enslin and the Maine Poetry Scene in the 1960s"

1D. John Ashbery

Marjorie Perloff, Stanford University, Chair

Matthew Richardson, Ohio State University: "Ashbery's Writings of the 60s: Surrealism and Citation"

Jacques Debrot, Quincy College: "Exact Fantasy: John Ashbery's The Tennis Court Oath"

Mark Silverberg, Dalhousie University: "Shades of Ella Wheeler Wilcox: Camp, Cliché, and John Ashbery's Good Bad Verse"

1E. Baraka and Others I

Jeanne Perreault, University of Calgary, Chair

Richard Quinn, University of Iowa: "Pursuing Blackness: Amiri Baraka, Albert Ayler, and John Coltrane"

Chris Funkhouser, New Jersey Institute of Technology: "LeRoi Jones, Larry Neal, The Cricket and JIHAD: Jazz and Poets Black Fire"

Aldon Nielsen, Loyola-Marymount University: "Crow Jane Approximately: Bob Dylan, LeRoi Jones and Big Joe Williams"

1F. The New American Poetry and/on Film

Lee Ann Brown, New York City: "New American Poetic Cinema of the 60's"

Poetry Reading #2, Theodore Enslin; Mark Nowak, Chair, 10:15-11:00

Poetry Reading #3, Nathaniel Tarn and Toby Olson; Mark Nowak, Chair, 11:15-12:00

Lunch, 12:00-1:00

Panel Session #2, 1:00-2:15

2A. Louis Zukofsky I

Kenneth Sherwood, SUNY Buffalo, Chair

Jonathan Ivry, University of Wisconsin: "Articulating Self-Identity in the Translations of Louis Zukofsky"

Jeffrey Twitchell-Waas, University of Singapore: "Turning Verses: Zukofsky and Duncan Translating"

Mark McMorris, Georgetown University: "Postcolonial A "

2B. Dickey, Eckman, Snyder

Daniel Turner, Vanderbilt University: "The Savage(d) Ideal: Southern Poetic Primitivism in James Dickey's May Day Sermon "

David Adams, Michigan State University: "Coming Home: Pivotal Changes in Frederick Eckman's Poetry"

Luke C. Schlueter, Kent State University: "The Founding of the Domestic in Gary Snyder's Regarding Wave" (moved from 9E)

2C. From Modern to Postmodern: Brooks, Rukeyser, Rexroth

Jeanne Perreault, University of Calgary, Chair

Jenny Goodman, Western Illinois University: "Gwendolyn Brooks and

Muriel Rukeyser in the 1960s: From Modernism to Postmodernism in the Long Poem"

Sophia Tekmitchov, SUNY-Binghamton: "No More Masks! No More Mythologies!: Muriel Rukeyser as Innovator and Influence"

Samuel Garren, North Carolina Agricultural and Technical State University: "The Influence of Kenneth Rexroth's Bird in the Bush and Assays on North American Poetry in the 1960s"

2D. The Politics of Publication

Matthew T. Pifer, Oklahoma University: "The Underground Press and the Poetry of Resistance in 1960s Detroit"

Nicholas Lawrence, SUNY-Buffalo: "Mimeo Fever: Sixties Small Press within a Global Context"

Linda Russo, SUNY-Buffalo: "On Seeing Poetic Production: The Case of Hettie Jones"

2E. Baraka and Others II

Aldon Nielsen, Loyola-Marymount University, Chair

Andrew Epstein, Columbia University: "Against the Speech of Friends : Amiri Baraka, Individualism, and the Avant-Garde"

Alicia R. Thompson, Delhi, New York: "Amiri Baraka's Am-Tram, Ka Ba "

Jonathan Gill, Columbia University: "History and Habit: Allen Ginsberg and LeRoi Jones/Amiri Baraka in the 1960s"

2F. The New York School

Kevin Killian, San Francisco, CA, Chair

Marjorie Welish, Pratt Institute and New School University: "The New York School and Metapoetic Lyric"

K. Silem Mohammad, Stanford University and University of California, Santa Cruz "Unrelentingly? Huh : New York School Poetics and the Romance of the Inarticulate"

Tony Lopez, University of Plymouth: "Powder on a Little Table : Berrigan's Sonnets and 60s Poems"

Panel Session #3, 2:45-4:00

3A. Johnson, Samperi, Bronx

Burt Kimmelman, New Jersey Institute of Technology, Chair

Patrick Pritchett, University of Colorado: "The Prairie Home Companion, of Location, Location, Locution: Ronald Johnson and the Liturgy of Orientation"

Peter O Leary, Loyola University, Chicago: "The new man is always the spiritual man : Frank Samperi's Poetry of Paradise"

Gary Roberts, Brandeis University: "Bronx's Chaste Collectivity"

3B. Identities

Jeanne Perreault, University of Calgary, Chair

George Hartley, Ohio University: "Yo Soy Joaquin: Chicano Poetry and Retroactive Identity, 1967"

Donna Hollenberg, University of Connecticut: "Black one, incubus : Sisterhood and Identity Politics in Levertov's The Sorrow Dance"

Page Dougherty Delano, Baruch College: "Re/Undresses: How Women's Poetry of the 1970s Anticipates Theory"

3C. Allen Ginsberg

John Landry, University of Massachusetts, Chair

Sean McDonnell, University of California, Davis: "The Key is in the Sunlight : Bodily Distortion and Visionary Madness in Allen Ginsberg's Kaddish"

Eric Neel, University of Iowa: "Sounding Out Another Map: Allen Ginsberg's Highway Poetry"

Joshua Clover, Berkeley, CA: Allen Ginsberg and Bob Dylan

3D. Roethke, Ammons, Jarrell Karen Mills-Courts, SUNY-Fredonia: "The Gift of Emptiness: Ammons' Tape for the Turn of the Year and the Diary Genre of the 1960s" Von Underwood, Cameron University: "In a Far Field, In a Dark Time: Theodore Roethke's Uncanny Timeliness in the Mid-1960s" David Adams, Michigan State University: "Lost & Found: Thirty-five Years with Randall Jarrell's The Lost World"

3E. Poetry and the Visual Arts

Kevin Killian, San Francisco, CA, Chair

Catherine E. Paul, Clemson University: "Rituals of Citizenship: Poetic Critique of Museums in the 1960s"

L. A. Phillips, Brandeis University: "Modern Visual Art and Some Poems by Frank O'Hara"

Alicia Cohen, SUNY-Buffalo: "Visual Art and the Art of Poetic Vision: The Visible in the Work of Robert Duncan"

3F. The East Coast Scene

Laura Cowan, University of Maine, Chair

Anthony Libby, Ohio State University: "Diane di Prima, Nothing is Lost; It Shines in Our Eyes "

Peter Puchek, West Chester University: "Desire and Ideology: Anne Waldman's Early Poetry"

Kevin McGuirk, University of Waterloo: "Poetry and Stupidity : Beats to Language"

Poetry Reading #4, Keith Waldrop; Steven Evans, Chair, 4:30-5:15

Dinner: 5:30-7:00

Plenary Session #2: Marjorie Perloff, Stanford University, Chair; Frank Davey, "Regressive Poetics of the Sixties," 7:00-7:45; Barrett Watten, Wayne State University: "The Turn to Language after the 1960s," 7:45-8:30; discussion, 8:30-9:00

Poets of the 1960s Reading#2: Gene Frumkin, David Bromige, and Frank Davey, 9:15-10:00

Open Reading #2, 10:00 exhaustion; Keith Tuma (needs mike), Dodie Bellamy, Kevin Killian, Linda Russo, Mark McMorris, Patrick Pritchett, Tom Orange

Friday, June 30

Panel Session #4, 8:30-9:45

4A. b. p. nichol, George Bowering, Fred Wah
Stephen Cain, York University, Chair

Scott Pound, Toronto, Ontario: "Sounding Out the Difference: Orality and Textuality in the 60s"

Jason Wiens, University of Calgary: "I may be trying to tell what I renounce : George Bowering s Post-Tish Poetics"

Susan Rudy, University of Calgary: "Fred Wah s Among: Writing Over the view to look for "

4B. George Oppen I

Michael Heller, New York University, Chair

Stephen Cope, University of California-San Diego: George Oppen in the 60 s

Gerald Schwartz, West Irondequoit, New York: "How George Oppen s Poem Power, the Enchanted World Discovered the Underlying Molecular Structure of the 60s"

Alan Golding, University of Louisville: "Place, Space, and Syntax in Seascape: Needle s Eye"

4C. Barbara Guest

Lynn Keller, University of Wisconsin, Chair

Arielle Greenberg, Syracuse University: "A Sublime Sort of Exercise: Levity and the Poetry of Barbara Guest"

Kimberly Lamm, Pratt Institute: "Hesitant Deviations: Gender in the Work of Barbara Guest and Grace Hartigan in the 1960s"

Sara Lundquist, University of Toledo: " Well wild wild whatever / in wild more silent blue : Surfing, the Sixties, and Barbara Guest"

4D. Problem-Based Learning and the Study of Modernist/Postmodernist Poetry

Bryan M. Johnson, Samford University, Chair; with panelists Julie Steward, Samford University, and Nancy Whitt, Samford University

4E. Black Mountain and St. Mark's Daniel Kane, Tufts University: "What Price St. Mark's Poetry Project" Burt Kimmelman, New Jersey Institute of Technology: "From Black Mountain to St. Mark's Church: the Cityscape Poetics of Blackburn di Prima, and Oppenheimer" Miriam Nichols, University College of the Fraser Valley: "Radical Affections: Black Mountain and After"

4F. Points of Resistance

Timothy Gray, College of Staten Island: "A Place Where Your Nature Meets Mine : Diane di Prima Heads West"

Kristin Prevallet, Brooklyn, New York: "The Friends of Hag: Resisting Literary Movements"

Ellen M. Smith, Duquesne University: "Father, Uncle, Daughter, Bride: The National Family in Diane Wakoski's The George Washington Poems"

Poetry Reading #5, Fred Wah; Mark Nowak, Chair, 10:15-11:00

Poetry Reading #6, George Bowering, 11:15-12:00

Lunch, 12:00-1:00

Panel session #5, 1:00-2:15

5A. Louis Zukofsky II

Tom Orange, University of Western Ontario and Georgetown University, Chair

Joseph Conte, SUNY-Buffalo: "Zukofsky's A-21 Rudens: An Audio-Palimpsest"

Kenneth Sherwood, SUNY-Buffalo: "Zukofsky's Indeterminate Recurrence: The Ear and the Work Never Ceasing"

Matthew Cooperman, University of Colorado: "Zukofsky's 80 Flowers and the Garden of Sound"

5B. Denise Levertov

Donna Hollenberg, University of Connecticut, Chair

Jose Rodriguez, Universidad de Las Palmas de Gran Canaria: "Denise Levertov: The A/E(s)th(et)ic Poetics of Relearning the Alphabet in Times of Crisis"

Paul Lacey, Earlham College: "Denise Levertov as Teacher"

Joan A. Burke, SUNY-Fredonia: "A Revelation of Correspondences : Denise Levertov and Robert Creeley"

5C. Politics and Poetry I K. Silem Mohammad, Stanford University and University of California, Santa Cruz, Chair Ralph Savarese, University of Florida: "The Tired Bemoaning Look of Saviors : Daniel Berrigan and the Poetry of Social Activism" David Bromige: "Beneath the Underground: Bay Area Second Generation New American Poets in the Sixties" Tom Lavazzi, Savannah State

University: "From the Floor: Political Performance and the American Poetry of the 1960s"

5D. Beats

Maria Damon, University of Minnesota, Chair

Regina Weinreich, School of Visual Arts, New York City: "Jack Kerouac's Haikus"

Ronna C. Johnson, Tufts University: "Lenore Kandel's The Love Book"

Nancy Grace, The College of Wooster: "The Spontaneous Poetics of Ruth Weiss"

5E. Publishing in Canada

Ken Norris, University of Maine, Chair

Collett Tracey, University of Montreal: "Contact Press and the Rise of Modernist Poetry in Canada"

Pauline Butling, Alberta College of Art and Design: "Redefining the Radical: TISH and The Problem of Margins"

Stephen Cain, York University: "Two in T.O.: The Canadian Publications of Allen Ginsberg and Charles Wright"

5F. Edward Dorn and Jack Spicer

Keith Tuma, Miami University: "Ed Dorn and England"

Charles Blanton, Duke University: "Edward Dorn and the Map of Locations"

Kevin Killian, San Francisco, CA: "Jack Spicer's Secret"

Panel session #6, 2:45-4:00

6A. John Wieners

Jim Dunn, Boston, MA

Steven Evans, University of Maine

Stephen Ellis, Portland, ME

6B. George Oppen II

Burt Kimmelman, New Jersey Institute of Technology, Chair

Michael Heller, New York University: "George Oppen and the Theatre of Epic Poetry"

Thomas Fisher, SUNY-Buffalo: "Notes on George Oppen: The Daybooks and the Return to Poetry"

Demetres Tryphonopoulos, University of New Brunswick: "The Prosody of George Oppen in the 1960s: Though it is impenetrable"

6C. From Langston Hughes to the Black Arts Movement

Maria Damon, University of Minnesota, Chair

Scarlett Brehm Higgins, University of Chicago: "The Late Poetry of Langston Hughes and the Politics of Jazz: Documentary Collage and the Civil Rights Movement"

Mark Melnicove, Dresden, ME: "Langston Hughes and the Politics of the Cold War in Africa in the 1960s"

James Smethurst, University of North Florida: "Can't Forget the Motor City: Detroit and the Rise of the Black Arts Movement"

6D. Berryman and Others Kathe Davis, Ken State University: "John Berryman's Dream of the 60s" Troy Thibodeaux, New York University: "Conversions, Reversions, and Inversions: Reading Lowell Reading Berryman" Andrew Osborn, University of Texas: "Admit Impediment: Berryman's and Ashbery's Hedges of Understanding in the 60s"

6E. The New American Poetry and/on Film

Lee Ann Brown, New York City: "New American Poetic Cinema of the 60s"

6F. Experimental Women Poets

Jane Augustine, New York City: "Technological Avantgardist of the Sixties: Judith Johnson (Sherwin)"

Linda Kinnahan, Duquesne University: "In Defiance of the Field: Kathleen Fraser's Early Work"

Jeanne Heuving, University of Washington: "For Love: Tracking Leslie Scalapino Tracking Robert Creeley"

Poetry Reading #7, John Wieners; Steven Evans, University of Maine, Chair, 4:30-5:15

Dinner: 5:30-7:00

Plenary Session #3, Bob Perelman, University of Pennsylvania: "Dusk of Dawn of Dusk: Melvin Tolson and Modernism in the 60s," 7:00-7:45; Lorenzo Thomas, University of Houston: "Unfinished Business: The Black Arts Movement from Wright to Left," 7:45-8:30; discussion, 8:30-9:00

Staged Reading of Dutchman, by LeRoi Jones (Amiri Baraka), 9:15

Poetry Reading #8, Askia Toure, 10:00-11:00 (not confirmed)

Saturday, July 1

Panel Session #7, 8:30-9:45

7A. Poetry and Performance

Lorrie Smith, St. Michael's College: "Black Arts Poetics and the Spoken Word Renaissance"

Hilhne Aji, Universiti de Paris-Sorbonne: "David Antin in the 1960s: Prolegomena to a Poetics of Discourse"

William Sylvester, SUNY-Buffalo: "Creeley Zukofsky Olson"

7B. William Bronk Don Adams, Florida Atlantic University, Chair David Clipping, Pennsylvania State University: "Outside of the Anthologies but at the

Heart of Origin: William Bronk in the 1960s" Rose Shapiro, Elmira College:
"Within and Without the Sonnet: William Bronk's To Praise the Music"

7C. Robert Duncan I

Burton Hatlen, University of Maine, Chair

Paula Marie Orlando, SUNY-Albany: "The Trouble of a Poetry: Mindfulness
and Robert Duncan's Poetry"

Anne Dewey, Saint Louis University-Madrid: "Robert Duncan's War Poetry
and the End of a Black Mountain Poetics"

Robert J. Bertholf, SUNY-Buffalo: "The Robert Duncan/Denise Levertov
Correspondence"

7D. Frank O'Hara

K. Silem Mohammad, Stanford University and University of California,
Santa Cruz, Chair

Sandra Lim, University of California, Berkeley: "The Body Articulate:
Frank O'Hara's Poetics of Movement"

John Murchek, Gainesville, Florida: "Writing in the City Ad Libitum:
O'Hara's Urbanity"

Michael Magee, University of Pennsylvania: "Tribes of New York: Frank
O'Hara and Amiri Baraka at the Five Spot"

7E. Politics and Poetry II

Paul Stephens, Columbia University: "Annus Mirabilis, Annus Terribilis:
American Poetry and The Double Dream of Spring 1968"

Matthew Hofer, University of Chicago: "Structures of Complicity and
Resistance: American Poets Address Vietnam"

James McCorkle, Geneva, New York: "Poetry, Prison and Pedagogy in
Adrienne Rich's Poetry of the 1960s"

7F. Lorine Niedecker

Kevin Killian, San Francisco, CA, Chair

Elizabeth Willis, Mills College: "Lorine Niedecker and the Poetics of
Possession"

Tiffany Shockley, San Diego, CA: "The Prosody of Lorine Niedecker: Poet
of Water, Earth, and Sound"

Susan E. Dunn, Stanford University: "North Central: Lorine Niedecker's
Place in Environmental Writing"

Plenary Session #4, Tony Brinkley, University of Maine, Chair; Albert Gelpi,
Stanford University: "Denise Levertov and Robert Duncan: The Aesthetic
Ethics of the Visionary Imagination," 10:00-10:45; Lynn Keller, University of
Wisconsin: "just one of the girls: normal in the extreme : Kathleen Fraser,
Fanny Howe, and Rosmarie Waldrop Writing in the '60s," 10:45-11:00; Discus-
sion, 11:30-12:00

Lunch, 12:00-1:00

Poetry Reading #8,; Rosmarie Waldrop; Steven Evans, Chair, 1:00-1:45

Poetry Reading #9, Kathleen Fraser; Jeanne Heuving, Chair 2:00-2:45

Panel Session #8, 3:00-3:15

8A. Towards Language Poetry

Steven Evans, University of Maine, Chair

Adalaide Morris, University of Iowa: "Serial Thinking: Linking Spicer, Creeley, and Scalapino"

David Kellogg, Duke University: "Where Presently I Write : Speech, Syntax and Sentence in the Early Poetry of David Bromige"

Tom Orange, University of Western Ontario and Georgetown University: "Clark Coolidge s Poetics of Space, 1965-1971"

8B. Jay Wright

Alec Marsh, Muhlenberg University, Chair

Alec Marsh

Lorenzo Thomas

Aldon Nielsen

8C. Elizabeth Bishop and John Ashbery Barbara Fischer, New York University: "Commerce or Contemplation : Elizabeth Bishop s Brazil and the Work of Travel Poetry in the 1960s" Minda Rae Amiran, SUNY-Fredonia: "The Moose s Way: Elizabeth Bishop s Struggle With Power" Dean Taciuch, George Mason University: "Ashbery and Entropy: Signal and Noise"

8D. Poetry and Danger

Michael Basinski, SUNY-Buffalo: "The Dangerous Poetry of the 1960s: Doug Blazek s Ole, Charles Bukowski and d. a. levy"

John Landry, University of Massachusetts: "The Long and the Short of Bob Lax"

Christopher W. Alexander, SUNY-Buffalo: "American Gay Macho: Jack Spicer s Billy the Kid Reconsidered"

8E. Sylvia Plath and Anne Sexton I

Dodie Bellamy, San Francisco, CA, Chair

Stephanie A. Smith, University of Florida: " Nets of the Infinite : Fear, Femininity and "the future of man in Sylvia Plath s Collected Poems"

Anne Keniston, Boston University: "Plath s Apostrophe"

Susan Gilmore, Connecticut State University: "Performing Her Kind : Anne Sexton s Strange Theater "

8F. The Transatlantic Ron Johnson

Mark Scroggins, Florida Atlantic University, Chair

Mark Scroggins, Florida Atlantic University: "An Innocent Abroad:
Johnson's American England"

Eric Selinger, DePaul University: "A Handshake Under the Mallorn Trees:
Johnson, Tolkein, and The Book of the Green Man"

Joel Bettridge, SUNY-Buffalo: "Ark and America"

Poetry reading #10, Jay Wright; Alec Marsh, Muhlenburg College, Chair, 4:30-
5:15

Lobster Banquet, 5:30-8:00

Plenary Session #5, Steven Evans, University of Maine, Chair; Charles Altieri,
University of California-Berkeley: "Affect and Experiment in Robert Creeley,"
8:00-8:45; Peter Middleton, University of Southampton: "Particulars of time
and space of which one is a given instance (Robert Creeley): Poetry, Science
and Politics in the Sixties," 8:45-9:30; discussion, 9:30-10:00

Poets of the 1960s Reading #3, Barrett Watten, Michael Davidson, 10:15-11:00

Open Reading, 11:00 until exhaustion. Jeanne Heuving, Anthony Libby, Jacques
Debrot, Matthew Cooperman, Jim Dunn, John Landry

Sunday, July 2

Panel session #9, 8:30-9:45

9A. Robert Duncan II

Burton Hatlen, University of Maine, Chair

Grant Jenkins, Hampden-Sydney College: "The Body Ethical: Love in
Robert Duncan's Poetry"

Edward Lintz, Yale University: "Repetition and Insistence in Robert
Duncan's Poetry of the 1960s"

Alex Cadogan, University of Wales-Swansea: "Peter Russell and Robert
Duncan: A Post-War Classicism"

9B. Bob Dylan and Robert Hunter

Terrell Crouch, University of Maine: Bob Dylan

Jim Mello, Dixfield, ME: "Fighting in the Captain's Tower: An
Investigation into the Relationship of Poetry and Rock Song Lyrics in
the 1960s"

Brent Wood, University of Toronto: "Robert Hunter's Oral Poetry"

9C. Robert Lowell

Robin Amelia Morris, University of Massachusetts: "Marking the Land:
Robert Lowell's Boston Landmarks"

Tony Moore, Boston University: "Near the Ocean: Patriotic Poetry in

Context"

William Lavigne, University of Rochester: "Partly Taboo : Snodgrass, Lowell & Early Confessional Poetry"

9D. A Dialogue with Theodore Enslin

Mark Nowak, College of St. Catherine, Chair

Tod Thilleman, New York City

9E. Philip Whalen and Gary Snyder

Sylvester Pollet, University of Maine, Chair

Tom Devaney, Brooklyn College: "Philip Whalen from the Ground Up"

Bruce Holsapple, Albuquerque, New Mexico: "(On Philip Whalen) On Philip Whalen"

Gary Lawless, Brunswick, Maine: "Nanao Sakaki"

9F. The New American Poetry and/on Film

Lee Ann Brown, New York City: "New American Poetic Cinema of the 60 s"

Panel session #10, 10:00-11:15

10A. Open Form Poetries

Laura Cowan, University of Maine, Chair

Don Wellman, Webster College: "Open Poetics and Subjectivity"

Roger Gilbert, Cornell University: "Open Form and Closure in the 60s Lyric"

Grant Jenkins, Hampden-Sydney College: "Voice/Image: Reading Sonia Sanchez s Experiments"

10B. Fluxus

Bill Howe, SUNY-Buffalo: "Fluxus and Possibilities"

Owen F. Smith, University of Maine: "Fluxus, Intermedia, and Poetry in the 1960s: Reconstruction of Meaning at the End of Language"

Michael and Natalie Basinski, SUNY-Buffalo: "Fluxus Presentation"

10C. Erasures and Transformations Jonathan Gill, Columbia University: "Silence and Violence in Ezra Pound s Drafts and Fragments" Andri Furlani, Concordia University: "Ronald Johnson sous Rature" David Rice, University of Connecticut: "Transformed Mythologies and the Surrealist Reservation: the Poetry of James Welch"

10D. Canadian Perspectives

Ken Norris, University of Maine, Chair

Shyamal Bagchee, University of Alberta: "Beyond Pragmatism : Cultural Nationalism and Subversion of Reason in the 1960s Poetry of Livesay and Purdy"

Tony Tremblay, St. Thomas University: "From Inspiration to Swerve: Exploring the Influence of Ezra Pound on the Cultural Production of

Louis Dudek"

Andrew Rosen, Portland, ME: " Worthy and lyric and pure : Cohen and the Poetics of Decision"

10E. Anne Sexton and Sylvia Plath II

Lisa Narbeshuber, Acadia University: " extravagant, like torture :

Plath s Poetry as Ceremony and Spectacle"

Karen Alkalay-Gut: "The Dream Life of Ms. Dog: Anne Sexton and Walter Mitty"

Ann Keniston, Boston University: "Plath, Violence, and Lyric Figure"

Plenary Session #6, Ben Friedlander, University of Maine, Chair; Everett Hoagland, reading poems about Bob Kaufman; Maria Damon, University of Minnesota: "Bob Kaufman and the Poet s Labor Revisited," 11:30-12:30

Lunch: 12:30-2:00

Celebratory Reading by Maine Poets of the 1960s and After: Constance Huntington, Sylvester Pollet, Bruce Holsapple, Henry Braun, Michael Alpert, Jim Bishop, Mark Melnicove, Burton Hatlen, Jim Koller, Gary Lawless, and others, 2:00 until exhaustion

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56. **Lewis Warsh**

Chris Tysh

Sat 3 Jun 2000

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57. **David Gitin**

Re: McClure's deck

Sat 3 Jun 2000

In the sixties I worked as Michael's assistant when he taught writing to students at Calif. College of Arts & Crafts. We both lived near each other in the Haight-Ashbury, and devised ways to engage the students' creativity. The deck idea is one I've used for a couple of decades since, difficult to explain quickly. Here goes: If one wrote down 100 words of sufficient 'charge' to oneself, put two on each card opposite each other (best to put the ones related on a card, so they will not occur together in the games), lines might be created by shuffling and predetermining a certain number of words per line; these 'lines' in turn could be read, input to oneself, followed by automatic writing. What happens in practice is that people reach a deep personal substrate and write with more energy/candor than months of a Creative Writing workshop might release. Hope this helps!

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58. **Simon DeDeo**

No more free things

Sat 3 Jun 2000

Hi all,

I'm all out of free philosophy reviews (if I haven't already exceeded our free pile.) If anyone is interested in subscribing, please drop me a line (and/or encourage your University library to subscribe.)

Best,

Simon

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59. **William James Austin**

bernstein and romanticism

Sat 3 Jun 2000

I may be wrong, but I do think that on the day Romanticism hit the track, it swallowed everything. Is there anything around we can consider classical in the old sense of the word: rational, representational, etc. Romanticism, on the other hand, covers a lot of ground. It seems to me that all experimentation that violates standard narrative structures rides a Romantic impulse. The irrational and/or aberration has always been linked to Romanticism. I don't think a work must address every romantic strategy, such as the lyric and focus on the self, to be considered romantic. Eliot's claim of impersonality and use of personae

don't change the fact that his poetry is Romantic. I guess I'm agreeing that we can't escape it.

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60. **Edgar Poe**
Joron/Caples reading
Sat 3 Jun 2000

Andrew Joron, author of THE REMOVES (Hard Press)
and
Garrett Caples, author of THE GARRETT CAPLES READER
(Black Square Editions)

read from their work at Canessa Park Gallery
780 Montgomery, San Francisco
Tuesday, June 6 at 7:30p

keywords: surrealism; acephalism

recommended reading: THE IDEA OF THE LABYRINTH by
Penelope Reed Doob (Cornell University Press)

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61. **Jordan Davis**
POETRY CITY June events (fwd)
Sat 3 Jun 2000

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

Date: Sat, 3 Jun 2000 19:53:49 -0400 (EDT)
From: Jordan Davis <[REDACTED]>
To: Cap-L <[REDACTED]>
Cc: CAP-L <[REDACTED]>
Subject: POETRY CITY June events

POETRY CITY
a wholly-owned subsidiary of
Teachers & Writers Collaborative

presents on

THURSDAY 8 JUNE
A reading from issues #1 & 2 of

Cello Entry

Rick Snyder, editor

featured readers will include:

Lisa Lubasch,

Max Winter,

Eleana Kim,

& others -

FRIDAY 9 JUNE

Nguyen Duy

&

Joseph Duemer

and

WEDNESDAY 28 JUNE

Macgregor Card & Andrew Maxwell's magazine

THE GERM

will celebrate publication of its fourth issue

All these events begin at 7 pm

are free

and take place at

5 Union Square West,

7th floor,

New York City

We hope to see you there -

Jordan Davis

for

POETRY CITY

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62. **Kenneth Goldsmith**

UBUWEB :: NEW_RESOURCES :: SUMMER_2000

Sat 3 Jun 2000

UbuWeb Visual, Concrete + Sound Poetry

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UBUWEB :: NEW_RESOURCES :: EARLY_SUMMER_2000

---HISTORICAL---

Ronaldo Azeredo, Brazil

Edgard Braga, Brazil

José Lino Grünewald, Brazil
Hansjörg Mayer, Germany
Bern Porter -- 76 Found Poems
Gerhard Rühm, Austria

---CONTEMPORARY---

David Daniels - The Gates of Paradise
Patrick Miller - New Flash Poetry
Kay Rosen - (B)coming (A)part

---SOUND---

Julien Blaine - Three Sound Poems
Jean François Bory - Four Sound Poems
John Cage - What You Say
Marcel Duchamp - The Music of Marcel Duchamp
Raoul Hausmann - Historical Sound Poetry
Bernard Heidsieck - Sisyphe (Passe Partout No. 25)
Joël Hubat - Put Put
Bern Porter - The Last Acts of St. Fuckyou
Pamela Z - Sound Poetry 1985-1998

---PAPERS---

Bob Cobbing - Statements on Sound Poetry
Michael Gibb - Sound Poetry :: An Historical Discography
Eugene Gomringer :: The Poem as a Functional Object
Douglas Kahn - The Sound of Fluxus
Steve McCaffery - Sound Poetry :: A Survey
Fred Moten - Sound in Florescence :: Cecil Taylor's "Chinampas"
Marjorie Perloff - on Haroldo de Campos's Galáxias & After
Marjorie Perloff - on John Cage's "What You Say..."

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63. **Kenneth Goldsmith**
U B U W E B :: A Correction

Sat 3 Jun 2000

Friends,

In the shuffle between servers, several of UbuWeb's Sound Poetry directories are still waiting to be transferred. This should happen by Monday. Until the, please excuse UbuWeb's Sound Poetry's spate of 404s.

Thank you,
Kenneth Goldsmith

Editor
UbuWeb Visual, Concrete + Sound Poetry
<http://www.ubu.com>

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64. **franklin bruno**
(no subject)

Sun 4 Jun 2000

McClure talks about this in great detail in "Cinammon Turquoise Leather (A Personal Universe Deck), from v. 1 of -Talking Poetics From Naropa Institute- (Shambala, 1978). Out of print, I suspect, but well worth tracking down--there are also excellent transcriptions of talks by Duncan, Berrigan, Padgett, Cage....

fjb

Michael Amberwind wrote:

>I was recently reading a book called "Beat Spirit" by
>Mel Ash, and in it he talked about a deck of cards
>Michael McClure would make to stimulate his
>creativity. Does anyone have any further information
>on how he used it? I am looking for interviews or
>writings where he might offer further insight into its
>construction and use.
>Thanx!

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65. **The Iowa Review Web**
New hypermedia at The Iowa Review Web, 1 June 2000

Sun 4 Jun 2000

] New at The Iowa Review Web, 1 June 2000

Thomas Swiss: C t o B t

Skye Giordano: i y f i s

] Recently

Jim Andrews: Divine Mind Fragment Theater

Michael Joyce: Reach

] Forthcoming

Brad Brace: Jennifer Ley: Mez:
Talan Memmott: Jeff Parker: M.D. Coverley
] <http://www.uiowa.edu/~iareview/>

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66. **Kenneth Goldsmith**

UBUWEB :: SOUND__POETRY__UPDATE

Sun 4 Jun 2000

UbuWeb Visual, Concrete + Sound Poetry

<http://www.ubu.com>

UBUWEB :: SOUND__POETRY__UPDATE

Friends,

UbuWeb's Sound Poetry server problem has been corrected. You can now hear Sound Poetry by:

Guillaume Apollinaire

Pierre Andre Arcand

Antonin Artaud

Robert Ashley

Julien Blaine

Lars-Gunnar Bodin

Jean Francois Bory

Anton Bruhin

John Cage

Augusto de Campos

Henri Chopin

Bob Cobbing

Jean Cocteau

ee cummings

Marcel Duchamp

Francois Dufrene

Oyvind Fahlstrom

Brion Gysin

Sten Hanson

Raoul Hausmann

Bernard Heidsieck

Richard Hulsenback

Joel Hubat

James Joyce

Wyndham Lewis

Jackson Mac Low
Vladimir Maiakovski
F.T. Marinetti
David Moss
Bern Porter
Kurt Schwitters
Gertrude Stein
Tristan Tzara
Edwin Torres
Trevor Wishart
Pamela Z

And coming later this week:

Ilmar Laaban
Bengt Emil Johnson
Gregory Whitehead
Cecil Taylor

UbuWeb Visual, Concrete + Sound Poetry
<http://www.ubu.com>

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67. **Harry Nudel**
m&r..from Alcmán to the 'noise' frontier....

Mon 5 Jun 2000

Last week I was a grunt volunteer at the VISION FESTIVAL..out-music's Cannes...taking ticket, sweeping floor, stamping hands...which didn't leave me much time for the Poetry Events...but with my usual sources of inuendo, false rumor & character assass. will try to review them anyway...

They ranged from Rap Poetry-Nadine Mozon- one well-dressed African American Woman to one well dressed Black Woman- "it;s just a rap poet." I'm not going to touch those two beloved Louisada figures Miguel Algarin..."and who are you, sir"..I AM Miiiiiiiiiiiguel Algaaaaaaran.." or the six girl-woman entourage-harem that followed Steve Cannon "of course they can get in grats"..

On Tues the 23rd...while i went home to catch a nap...Steve D. did his usual post Patchen-Kerouac long drone to Stephanie Stone Satieing it on the Piano..the next, last band of the nite was asking back-stage who is this guy and why is he losing our audience..

David Budbill did his montage of expropriated-jazz quotes to the big band blaring him out as background. Since i heard this last year, i can't say anything

but what ANOTHER JAZZ POET sd...'of course, they'd like a guy quoting Jazz Greats to a Jazz Audience"..jazzed stuff..

One nite i did get out at [REDACTED] and slogged two blocks north to catch the 2nd half of the bill of Jessica Grimm/Charles Bernstein...lots of fannies in the seats...Mr Bernstein's first was an arch piece on a painting in a Syr. Museum..proving again how long the nites can be on the Niagra Frontier..& I should know since i spend 5 winters there..the audience was amused...the 2nd operatic-libretto...which i'm told was 'daring' was OK...and the third call-response echolalia with tape recorder was experimental..but again this is an audience that if J.C. and A.G. returned in the flesh and did the dirty on stage would walk out wondering what the semiotic meaning was...

The last reading of the festival promised no more than 30 min..but the important cultural macher/publisher lasted less than 30 secs before she was in the vestibule smoking a cigarette and talking on her cell phone..this was the improv. piece AU COURANT CURRENCIES...yes, Virginia, this is the way people talk on Ave C...with Steve Cannon/Natasha Diggs/Edwin Torres... this experimental piece began with Africa/Asia...again again again...it might as well have been love/dove...same language different apparatus..Mr. Torres did a nice unimprov set-piece love piece..i lasted 15 min. then went to the vestibule to not smoke a cigarette and not talk on the cell phone i don;t have..

Late Sat. Nite James Blood Ulmer rang chord blues changes on his guitar the whine of which brought us back to the history of black dirt blind blues-playing...the guttural sounds of history and art intertwined with passion..David Murray played the horn with heat heart muscle and bone...Poetry is not a minor art like decoupage and pique..it just seems that way...the blues cuts to the blood bone...DRn...

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68. **Jamie Perez** ***Re: transmissions festival***

Mon 5 Jun 2000

just to second that emotion: these festivals are great.

John Fahey and David Grubbs will both be performing on the same day, which if memory serves is July 14?

jamie.p

Poetics List wrote:

>

> this message came to the administrative account. - t.s.

>

> --On Wednesday, May 31, 2000, 7:11 PM -0400 "Patrick Herron"
> <[REDACTED]> wrote:
>
> > for those of you interested in improvisational/electronic/avant garde
> music
> > . . .
> >
> > a friend of mine runs the transmissions festival trans 003. it will be
> held
> > this july 14 and 15 at the cat's cradle in carrboro (next to chapel hill)
> > North Carolina. it is well worth the small admission and/or the trip to
> > good ol' NC.
> >
> > for more information, including a list of the incredible artists from
> around
> > the globe participating in the festival, please check out:
> >
> > <http://www.transmit.org/>
> >
> >
> > apologies for cross posting
> > Patrick
> >

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69. **Rick Snyder**
Cello Entry Party & Reading
Mon 5 Jun 2000

A free party and reading for Cello Entry 2 will take place in NYC at 7 p.m. on Thursday, June 8, at Teachers & Writers, 5 Union Square W., 7th Fl.

Readers will include:

Gary Sullivan
Katy Lederer
Nada Gordon
Max Winter
Kevin Larimer
Lisa Lubasch
Joanna Fuhrman
Peter Neufeld
Eleana Kim

Noelle Kocot
Joshua Beckman

Discounted copies of Cello Entry 1 and 2 will be available, along with copies of 811 Books chapbooks by Cathy Wagner, Martin Corless-Smith, Devin Johnston, John Lowther, Dale Smith, and me. Also available will be FREE COPIES of LVNG 8, featuring work by Carla Harryman, Paul Hoover, Graham Foust, and many others. Please stop by and enjoy the free food, wine, and words.

"Cello-Entry
from behind pain"
-Paul Celan

Get Your
Private, Free E-mail from MSN Hotmail at <http://www.hotmail.com>

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70. **Alan Sondheim**

ghosts

Mon 5 Jun 2000

-

ghosts

if there were ghosts, they'd be hammering at our doors, all hours of the day and night. at least half the ghosts would have reasons to seek us out, beg us for a moment's contact, set things right again. signs of contact would be everywhere, and the world would be in the throes of constant mur- muring. it would not be so perfect on the other side as to lead to aband- onment.

that atmosphere itself would be filled with shimmers for all to see. oh mother you would answer my tears. sickness would be accompanied by slight touches, the slightest, so welcoming and comforting. you would know you would live long after. there would be but the slightest of smiles behind every frown.

those who were ill-disposed towards others would be visited by wrathful ghosts. we should not be so ill-disposed. they would interfere with us in all our daily lives. exhortations would come from all sides. our bewild- erment would be at the bequest of others. we would turn to ghosts. we would be so careful because there would always be ghosts around. ghosts could not hid, there would be so many. we would turn towards kindly ghosts.

we would see those ghosts. we would hear those ghosts. ghosts of men and women, ghosts of plants and animals and children, ghosts of bacteria and of all the kingdoms of organisms on this and every other place in our universe. we would see and hear and touch and smell those ghosts of all creatures and all

worlds; we would sense their heat and our minds would welcome them and fear them.

think of the ghosts of half-formed seas, ghosts of algal mats, ill-formed ghosts, ghosts of our ancestors generation upon generation. think of our imminent ghosts, ghosts of our mothers and fathers, friends and siblings, murmuring, leaving traces, populating the air, waves of ghosts, hordes of ghosts. think of ghosts interpenetrating ghosts, the flowing of ghosts through walls and doors, ceilings and floors; we would turn kindly towards kindly ghosts, and fearful towards wrathful ghosts, and who among us would know the consequences of all our actions and thoughts in these our lives?

if there were ghosts, they would be calling for us, and all of us would respond, would yearn for that freedom from daily care, worries, sickness, and deaths, that haunt us so.

fictions of the flowing of ghosts, poems of their translucency.

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71. **Goethe-Institut Reception**

CALENDAR OF EVENTS GOETHE-INSTITUT SAN FRANCISCO

Mon 5 Jun 2000

SPIRIT OF MUSIC

International Music Festival at Yerba Buena Gardens

June 19 - 23 & June 26 - 30, 12:30 pm

For two weeks Yerba Buena Gardens will host a wide variety of international music groups for free noon-time concerts. Last year's festival was so successful that SPIRIT OF MUSIC

expanded to two weeks celebrating the beginning of summer with music from around the world, food and

drinks. On June 27 the German jazz trio LINGO 3, touring the Jazz festivals of North America, will stop

at Yerba Buena Gardens presenting Stefan Bauer's latest pieces. Featuring Claudio Puntin, clarinet,

Marcio Doctor, percussion, and Stefan Bauer, vibraphone.

Stefan Bauer, who has been writing for Jazz and other related ensembles since 1978, acquired a reputation as

instrumentalist and composer of a wide range of music from the conventional to the avant-garde. Although he

has become a resident of Canada he continues to be an important part of the European music scene which he

considers his foundation. Also his latest project, Lingo 3, with Claudio Puntin and Marcio Doctor, has its roots in Germany. Influenced by musicians which he encountered while touring Africa and India, Bauer developed into a "melody-percussionist" creating a unique mixture of elementary sounds and new music combined with strong rhythmic elements. Bauer's archaic sounds create a striking contrast to the megalomania of this millennium.

And don't miss the music from France, Sweden, the Philippines, India, Japan and many other countries.

For more information go to www.yerbabuenaarts.org.

Goethe-Institut San Francisco
530 Bush Street
San Francisco, CA 94108
Phone: [REDACTED]
Fax: [REDACTED]
<http://www.goethe.de/sanfrancisco>

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72. **Bertha Rogers**

JUNE UPDATE - NYS LITERARY CURATORS WEB SITE

Mon 5 Jun 2000

It's June, and literature is blooming in New York State!

Learn all about:

- 1) New York's Literary Curators;
- 2) New York's Literary Organizations;
- 3) New York's Literary Events, up, down, all over the state;
- 4) New York's Circuit Writers - those writers who wish to read from their new books at your event or venue;
- 5) Interstate Writers - national writers who wish to read from their new books at New York events or venues;
- 6) The Poulin Project -- small press and literary journals funded by the New York State Council on the Arts;
- 7) New York's Latino Writers Roundtable - a transcript of the groundbreaking event.

We would like to include information about your events or organizations on www.nyslittree.org. Look at the site; follow the format for each section in

which you wish your information posted; email it to [REDACTED] no later than the 20th of each month.

We welcome your feedback!

Bertha Rogers & Brittney Schoonebeek

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73. **derek beaulieu**

COURIER: an anthology of concrete and visual poetry.

Mon 5 Jun 2000

-
- > copies of "COURIER: an anthology of concrete and visual poetry" are still
 - > available through housepress
 - >
 - > printed in a boxed edition of 115 numbered copies, COURIER consists of
 - > almost 60 ephemeral items (chapbooks, postcards, broadsides, pamphlets,
 - > leaflets, etc) by almost 60 international concrete and visual poets:
 - >
 - > Contains poetry by: Fernando Aguiar, Jill Armstrong, avelino de araujo,
 - > Carlyle Baker, Jars Balan, Nelson Ball, Gary Barwin, Michael Basinski, Guy
 - > Beining, John M. Bennett, Carla Bertola, bill bissett, Jennifer Books, Daniel
 - > F. Bradley, Jonathon Brannen, Dmitry Bulatov, Stephen Cain, Barbara Caruso, Bob
 - > Cobbing, jwcurry, Johanna Drucker, Paul Dutton, Ran Elfassy, cjfyffe, Leroy
 - > Gorman, Bob Grumman, David UU, Neil Hennessy, Crag Hill, Peter Jaeger, Brian
 - > David Jo(h(n(s)t)on, Jim Kacian, Nancy Kang, Karl Kempton, Peggy Lefler,
 - > d.a.levy, damian lopes, Steve McCaffery, Gustave Morin, Colin Morton, lucas
 - > mulder, bpNichol, Brian Panhuyzen, Clemente Padin, Carl Peters, Poem By Nari,
 - > Stephen Scobie, Blair Seagram, Spencer Selby, tjsnow and derek beaulieu, Pete
 - > Spence, W.Mark Sutherland, George Swede, the Trans-Canada Research Team,

> Lawrence Upton, Alberto Vitacchio, Darren Wershler-Henry.
>
> Originally published in december 1999, less than 10 copies remian
at the
> original publication price of \$60 (including shipping and handling).
>
> for more information, or to order copies, please contact derek
beaulieu at:
>
> [REDACTED]
>
> or check out the housepress website
at
> <http://www.telusplanet.net/public/housepre>

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74. **Jacques Debrot**
Standard Schaefer's new e-mail

Tue 6 Jun 2000

Hi all,

Standard asked me to post his new e-mail address to the list:

[REDACTED]

His own address book was partially erased last month, he tells me, and he is having some problem reestablishing his contact list, so if you've corresponded w/ him in the past, but you are no longer certain that he has yr e-mail address, he'd very much appreciate yr sending it on to him.

Best,
Jacques

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75. **Gary Sullivan**
Readme #3 now up

Tue 6 Jun 2000

R e a d m e
<http://www.jps.net/nada>

Issue #3 I N T E R V I E W S * R E V I E W S * E S S A Y S Summer 2000

E d i t e d b y G a r y S u l l i v a n

I n t e r v i e w s

Alysia Abbott / Anselm Berrigan & Marcella Durand / bill bissett / Peter Ganick / Mitch Highfill / Mez / Carol Mirakove / Mark Peters / Ron Silliman (Part One) / Brian Kim Stefans

Essays

Alysia Abbott on Steve Abbott / Sherry Brennan on Dante and "Embodied" Poetics / Nada Gordon on Bernadette Mayer (Part One) / Stephen Ellis on Tod Thilleman / Mark Peters / on Peter Balestrieri / Katherine Lederer and Chris Strofolino on Jennifer Moxley

Poetry

Alysia Abbott / Steve Abbott / Peter Balestrieri / Anselm Berrigan / Sherry Brennan / Marcella Durand / Nada Gordon / Mitch Highfill / Jack Kimball / Mark Peters / Ramez Qureshi / Ron Silliman Brian Kim Stefans / Elizabeth Treadwell

Reviews

Elizabeth Treadwell on Elizabeth Fodaski / Sharon Mesmer on Kimberly Lyons / Steven Marks on Dan Featherston / Henry Gould on Eleni Sikelianos / Ramez Qureshi on Stuart Merrill / Henry Gould on Stephen Ellis

Special Section on Web Publishing

Riding the Meridian / Duration / The East Village / Rhizomes / Granary Books / Proximate / Poetry Project / Big Bridge / Jacket / DC Poetry / Aught / PhillyTalks / Double Lucy / milk magazine / EPC

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76. **Poetics List** ***Poetry-NYT scandal*** *Tue 6 Jun 2000*

This came to the administrative account. - TS

--On Friday, June 02, 2000, 11:54 AM -0400 [REDACTED] wrote:

I think this should go up on the list. James

*James T Sherry
Project Executive
IBM Global Services
33 Maiden Lane
New York, NY 10038
[REDACTED], 8-[REDACTED]
[REDACTED] pin1466120
[REDACTED]*

Deborah Thomas <[REDACTED]> on 06/02/2000 10:21:33 AM

To: James T Sherry/New York/[REDACTED], "Michael Gottlieb"
<[REDACTED]>, "Charles Bernstein" <[REDACTED]>

cc:

Subject: FW: Poetry-NYT scandal

Thought you guys would find this of interest. Deborah

From: Hart, Peter

Sent: Friday, June 02, 2000 11:03 AM

To: Deborah Thomas; Rachel Coen

Subject: Poetry-NYT scandal

From Salon....an interesting story about small publishing and bad reporting.

Billy and the bullies

Did the New York Times, Random House and "America's most popular poet" gang up to smear a small poetry publisher?

By Dennis Loy Johnson

June 02, 2000 |

It was a story that broke like a sex scandal -- in a front-page newspaper article that fueled a wildfire of gossip. By the time it was over months later, the reputation of a literary star would be questioned, a highly regarded journalist would reveal a conflict of interest and the biggest publisher in the world would look like a blundering bully.

Who ever thought such a story would take place in the poetry world?

It all began on Sunday, Dec. 19, 1999, when the New York Times ran a story about poetry on the front page, something none of the many poets I talked to while researching this story could remember ever having happened before. But there it was: an article by Bruce Weber, one of the Times' top cultural reporters, about Billy Collins, who Weber contended was, based on sales figures, "the most popular poet in America." (Admittedly, many of my sources mocked the claim. One acidly pointed out, "Sales figures would indicate that, actually, Jewel is our leading poet.")

There was no denying that Collins was hot. His popularity had soared after a couple of 1998 appearances on Garrison Keillor's "A Prairie Home Companion" showcased his funny and accessible poems, and within weeks sales of his new collection, "Picnic, Lightning," had topped 20,000 copies -- bestseller status for a poetry book. (This reviewer, by the way, gave it a rave.)

Soon Collins was in demand as a reader at colleges and reading programs around the country, and all three of his books -- "Picnic, Lightning," "Questions About Angels" and "The Art of Drowning" -- were on the poetry bestseller lists at Amazon.com. Within a few months, the biggest publishing house in the world came calling. In the spring of 1999 Random House lured Collins away from his publisher, the tiny University of Pittsburgh ("Pitt") Press, with a three-book, six-figure contract. For a literary poet, it was an unprecedented offer. And whether other poets like Collins' work or not, the deal's lavishness seemed to buoy the spirits of the entire poetry community, coming, as it did, at a bleak time; as Manhattan's publishing giants have grown explosively bigger via conglomeration, they've become less interested than ever in low-profit poetry.

Then came the Times story. The very fact that Collins could get himself on the front page of the newspaper of record seemed like cause for celebration.

But despite Weber's glowing portrait of Collins -- he opened with a dramatic scene of the poet reading to some not so poetically inclined high school students and keeping them "in his thrall" -- the article was actually about the business of publishing poetry. Specifically, it reported on negotiations between Random House and the Pitt Press for the rights to some of Collins' poems.

Random House, Weber reported, had been just two months away from publishing a volume of Collins' selected poetry -- a collection of 80 previously published poems -- when the university press refused permission to reprint the 61 poems Collins had previously published with Pitt, forcing cancellation of the "already completed" book. Weber termed Pitt's refusal "an affront to Mr. Collins" and cited anonymous "publishing executives" describing it as a nearly unprecedented attempt by a publisher to "unduly stand in the way of an author's success."

But, as was revealed when negotiations between the two publishers finally concluded late last month, the true story -- and Weber's own interest in it -- was considerably more complicated.

"I became almost physically ill," Pitt Press director Cynthia Miller told me, describing the moment when she first saw the Times story last December and read the headline -- "On Literary Bridge, Poet Hits Roadblock." Miller knew instantly that what she'd considered typical rights negotiations had been turned into something else.

What the average reader learned first from Weber's article was that Collins is "weary after almost thirty years of teaching English," though he nonetheless gives his all to his students. Weber then went on to marvel at other aspects of Collins' popularity before finally getting to the disagreement between his publishers. That, Weber limned quickly: Miller had abruptly "denied" Random House the right to reprint poems that would make up over three-quarters of "Sailing Alone Around the Room," the volume of Collins' selected poems.

Weber briefly quoted Miller's all-business explanation -- allowing reprints from Pitt's recent Collins books would hurt a "return on that investment" -- then the reporter called in a large cast to give damning evidence against her. The anonymous "publishing executives" were joined by

Random House associate publisher Mary Barr, who said, "This is an anomalous hurdle, unprecedented for poetry," and "it would have been beyond prophetic for us to predict that Pittsburgh would be this obstinate." Weber wrote that "Mr. Collins and Random House" contended that

the selected volume would only help sales of Pitt's books and paraphrased the 58-year-old Collins' complaint that "he has already earned what is generally considered the special honor" -- that is, the publication of a volume of selected work -- that more typically goes to older poets.

In what is perhaps the article's most scathing accusation, Collins' agent,

Chris Calhoun, angrily implied that Pitt had demanded an extortionate amount of money -- some \$200,000 -- for the reprint rights. "And two complimentary review copies," Calhoun added sardonically.

By the time the story ended with some more sympathetic portraiture (Collins, "the son of an electrician," readers were told, "was born in a small New York hospital"), it was hard not to share in the sense of outrage. In short order many people did, even though Weber's

characterization of Pitt didn't sound like the honorable little press so well known in the publishing world. (It certainly didn't sound like the place I'd known firsthand when I was a judge of its Drue Heinz Literary Prize in 1994.)

But in innumerable online poetry chat groups, at literary events in New York and at writing programs across the country, it seemed everyone was talking about how evil the Pitt Press was being toward the heroic Collins.

Anger only intensified a week later when Publishers Weekly picked up the story and reported -- incredibly and, as it turned out, incorrectly -- that Collins, according to Calhoun, his agent, had "waived royalties" (i.e., let Pitt keep his share of the income from the three books he'd published with the press), as an apparent plea to Miller to release the reprint rights.

Soon thereafter, poets published by Pitt began getting letters from Pulitzer Prize-winning poet Henry Taylor, announcing that he was boycotting their work. I interviewed Taylor at the time and asked him what had motivated him.

"I'm a friend of Billy's," he told me. He said he was at Collins' house in

Brooklyn for lunch the day the Times story appeared, and the two had talked about it. "It all comes down to whether Pittsburgh is behaving reasonably or punitively. I think they're behaving punitively," Taylor said. He said he hoped others would join him, and that he would be "guided by Billy Collins" as to when to end the boycott.

After that interview was published, I received a few letters from readers offended by the idea of a book boycott, but even more letters came from people who told me they were joining Taylor.

As Pitt continued to be pounded, however, Collins remained silent. Many fans were surprised that the affable poet let the rancor build without comment, especially those who knew something of his dealings with Pitt. Hadn't Collins indicated to the Times that when another large New York house, Morrow, let his "Questions About Angels" lapse out of print, he'd been delighted to sign with Pitt because "first, the Pitt Poetry Series is well known, with a real litany of first-rate authors. And second because they have a reputation for always keeping books in print"?

What's more, Pitt had bought back "Questions About Angels" and marketed it aggressively. It had also done a remarkable job promoting and distributing

"Picnic, Lightning," with the resulting sales figures unequaled by conglomerate publishers. But Collins had nothing more to say about Pitt, and attempts to reach him through Random House were summarily rebuffed. "I don't have his telephone number," his publicist there told me.

In Pittsburgh, meanwhile, Miller was getting "dozens" of supportive e-mails from other university press directors. Still, how do you counter accusations in the New York Times? Her letter to the editor went unpublished and unanswered.

In retrospect, Miller said, what upset her most was how "the many things I said to Bruce Weber that would have directly addressed the things Random House was saying were the things that did not appear in the article."

The real story, Miller said, was that Random House had reneged on an earlier promise to publish a collection of Collins' new poems first, in 2000, and wait to put out the selected volume until late in 2001. That schedule, she said, would have allowed plenty of time for the still hot "Picnic, Lightning" to "sell through a normal life cycle," and provide the small nonprofit with money to publish more new poetry books. Based on that 2001 publication date for the book of selected poetry, Miller offered Random House "standard reprint fees" (approximately \$6 per line).

But in November, before contracts were signed, Miller learned by chance -- an employee was surfing the Web -- that Random House was advertising "Sailing Alone Around the Room" on Amazon.com for February 2000 release. Apparently, Collins had failed to deliver the manuscript of new work, and the book of selected poetry had been put into production even though rights had not yet been obtained.

Random House had listed the book in its catalog, too, which had already been sent to book buyers. All of this, Miller felt, explained why pre-Christmas sales of Collins' Pitt books, expected to be high, had instead "plummeted by 50 percent."

When Miller protested, Calhoun asked her to estimate the potential income lost to Pitt by the change in the publication date, she said, to clarify the severity of the selected volume's impact. The Pitt accountant's "conservative estimate" was \$200,000, which Miller stressed "was never a negotiating demand." In other words, Miller maintains that Pitt never asked Random House for \$200,000. If it had, she added, half of that sum would have belonged contractually to Collins -- something the Times article never mentions.

Why hadn't the Times article clarified this fact, instead of merely relaying Calhoun's angry remark? In a phone interview, I asked Weber why he'd left it out.

"Did Cynthia also tell you that her entire strategy was basically to tell Random House to go fuck yourself?" he asked me. He admitted this wasn't an exact quote, then explained, "The 'inside baseball' of a book contract didn't seem to be entirely relevant to the case, and it certainly would have bored the shit out of our readers."

But something else that Weber left out of his story offers another explanation: his friendship with Collins' agent, which was the subject of rumors I'd heard from sources in both New York and Pittsburgh. It would not be unusual or necessarily questionable to be professionally acquainted with a subject on such a contained beat -- the New York publishing scene is surprisingly small. And indeed, knowing people in the business gives a reporter advantages in covering it. But a more personal friendship with someone who has a vested interest in the outcome of the events being reported on (literary agents like Calhoun typically receive as much as 20 percent of their clients' earnings) is another matter.

Weber admitted without hesitation that the rumors were true. Asked specifically if the relationship was personal or professional, Weber characterized it as a "close friendship" going back to college days, "so I've known him for a good long time." Asked if he didn't see this as a conflict in reporting the story, Weber laughed and said, "Well, no."

Two days after news of Weber's conflict of interest broke, Collins called Miller and asked if talks could resume. "Everybody in New York is suddenly my best friend," she told me at the time, but that was all she would say on the record. She told Collins she'd talk only if Random House "called off the dogs," and she had agreed not to talk to the press herself until negotiations were over.

When she was at last able to speak with me in April, Miller told me about a telephone conversation she had with Daniel Menaker, Collins' editor at Random House, a couple of weeks before Weber's article ran in the Times. Up to that point, Miller says, every solution she'd suggested to Random House and Calhoun had been "dismissed out of hand, as if they weren't even reasonable things to talk about." Still, she insisted once more to Menaker that Random House either delay publication of the selected volume or "give

us fair recompense." Then, she says, Menaker abruptly warned her, "'Our spin doctors are going to be all over this. This is going to be all over the media.'"

Miller, who had not spoken to Weber at that point and was unaware of the upcoming Times article, said Menaker's remark startled her. "He repeated it over and over," she said. "I kept thinking, why would this be all over the media? People fight over permissions all the time. You don't normally read about it in the New York Times." (Attempts to reach Menaker for clarification were rebuffed by Random House publicity.)

Whoever the "spin doctors" Menaker mentioned might be, there are other reasons to question the impartiality of Weber's story: Numerous sources were cited on one side of the issue, and only one on the other. It seems notable that Weber didn't talk to Ed Ochester, for example, the well-known director of Pitt's poetry publications, and Collins' editor there. (Ochester certainly would have added a kind of balance -- he told me he thought the Times story was "bilge water" and "a setup job" orchestrated on behalf of Random House. "They have egg on their faces," he said. "What they've done is foolish. For any place to begin producing a book without securing the rights is bizarre.")

Weber also misrepresented some aspects of the publishing industry -- it is not standard operating procedure to hand over rights to material as hot as "Picnic, Lightning." Nor is it normal to put out a selected volume so soon on the heels of such a hit; it is highly doubtful, for example, that Random House would have considered putting out "Sailing Alone Around the Room" this year if it had published "Picnic, Lightning" itself. Nor is it normal to put into mass production books for which the rights have not yet been procured.

But perhaps most troubling of all are the questions the matter raises about Collins himself: Why did he remain silent while a small press with a stellar reputation for supporting poetry -- particularly his poetry -- was being unfairly maligned? Why didn't he call off poet Taylor from his divisive poetry book boycott?

Collins missed another diplomatic opportunity in late April, when Miller and the Pitt Press quietly issued a press release announcing the settlement of the rights negotiations. Miller had asked Random House negotiators to join in the statement, but they declined. Collins,

meanwhile, finally spoke, but only to make a brief, angry statement to the Washington Post. "The poems are being held hostage," he declared, but refused to elaborate.

In Pitt's release, however, Miller stated that her "primary concern" was to "protect the success" of all three of Pitt's Collins books, not just the 61 poems slated for the selected volume. And despite Collins' remarks, his Pitt poetry is still in circulation and selling quite actively -- all three books are among the top 20 poetry bestsellers on Amazon.com, for instance.

Ultimately it was Random House, not Pitt, that chose to delay the publication of Collins' selected volume. Once negotiations reopened in January, Pitt offered a licensing deal whereby Random House could have put the book out earlier for a sliding permission fee. Instead, Random House chose to give Miller what she'd asked for in the first place: "Sailing Alone Around the Room" will be released in late 2001, and will feature the 61 poems purchased from Pitt for "standard permission fees."

About the writer Dennis Loy Johnson is a Pushcart Prize-winning fiction writer and the author of the syndicated books column "Moby Lives."

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77. **Poetics List**

New photo of Emily Dickinson

Tue 6 Jun 2000

This came to the administrative account. - TS

>

> There is a newly discovered photo that is very possibly of Emily Dickinson.

> It is available on the Web (a link was provided on MSN about ten days ago,

> and now I can't locate it, being dumb enough to not have bookmarked it).

The

> photo is inscribed on the back and reads "Emily Dickinson, Died 1886". It
> appears to show her in her mid-twenties. It is a formal studio portrait.
> Resemblances to her only other known photograph are striking. It is quite
> haunting.
>
> Has anyone out there information on its web location? I've done general
> searches but can't find it.
>
> Also, while here, I'd like to strongly recommend Jack Kimball's most
> impressive essay on Hannah Weiner and Alan Sondheim in the current Jacket
> #12.
>
> <http://www.jacket.zip.com.au>
>
> Kent
>
> _____
> Get Your Private, Free E-mail from MSN Hotmail at <http://www.hotmail.com>
>

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78. **Gwyn McVay**
all three stooges

Tue 6 Jun 2000

agree with Maria D. re the alleged documentary on "the Beats" (all three of them) & felt it did even the Big Three ostensible subjects a disservice--more like a facile, televised kiddie-encyclopedia entry with three scenery-chewers impersonating the subjects with jaw-dropping awfulness. Gary Snyder--arguably a San Fran Ren guy as much as a Beat-- was important to the show only inasmuch as he knew Kerouac. For me the high point of the entire thing was Jerry Garcia. Prescription: thirty blows with Philip Whalen-roshi's zenslapstick.

g.mc.

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79. **William James Austin**
Re: McClure's Deck

Tue 6 Jun 2000

I saw "The Source" in the Film Forum in NYC, and generally agree with your characterization. A very sentimental portrait, but not without interest. A high point for me was Corso's complaining that he wasn't mentioned on Jeopardy.

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80. **Nielsen, Aldon**

Promise them anything, but give them the division of labor

Tue 6 Jun 2000

while agreeing with Maria (who I look forward to seeing at a conference soon) I, of course, want to add a note regarding academic class and the division of labors lost -- Maria notes that after a certain number of years she is at least, once in a great while, offered a modest honorarium which might partially defray her costs when attending conferences at which she speaks -- 80% of all humanities professors labor at colleges and universities outside the gravitational field of the "Research 1" universities -- which means that 80% of hard-working scholar/teachers are extremely unlikely ever to be offered such honoraria, or, for that matter, to be invited speakers (as opposed to answering a general call for papers) -- When was the last time you saw a keynoter from, say, Georgia State -- or from any of the HBUCs? -- and one of the more galling experiences at any conference is hearing Research 1 people refer in conversation to "those teaching" colleges at which "research isn't emphasized" (check that with anybody who's gone up for tenure in the past five years!)

Having said that, I rush to add that conferences are even more valuable for those among that 80% -- In my own case, many of my publishing projects grew directly out of conference activities -- and the few speaking invitations I received during my years at San Jose State were all received from people I'd met at conferences or through my writing life -- people free from what I sometimes call the "UC SYNDROME" (when You can't See the Cal State person standing in front of you) -- people, quite a few of them, who populate this list --

It is a simple fact that I could not have done much of the work that I have done without the sustenance that conferences can provide -- I had to go into debt to attend most of them (though things, happily, are better in my old age), but that wasn't so bad, since I got my grad. school tuition free for working at my university full-time (thanks again GWU!) --

If you're a doctor, you can get your way paid to a conference in Hawaii by a drug company -- I think choosing to become a professor of literature entails recognizing what it will cost you -- but it shouldn't cost us the right to complain about it, should it?

I won't be back to my email for about a week -- so will lose the thread of the great conference debate for a bit -- But despite all the complaints about this list, about conferences, about talk of conferences on this list . . . My life has been greatly enriched by meeting other writers and scholars here and at conferences -- Without these (expensive) opportunities, I'd still be out there thinking I was alone in my mania ----

"Has All -- a
codicil?"

--Emily Dickinson

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81. **William James Austin**

Re: conferences

Tue 6 Jun 2000

Maria and Burt, allow me to add the following to your sensible remarks. The Academy has often been criticized as too theoretical. Obviously, outside its "walls" (on which side is the prison?) theories also abound--in particular, the conspiracy kind. I'm always rather astonished at the bigotry. We know that only a very few academics have the power to make reputations, on the page, at conference, whatever. Most academics teach and write and struggle, like their nonacademic counterparts, for some small recognition. Yes, there are perks that go with the job. But it is a job, however much coveted. And yes, most academics probably have never heard of most alternative writers. Why? Because they're alternative, which means, among other things, not well known. Charles Bernstein, whose work I enjoy, is no longer an alternative writer in every sense. He is no longer marginalized. And after winning the Tanning Prize (\$100,000), MacLow can hardly be considered an outlaw. If these guys aren't mainstream by now, they're pretty darn close. In opposition to myself, I might add that since most published poetry (at least in the big shot journals and mags) is of the standard narrative variety, Bernstein and MacLow are still not the norm, and probably never will be.

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82. **Michael G. Salinger**

Re: Poetry Slams for Dummies

Tue 6 Jun 2000

try going to <http://www.poetryslam.com>

there are people there that can help. or feel free to backchannel me. I have captained 5 teams from cleveland ohio that have competed at the nationals

salinger

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83. **Patrick Herron**

Re: transmissions festival

Tue 6 Jun 2000

fahey and grubbs will be performing back-to-back on the 15th (5:30 and 6:30PM).

Schedule:

>>fri : : 7.14

6pm dean roberts
7pm zuerichten
8pm kim cascone
9pm lucky kitchen
10pm break
11pm marcus schmickler
11:45pm rafael toral
12:30am pita
1:30am fennesz

| sat : : 7.15

3pm miss murgatroid
3:45pm keenan lawler
4:30pm idyll swords
5:30pm david grubbs
6:30pm john fahey
7:30pm installations at go! studios
8:30pm vote robot
9:15pm hazard
10pm installations at go! studios
11pm alan licht
12am rhband
1am pelt

Not bad for a lil' Southern village.

Patrick

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

From: UB Poetics discussion group

[mailto:]On Behalf Of Jamie Perez

Sent: Monday, June 05, 2000 11:59 AM

To:

Subject: Re: transmissions festival

just to second that emotion: these festivals are great.

John Fahey and David Grubbs will both be performing on the same day, which if memory serves is July 14?

jamie.p

Poetics List wrote:

>
> this message came to the administrative account. - t.s.
>
> --On Wednesday, May 31, 2000, 7:11 PM -0400 "Patrick Herron"
> <[REDACTED]> wrote:
>
> > for those of you interested in improvisational/electronic/avant garde
> music
> > . . .
> >
> > a friend of mine runs the transmissions festival trans 003. it will be
> held
> > this july 14 and 15 at the cat's cradle in carrboro (next to chapel
hill)
> > North Carolina. it is well worth the small admission and/or the trip to
> > good ol' NC.
> >
> > for more information, including a list of the incredible artists from
> around
> > the globe participating in the festival, please check out:
> >
> > <http://www.transmit.org/>
> >
> >
> > apologies for cross posting
> > Patrick
> >

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84. **Prageeta Sharma**

housing for two nights for a non-profit basketball team (8-10 boys)

Tue 6 Jun 2000

Hello, I am looking for any and all possible help or leads to help my brother's not-for-profit team --the metro-west basketball team get housed in NYC. They have a basketball tournament in the Bronx from (i think) June15th to the 17th and their housing fell through. They can offer up \$100.00. They would only be

sleeping there since the schedule is quite rigorous and they would have to be in the Bronx for both days. They have sleeping bags and are willing to sleep anywhere! If you could help or know of any space, a loft etc. ... it would be greatly appreciated. They are sweet boys aging from 14-17 from Boston. I know this is a strange request and I thank you for reading this. Best, Prageeta Sharma

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85. **John Tranter**

Three Stooges / Three Revolutions

Tue 6 Jun 2000

William James Austin said:

"I may be wrong, but I do think that on the day Romanticism hit the track, it swallowed everything. Is there anything around we can consider classical in the old sense of the word: rational, representational, etc. Romanticism, on the other hand, covers a lot of ground. It seems to me that all experimentation that violates standard narrative structures rides a Romantic impulse. The irrational and/or aberration has always been linked to Romanticism. I don't think a work must address every romantic strategy, such as the lyric and focus on the self, to be considered romantic. Eliot's claim of impersonality and use of personae don't change the fact that his poetry is Romantic. I guess I'm agreeing that we can't escape it."

It's interesting that the three great revolutions in European life happened at around the same time: the French Revolution, the Industrial Revolution, and Romanticism. Of course Romanticism, like bottled Scotch Whisky, is a product of the Industrial Revolution. (Check the label on your Scotch: it will say that the business was founded some time between 1800 and 1840, when the Industrial Revolution made the big stills and assembly line bottling plants workable.) The same for tartan/plaid - the Scottish clan tartans were revived (and in most cases invented) to find a market for the cloth churned out by the mile on the weaving machines of Manchester circa 1830.

And of course Modernism is a transformation of Romanticism, and Post-Modernism is a transformation of Modernism, and . . .

- John Tranter, a long way from Europe and its Revolutions

from John Tranter

Editor, Jacket magazine: <http://www.jacket.zip.com.au/welcome.html>

Ancient history - the late sixties - at

<http://setis.library.usyd.edu.au/tranter/index.html>

39 Short Street, Balmain NSW 2041, Sydney, Australia
tel ([REDACTED]) fax ([REDACTED])

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86. **Tisa Bryant**

Re: feminism, narrative, and the avant-garde

Tue 6 Jun 2000

Here is an essay by Gail Scott about feminist texts, feminine sexed texts, excerpted from her book "Spaces Like Stairs"

http://scc01.rutgers.edu/however/print_archive/gsspaces.html

>From: Daniel Kane <[REDACTED]>

>To: [REDACTED]

>Subject: feminism, narrative, and the avant-garde

>Date: Fri, Jun 2, 2000, 6:18 AM

>

I've been searching without success for comparative feminist readings of narrative and "avant-garde" or "alternative" poetries, hoping to find something that would argue that narrative, Sharon Olds-ish type work is in some ways less subversive than a more elliptical or disjunctive work by a female poet. If anyone knows of such work, I'd greatly appreciate a top tip leading me to it -- you can backchannel to [REDACTED].

--daniel

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87. **Thomas Bell**

Re: POETICS Digest - 26 May 2000 to 30 May 2000 (#2000-88)

Tue 6 Jun 2000

Burt,

Sounds like a great gathering. I'm sorry I won't be able to attend (health and wealth problems). But I thought I would make you aware of the field project -

<http://epc.buffalo.edu/ezines/lume/moment1/field.html> which I think has some relevance to field.

tom bell

Burt Hatlen wrote:

>

--

index of online work at <http://members.home.net/trbell>
essays: <http://members.tripod.com/~trbell/criticism/>

=-///>>>`'|_

SOULSOLESOLO

<<<]]]

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88. **Maria Damon**

Re: feminism, narrative, and the avant-garde

Tue 6 Jun 2000

Feminist Measures, edited by Lynne Keller and ???

At 9:18 AM -0400 6/2/00, Daniel Kane wrote:

>I've been searching without success for comparative feminist readings of
>narrative and "avant-garde" or "alternative" poetries, hoping to find
>something that would argue that narrative, Sharon Olds-ish type work is in
>some ways less subversive than a more elliptical or disjunctive work by a
>female poet. If anyone knows of such work, I'd greatly appreciate a top
>tip leading me to it -- you can backchannel to [REDACTED].

>

>--daniel

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89. **Richard Dillon**

Re: Poetry-NYT scandal

Tue 6 Jun 2000

See, James, Pittsburgh is a moral place. New York?
At least I see that you are not thoroughly depraved.

From: Poetics List <[REDACTED]>

Reply-To: UB Poetics discussion group <[REDACTED]>

Date: Tue, 6 Jun 2000 15:18:04 -0400

To: [REDACTED]

Subject: Poetry-NYT scandal

This came to the administrative account. - TS

--On Friday, June 02, 2000, 11:54 AM -0400 [REDACTED] wrote:

I think this should go up on the list. James

James T Sherry

Project Executive
IBM Global Services
33 Maiden Lane
New York, NY 10038
[REDACTED], 8-[REDACTED]
[REDACTED] pin1466120
[REDACTED]

Deborah Thomas <[REDACTED]> on 06/02/2000 10:21:33 AM

To: James T Sherry/New York/[REDACTED], "Michael Gottlieb"
<[REDACTED]>, "Charles Bernstein" <[REDACTED]>
cc:
Subject: FW: Poetry-NYT scandal

Thought you guys would find this of interest. Deborah

From: Hart, Peter
Sent: Friday, June 02, 2000 11:03 AM
To: Deborah Thomas; Rachel Coen
Subject: Poetry-NYT scandal

From Salon....an interesting story about small publishing and bad reporting.

Billy and the bullies
Did the New York Times, Random House and "America's most popular poet"
gang up to smear a small poetry publisher?

By Dennis Loy Johnson
June 02, 2000 |

It was a story that broke like a sex scandal -- in a front-page newspaper article that fueled a wildfire of gossip. By the time it was over months later, the reputation of a literary star would be questioned, a highly regarded journalist would reveal a conflict of interest and the biggest publisher in the world would look like a blundering bully.

Who ever thought such a story would take place in the poetry world?

It all began on Sunday, Dec. 19, 1999, when the New York Times ran a story about poetry on the front page, something none of the many poets I talked to while researching this story could remember ever having happened

before. But there it was: an article by Bruce Weber, one of the Times' top cultural reporters, about Billy Collins, who Weber contended was, based on sales figures, "the most popular poet in America." (Admittedly, many of my sources mocked the claim. One acidly pointed out, "Sales figures would indicate that, actually, Jewel is our leading poet.")

There was no denying that Collins was hot. His popularity had soared after a couple of 1998 appearances on Garrison Keillor's "A Prairie Home Companion" showcased his funny and accessible poems, and within weeks sales of his new collection, "Picnic, Lightning," had topped 20,000 copies -- bestseller status for a poetry book. (This reviewer, by the way, gave it a rave.)

Soon Collins was in demand as a reader at colleges and reading programs around the country, and all three of his books -- "Picnic, Lightning," "Questions About Angels" and "The Art of Drowning" -- were on the poetry bestseller lists at Amazon.com. Within a few months, the biggest publishing house in the world came calling. In the spring of 1999 Random House lured Collins away from his publisher, the tiny University of Pittsburgh ("Pitt") Press, with a three-book, six-figure contract. For a literary poet, it was an unprecedented offer. And whether other poets like Collins' work or not, the deal's lavishness seemed to buoy the spirits of the entire poetry community, coming, as it did, at a bleak time; as Manhattan's publishing giants have grown explosively bigger via conglomeration, they've become less interested than ever in low-profit poetry.

Then came the Times story. The very fact that Collins could get himself on the front page of the newspaper of record seemed like cause for celebration.

But despite Weber's glowing portrait of Collins -- he opened with a dramatic scene of the poet reading to some not so poetically inclined high school students and keeping them "in his thrall" -- the article was actually about the business of publishing poetry. Specifically, it reported on negotiations between Random House and the Pitt Press for the rights to some of Collins' poems.

Random House, Weber reported, had been just two months away from publishing a volume of Collins' selected poetry -- a collection of 80

previously published poems -- when the university press refused permission to reprint the 61 poems Collins had previously published with Pitt, forcing cancellation of the "already completed" book. Weber termed Pitt's refusal "an affront to Mr. Collins" and cited anonymous "publishing executives" describing it as a nearly unprecedented attempt by a publisher to "unduly stand in the way of an author's success."

But, as was revealed when negotiations between the two publishers finally concluded late last month, the true story -- and Weber's own interest in it -- was considerably more complicated.

"I became almost physically ill," Pitt Press director Cynthia Miller told me, describing the moment when she first saw the Times story last December and read the headline -- "On Literary Bridge, Poet Hits Roadblock." Miller knew instantly that what she'd considered typical rights negotiations had been turned into something else.

What the average reader learned first from Weber's article was that Collins is "weary after almost thirty years of teaching English," though he nonetheless gives his all to his students. Weber then went on to marvel at other aspects of Collins' popularity before finally getting to the disagreement between his publishers. That, Weber limned quickly: Miller had abruptly "denied" Random House the right to reprint poems that would make up over three-quarters of "Sailing Alone Around the Room," the volume of Collins' selected poems.

Weber briefly quoted Miller's all-business explanation -- allowing reprints from Pitt's recent Collins books would hurt a "return on that investment" -- then the reporter called in a large cast to give damning evidence against her. The anonymous "publishing executives" were joined by

Random House associate publisher Mary Barr, who said, "This is an anomalous hurdle, unprecedented for poetry," and "it would have been beyond prophetic for us to predict that Pittsburgh would be this obstinate." Weber wrote that "Mr. Collins and Random House" contended that

the selected volume would only help sales of Pitt's books and paraphrased the 58-year-old Collins' complaint that "he has already earned what is generally considered the special honor" -- that is, the publication of a volume of selected work -- that more typically goes to older poets.

In what is perhaps the article's most scathing accusation, Collins'

agent,

Chris Calhoun, angrily implied that Pitt had demanded an extortionate amount of money -- some \$200,000 -- for the reprint rights. "And two complimentary review copies," Calhoun added sardonically.

By the time the story ended with some more sympathetic portraiture (Collins, "the son of an electrician," readers were told, "was born in a small New York hospital"), it was hard not to share in the sense of outrage. In short order many people did, even though Weber's characterization of Pitt didn't sound like the honorable little press so well known in the publishing world. (It certainly didn't sound like the place I'd known firsthand when I was a judge of its Drue Heinz Literary Prize in 1994.)

But in innumerable online poetry chat groups, at literary events in New York and at writing programs across the country, it seemed everyone was talking about how evil the Pitt Press was being toward the heroic Collins.

Anger only intensified a week later when Publishers Weekly picked up the story and reported -- incredibly and, as it turned out, incorrectly -- that Collins, according to Calhoun, his agent, had "waived royalties" (i.e., let Pitt keep his share of the income from the three books he'd published with the press), as an apparent plea to Miller to release the reprint rights.

Soon thereafter, poets published by Pitt began getting letters from Pulitzer Prize-winning poet Henry Taylor, announcing that he was boycotting their work. I interviewed Taylor at the time and asked him what had motivated him.

"I'm a friend of Billy's," he told me. He said he was at Collins' house in

Brooklyn for lunch the day the Times story appeared, and the two had talked about it. "It all comes down to whether Pittsburgh is behaving reasonably or punitively. I think they're behaving punitively," Taylor said. He said he hoped others would join him, and that he would be "guided by Billy Collins" as to when to end the boycott.

After that interview was published, I received a few letters from readers offended by the idea of a book boycott, but even more letters came from people who told me they were joining Taylor.

As Pitt continued to be pounded, however, Collins remained silent. Many fans were surprised that the affable poet let the rancor build without comment, especially those who knew something of his dealings with Pitt. Hadn't Collins indicated to the Times that when another large New York house, Morrow, let his "Questions About Angels" lapse out of print, he'd

been delighted to sign with Pitt because "first, the Pitt Poetry Series is well known, with a real litany of first-rate authors. And second because they have a reputation for always keeping books in print"?

What's more, Pitt had bought back "Questions About Angels" and marketed it aggressively. It had also done a remarkable job promoting and distributing "Picnic, Lightning," with the resulting sales figures unequaled by conglomerate publishers. But Collins had nothing more to say about Pitt, and attempts to reach him through Random House were summarily rebuffed. "I don't have his telephone number," his publicist there told me.

In Pittsburgh, meanwhile, Miller was getting "dozens" of supportive e-mails from other university press directors. Still, how do you counter accusations in the New York Times? Her letter to the editor went unpublished and unanswered.

In retrospect, Miller said, what upset her most was how "the many things I said to Bruce Weber that would have directly addressed the things Random House was saying were the things that did not appear in the article."

The real story, Miller said, was that Random House had reneged on an earlier promise to publish a collection of Collins' new poems first, in 2000, and wait to put out the selected volume until late in 2001. That schedule, she said, would have allowed plenty of time for the still hot "Picnic, Lightning" to "sell through a normal life cycle," and provide the small nonprofit with money to publish more new poetry books. Based on that 2001 publication date for the book of selected poetry, Miller offered Random House "standard reprint fees" (approximately \$6 per line).

But in November, before contracts were signed, Miller learned by chance -- an employee was surfing the Web -- that Random House was advertising "Sailing Alone Around the Room" on Amazon.com for February 2000 release. Apparently, Collins had failed to deliver the manuscript of new work, and the book of selected poetry had been put into production even though rights had not yet been obtained.

Random House had listed the book in its catalog, too, which had already been sent to book buyers. All of this, Miller felt, explained why pre-Christmas sales of Collins' Pitt books, expected to be high, had instead "plummeted by 50 percent."

When Miller protested, Calhoun asked her to estimate the potential income lost to Pitt by the change in the publication date, she said, to clarify the severity of the selected volume's impact. The Pitt accountant's "conservative estimate" was \$200,000, which Miller stressed "was never a negotiating demand." In other words, Miller maintains that Pitt never asked Random House for \$200,000. If it had, she added, half of that sum would have belonged contractually to Collins -- something the Times article never mentions.

Why hadn't the Times article clarified this fact, instead of merely relaying Calhoun's angry remark? In a phone interview, I asked Weber why he'd left it out.

"Did Cynthia also tell you that her entire strategy was basically to tell Random House to go fuck yourself?" he asked me. He admitted this wasn't an exact quote, then explained, "The 'inside baseball' of a book contract didn't seem to be entirely relevant to the case, and it certainly would have bored the shit out of our readers."

But something else that Weber left out of his story offers another explanation: his friendship with Collins' agent, which was the subject of rumors I'd heard from sources in both New York and Pittsburgh. It would not be unusual or necessarily questionable to be professionally acquainted with a subject on such a contained beat -- the New York publishing scene is surprisingly small. And indeed, knowing people in the business gives a reporter advantages in covering it. But a more personal friendship with someone who has a vested interest in the outcome of the events being reported on (literary agents like Calhoun typically receive as much as 20 percent of their clients' earnings) is another matter.

Weber admitted without hesitation that the rumors were true. Asked specifically if the relationship was personal or professional, Weber characterized it as a "close friendship" going back to college days, "so I've known him for a good long time." Asked if he didn't see this as a conflict in reporting the story, Weber laughed and said, "Well, no."

Two days after news of Weber's conflict of interest broke, Collins called Miller and asked if talks could resume. "Everybody in New York is suddenly my best friend," she told me at the time, but that was all she would say on the record. She told Collins she'd talk only if Random House "called off the dogs," and she had agreed not to talk to the press herself until negotiations were over.

When she was at last able to speak with me in April, Miller told me about

a telephone conversation she had with Daniel Menaker, Collins' editor at Random House, a couple of weeks before Weber's article ran in the Times. Up to that point, Miller says, every solution she'd suggested to Random House and Calhoun had been "dismissed out of hand, as if they weren't even reasonable things to talk about." Still, she insisted once more to Menaker that Random House either delay publication of the selected volume or "give us fair recompense." Then, she says, Menaker abruptly warned her, "'Our spin doctors are going to be all over this. This is going to be all over the media.'"

Miller, who had not spoken to Weber at that point and was unaware of the upcoming Times article, said Menaker's remark startled her. "He repeated it over and over," she said. "I kept thinking, why would this be all over the media? People fight over permissions all the time. You don't normally read about it in the New York Times." (Attempts to reach Menaker for clarification were rebuffed by Random House publicity.)

Whoever the "spin doctors" Menaker mentioned might be, there are other reasons to question the impartiality of Weber's story: Numerous sources were cited on one side of the issue, and only one on the other. It seems notable that Weber didn't talk to Ed Ochester, for example, the well-known director of Pitt's poetry publications, and Collins' editor there. (Ochester certainly would have added a kind of balance -- he told me he thought the Times story was "bilge water" and "a setup job" orchestrated on behalf of Random House. "They have egg on their faces," he said. "What they've done is foolish. For any place to begin producing a book without securing the rights is bizarre.")

Weber also misrepresented some aspects of the publishing industry -- it is not standard operating procedure to hand over rights to material as hot as "Picnic, Lightning." Nor is it normal to put out a selected volume so soon on the heels of such a hit; it is highly doubtful, for example, that Random House would have considered putting out "Sailing Alone Around the Room" this year if it had published "Picnic, Lightning" itself. Nor is it normal to put into mass production books for which the rights have not yet been procured.

But perhaps most troubling of all are the questions the matter raises about Collins himself: Why did he remain silent while a small press with a

stellar reputation for supporting poetry -- particularly his poetry -- was being unfairly maligned? Why didn't he call off poet Taylor from his divisive poetry book boycott?

Collins missed another diplomatic opportunity in late April, when Miller and the Pitt Press quietly issued a press release announcing the settlement of the rights negotiations. Miller had asked Random House negotiators to join in the statement, but they declined. Collins, meanwhile, finally spoke, but only to make a brief, angry statement to the Washington Post. "The poems are being held hostage," he declared, but refused to elaborate.

In Pitt's release, however, Miller stated that her "primary concern" was to "protect the success" of all three of Pitt's Collins books, not just the 61 poems slated for the selected volume. And despite Collins' remarks, his Pitt poetry is still in circulation and selling quite actively -- all three books are among the top 20 poetry bestsellers on Amazon.com, for instance.

Ultimately it was Random House, not Pitt, that chose to delay the publication of Collins' selected volume. Once negotiations reopened in January, Pitt offered a licensing deal whereby Random House could have put the book out earlier for a sliding permission fee. Instead, Random House chose to give Miller what she'd asked for in the first place: "Sailing Alone Around the Room" will be released in late 2001, and will feature the 61 poems purchased from Pitt for "standard permission fees."

About the writer Dennis Loy Johnson is a Pushcart Prize-winning fiction writer and the author of the syndicated books column "Moby Lives."

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90. **Maria Damon**

Re: Promise them anything, but give them the division of labor

Tue 6 Jun 2000

aldon, there's no way i can contradict or object to anything you've said. you're right. i'm one of the privileged ones in our line of work. don't think i don't know it. in my case, there's also some tokenism involved. so few women work on this stuff, that when the REALLY famous ones can't come, or *won't* come for free or for the small honorarium, that's, i suspect, when i get the call. i'm happy for the opportunity, but i'm not naive enough to to believe it's an entirely meritocratic system. looking forward to orono!!! md

At 1:12 PM -0700 6/6/00, Nielsen, Aldon wrote:

>while agreeing with Maria (who I look forward to seeing at a conference
>soon) I, of course, want to add a note regarding academic class and the
>division of labors lost -- Maria notes that after a certain number of
>years she is at least, once in a great while, offered a modest honorarium
>which might partially defray her costs when attending conferences at which
>she speaks -- 80% of all humanities professors labor at colleges and
>universities outside the gravitational field of the "Research 1"
>universities -- which means that 80% of hard-working scholar/teachers are
>extremely unlikely ever to be offered such honoraria, or, for that matter,
>to be invited speakers (as oposed to answering a general call for papers)
>-- When was the last time you saw a keynoter from, say, Georgia State -- or
>from any of the HBUCs? -- and one of the more galling experiences at any
>conference is hearing Research 1 people refer in conversation to "those
>teaching" colleges at which "research isn't emphasized" (check that with
>anybody who's gone up for tenure in the past five years!)

>

>Having said that, I rush to add that conferences are even more valuable for
>those among that 80% -- In my own case, many of my publishing projects grew
>directly out of conference activities -- and the few speaking invitations I
>received during my years at San Jose State were all received from people
>I'd met at conferences or through my writing life -- people free from what
>I sometimes call the "UC SYNDROME" (when You can't See the Cal State per-
son
>standing in front of you) -- people, quite a few of them, who populate this
>list --

>

>It is a simple fact that I could not have done much of the work that I have
>done without the sustenance that conferences can provide -- I had to go
>into debt to attend most of them (though things, happily, are better in my
>old age), but that wasn't so bad, since I got my grad. school tuition free

>for working at my university full-time (thanks again GWU!) --
>
>If you're a doctor, you can get your way paid to a conference in Hawaii by
>a drug company -- I think choosing to become a professor of literature
>entails recognizing what it will cost you -- but it shouldn't cost us the
>right to complain about it, should it?
>
>I won't be back to my email for about a week -- so will lose the thread of
>the great conference debate for a bit -- But despite all the complaints
>about this list, about conferences, about talk of conferences on this list
>. . . My life has been greatly enriched by meeting other writers and
>scholars here and at conferences -- Without these (expensive)
>opportunities, I'd still be out there thinking I was alone in my mania ----
>
>"Has All -- a
> codicil?"
>
> --Emily Dickinson

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91. **Rick Snyder**
NYC Reading & Party

Wed 7 Jun 2000

NYC Reading

Judith Goldman

Rick Snyder

Saturday June 10

8 p.m.

Sean Killian's Place

13 E. 3rd St. #4A



A PARTY will follow the reading!

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92. **Roger Day**

Re: Poetry Slams for Dummies

Wed 7 Jun 2000

At 2000-06-02 19:39:28, David Cameron <[REDACTED]> wrote: # I have to disagree strongly with David Bromige's insistence that you set a # time-limit for your slams. The three-minute rule was in my opinion one of # the worst things to happen to poetry slams since their onset. Why force your # poets to carve their work into commercial break size time slots? Presumably # David just wants to prevent the thing from running on all night long. I # suggest that you limit the number of slammers instead. Invite five or six # poets to slam and have them go through three rounds, one poem per round with # a round of scoring following each poem. Also, mix the poets up as best you # can and try to encourage poets who wouldn't think of themselves as "slam" # poets or as being particularly performance oriented to slam anyway.

I've always thought that the time limit was a sensible idea - prevents the more verbose amongst poets from hogging the limelight (hence the comments down below). I think -always- having a time-limit may be a bad thing. Maybe it would be interesting to have other rules - have one round with a specific form, another with a specific subject, another with improvisation etc. Has anyone else done this? (Maybe this is getting a bit tooo serious for a slam :-)

If you get to run more than one slam, I think it's sensible to vary who performs, with the poets drawn from as wide a pool as possible.

I have seen slams run in more than a few different cities, and I've always # remained fondest of the variation practiced at the Nuyorican Poet's Cafe, so # many of my suggestions might follow along the rules laid down there. # # RANDOMLY pick five to seven judges and have them rate the poem on a scale of # zero to ten, knock off the high and low and add the remaining scores. That's # the poets score for that round. At the end of the slam the highest combined # score from all three rounds wins. It might also help to have a "sacrificial # goat," that is, someone who isn't going to be competing, but who will read a # first poem so the judges and the audience both have a chance to warm up. # # At some point slam seemed to turn into a much more serious competition than # I think it was originally intended to be. When I first started going to # slams at the Nuyorican in the early nineties all you won if you won the slam # was the five dollars that you'd paid to get in. Adding large cash prizes and # such seems to turn the affair into something other than a mock competition.

Agreed. Large cash prizes tend to spoil the atmosphere.

Bob Holman, who MC'ed most of the earlier slams that I went to would often
read a statement which later appeared in *Aloud: Voices From The Nuyorican*
Poet's Cafe. Sadly, my copy of *Aloud* is packed away at present, but if you
can find this statement by my description I recommend that you also read it
before your slams. I believe it began with something like "We are here today
because we aren't somewhere else." It encourages the audience to judge the
judges and also reminded us that "the best poet always loses," which was
somewhat gratifying to me because it meant that I walked out the the Cafe
as

the best poet at least a couple of times.

#

Best of luck with your slams. Try to have fun and encourage all other
participants to do the same.

#

-David

#

>> I just got "volunteered" to run a poetry slam in my
>> area. I have never been to one. I have never seen one
>> (except once on TVOs Imprint) and am completely over
>> my head. Any practical info anyone might care to toss
>> my way on the nitty-gritty of poetry slams would be
>> most appreciated. Thanks!

>>

>> _____

>> Do You Yahoo!?

>> Kick off your party with Yahoo! Invites.

>> <http://invites.yahoo.com/>

>

> Set a time-limit AND STICK TO IT. Have a helper strike a glass with a
> spoon when time is up. If that doesn't work, unplug the mike. Oh, and
make

> sure all the readers take their meds. Break a leg! David

#

This message has been checked for all known viruses by Star Internet
delivered

through the MessageLabs Virus Control Centre. For further information visit

<http://www.star.net.uk/stats.asp>

#

Roger

This message has been checked for all known viruses by Star Internet delivered through the MessageLabs Virus Control Centre. For further information visit <http://www.star.net.uk/stats.asp>

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93. **Rachel Loden**
Bowering's promises

Wed 7 Jun 2000

I made a promise to Rachel and a promise to Maria that I would not mention them publicly any more, because one of them was threatened with academic demotion and the other was told she would have published her last poetry book if they were associated with me in anything but a professional way. No more lurking, gin fizz in hand, behind the indoor plants

Well, this is not what I've heard, not at all. Apparently it falls to me to point out that both Bowering and Damon will be attending the sixties conference in Orono. Given what happened the last time these two were together, at the cross-dressing confab in Poughkeepsie, I'm amazed that no one else is sounding the alarm. The ominously-named "Dun Roamin Cabins," where they wrote their last, giddy manifestos, never reopened, of course. It was torched by outraged locals and today the site is an impromptu moral shrine.

But memories are short. For a moment I wondered whether Bromwrath might be prevailed upon to chaperone, but that's a little like asking Mary Kay Le-Tourneau to babysit.

Rachel Loden

<http://www.thepomegranate.com/loden/hotel.html>

email: [REDACTED]

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94. **David Baptiste Chirot**
Art in Space (fwd)

Wed 7 Jun 2000

THE DAWN OF THE ARTRONAUTS

Thought this might be of interest . .

as usual, art experts are being consulted--from the universities!--and not the artists--

"by producing trial works on the ground" . . . ?

(i can hear the background murmur of countless college classes, art & literary journals, essays, lectures, expositions . . . "the death of the avant-garde" . . . "the end of art" . . . "the end of experimentalism" . . . and NOW, Post Art Syndrome: "trial art" . . . for the jury to decide what will survive . . . elsewhere . . . coming soon to a theater no longer near you . . .)

--dbc

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

Date: Wed, 7 Jun 2000 07:30:54 -0500

From: Bill Spornitz <[REDACTED]>

To: [REDACTED]

Cc: "The.List": ;

Subject: Art in Space

from <http://www.yomiuri.co.jp/newse/0606cu06.htm>

NASDA to study effects of space on creativity

Yomiuri Shimbun

Art will join the hard sciences as a focus of the National Space Development Agency of Japan's planned research projects in outer space.

Research on artistic creativity in space is to be conducted both on the ground and on the International Space Station (ISS), which is currently under construction in a joint effort by 16 countries, including Japan.

NASDA expects the research to yield unique works of art because it is believed that the way humans perceive things can change in space. The agency also hopes that artistic activities in space could be a way to alleviate astronauts' stress on lengthy missions aboard the space station.

NASDA will join with experts from Japanese art universities to discuss proposals regarding artistic activities for astronauts in outer space and to test those plans by producing trial works of art on the ground.

ISS is scheduled to go into operation in 2004. NASDA will start building its JEM research laboratory in 2002 as a part of the ISS project.

Missions planned for JEM mainly focus on engineering research and natural science experiments in zero gravity and studying strong radioactive rays in space. But artistic creation will now take its place on the research roster.

Artistic endeavors in space are not unprecedented. Takao Doi made sketches while aboard the U.S. space shuttle Columbia in November 1997. Chiaki Mukai composed a tanka poem, a traditional Japanese verse form, during her mission on the U.S. space shuttle Discovery in October 1998.

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95. **michael amberwind**

Fwd: Fw: cat haiku

Wed 7 Jun 2000

Lets see how far we can drag this one out...

> > Cat haiku

> >

> > You never feed me.

> > Perhaps I'll sleep on your face.

> > That will sure show you.

> >

> > You must scratch me there!

> > Yes, above my tail!

> > Behold, elevator butt.

> >

> > The rule for today

> > Touch my tail, I shred your

> > hand.

> > New rule tomorrow.

> >

> > In deep sleep hear sound

> > cat vomit hairball somewhere

> > will find in morning.

> >

> > Grace personified.

> > I leap into the window.

> > I meant to do that.

> >

> > Blur of motion, then --

> > silence, me, a paper bag.

> > What is so funny?

> >

> > The mighty hunter

> > Returns with gifts of plump

> > birds --

> > Your foot just squashed one.

> >

> > You're always typing.

> > Well, let's see you ignore my

> > sitting on your hands.

> >
> > My small cardboard box.
> > You cannot see me if I
> > can just hide my head.
> >
> > Terrible battle.
> > I fought for hours. Come and
> > see!
> > What's a 'term paper'?
> >
> > Kitty likes plastic
> > Confuses for litter box
> > Don't leave tarp around
> >
> > Small brave carnivores
> > Kill pine cones and mosquitoes
> > Fear vacuum cleaner
> >
> > I want to be close
> > to you. Can I fit my head
> > inside your armpit?
> >
> > Wanna go outside.
> > Oh, no! Help! I got outside!
> > Let me back inside!
> >
> > Oh no! a big fish
> > has been trapped by
> > newspaper!
> > Cat to the rescue!
> >
> > Humans are so strange.
> > Mine lies still in bed, then
> > screams
> > My claws are not that sharp.
> >
> > Cats meow out of angst
> > "Thumbs! If only we had
> > thumbs!
> > We could break so much!"
> >
> > Litter box not here

> > You must have moved it again
> > I'll crap in the sink
>

Catnip gets me stoned,
where'd I put my Bob Marley?
I crave some cat snacks...

Do You Yahoo!?

Yahoo! Photos -- now, 100 FREE prints!

<http://photos.yahoo.com>

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96. **Tracey Gaughran**
Re: New photo of Emily Dickinson

Wed 7 Jun 2000

Kent,

The photograph you speak of can be found here:

<http://www.unc.edu/~gura/ed/>

Also, as the page notes, the May 22nd New Yorker contains a brief article on this.

The photograph was auctioned off on Ebay for \$24.

<insert snort-laugh>

trace

*From: Poetics List <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
Date: Tue, 6 Jun 2000 15:24:48 -0400
To: [REDACTED]
Subject: New photo of Emily Dickinson*

This came to the administrative account. - TS

*There is a newly discovered photo that is very possibly of Emily Dickinson.
It is available on the Web (a link was provided on MSN about ten days ago,

and now I can't locate it, being dumb enough to not have bookmarked it).
The
photo is inscribed on the back and reads "Emily Dickinson, Died 1886". It
appears to show her in her mid-twenties. It is a formal studio portrait.*

Resemblances to her only other known photograph are striking. It is quite haunting.

Has anyone out there information on its web location? I've done general searches but can't find it.

Also, while here, I'd like to strongly recommend Jack Kimball's most impressive essay on Hannah Weiner and Alan Sondheim in the current Jacket #12.

<http://www.jacket.zip.com.au>

Kent

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97. **Alan Sondheim**
Night, Online in Kyoto

Wed 7 Jun 2000

-

Night, Online in Kyoto

Shadows struggle against the dark and stormy weather. I gouge their out- lines; I forgive them their fury. But I do not speak and I am not respon- sible. I learn from the book "All About Shadows" that I must be wary, need not be caring, need only read what I want to read - that the world is better left alone, that my very life is an interference. I learn that I am permanently broken, that bones don't suture, that flesh only heals and reheals itself, that scars cover scars. When you say "keep together, swal- low dirt, eat each other," I need go no far- ther than the soaking walls and falling plaster. I learn this body is bound. I learn about writing through my book "All About Binding." I learn I do not have to respond to you. I learn I can close myself off, huddle in this leaking room, severed from the direct blast of the weather, that your online cries are avoid- able, that I cannot save the world, that there is no longer any world to be saved. I read in my book "All About Naming" that I need not name, that I can live as if drowned in raging weather.

But I do not speak and I am not responsible. I learn from the book "All About Shadows" that I must be wary, need not be caring, need only read what I want to read - that the world is better left alone, that my very life is an interference!

sl 7 b 8 zz ocip 9 sl 01 b 11 ll liat 21 zz ocip 31 sl 41 h 51 uluj 61 sl 71 zz >
ecart. ver ;DNEPPA mr 81 zz ocip 91 zz llepsi 02 ecart. ssel 12 ecart. mr 22

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98. **Rebecca Wolff**

New Book by Martin Corless-Smith

Wed 7 Jun 2000

New from West House Books

Martin Corless-Smith COMPLETE TRAVELS. 96pp. Typeset by
Glenn Storhaug

at Five Seasons Press. isbn 0 9531509 3 3. L9.95

containing 2 long sequences, Worcestershire Mass & The
Garden(previously published as a pamphlet by
Spectacular Books, now o.p.), & two series of shorter
poems. Martin's work has been noticed here before
(his first book *_Of Piscator_* was pub. by Univ. of
Georgia in 1997). This book's as lively as his
first - better sustained, I think, but the work as
before jumps all over the place at the same time as it
keeps its lifeline to real song -

All day I lay now in a reverie
the smell of dank and humid grass
try(tried) to climb out (with) terrible
A liquid man is at my elbow
(A liquid man here at my elbow now)

There were these dolls on every surface
And must I sing? What subject shall I choose
Follow a shadow still it moves apace
curious imitation thrills at you

I Why I Write Not [Now] of Love
It is enough conspicuous
Here where I lay at what I have
at home these dolls on all the surfaces

Some act of Love (and some do not)
surprised to find here in their very eye
that what they love (and some do not)
is mere reflection of another's gaze

There will be a London launch on June 27th at
SubVoicive when Martin
reads with Ken Bolton.

West House Books, 40 Crescent Road, Nether Edge,
Sheffield S7 1HN

US distribution by SPD

--

Alan Halsey

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99. **Tracey Gaughran**

Re: New photo of Emily Dickinson

Wed 7 Jun 2000

Ooops. Self-correction: the photo sold for \$481 on Ebay. A bit more than my
earlier claim. Ahem.

Still, if genuine, a bargain.

I am my own personal white-out,
trace

*From: Tracey Gaughran <[REDACTED]>
Date: Wed, 07 Jun 2000 11:06:24 -0400
To: UB Poetics discussion group <[REDACTED]>
Subject: Re: New photo of Emily Dickinson*

Kent,

The photograph you speak of can be found here:

<http://www.unc.edu/~gura/ed/>

*Also, as the page notes, the May 22nd New Yorker contains a brief article on
this.*

*The photograph was auctioned off on Ebay for \$24.
<insert snort-laugh>*

trace

*From: Poetics List <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
Date: Tue, 6 Jun 2000 15:24:48 -0400
To: [REDACTED]*

Subject: New photo of Emily Dickinson

This came to the administrative account. - TS

*There is a newly discovered photo that is very possibly of Emily Dickinson.
It is available on the Web (a link was provided on MSN about ten days ago,
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The
photo is inscribed on the back and reads "Emily Dickinson, Died 1886". It
appears to show her in her mid-twenties. It is a formal studio portrait.
Resemblances to her only other known photograph are striking. It is quite
haunting.*

*Has anyone out there information on its web location? I've done general
searches but can't find it.*

*Also, while here, I'd like to strongly recommend Jack Kimball's most
impressive essay on Hannah Weiner and Alan Sondheim in the current Jacket
#12.*

<http://www.jacket.zip.com.au>

Kent

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100. **Ron Silliman**

Re: conferences

Wed 7 Jun 2000

If my memory serves me right, the Berkeley Poetry Conference of 1965 (Olson's endless talk, Spicer's last public event, Ginsberg and most of the rest of the New American poets from the Allen anthology in one place really for the first -- and last -- time ever) cost \$57 for all events -- slightly more than 34.5 hours of labor at what was then the minimum wage (I had a 10-hour per week job, so it would have cost me literally a month's income to attend). According to the Bureau of Labor Statistics's inflation calculator, that \$57 would now be equal to \$309.79. But if minimum wage had kept pace, it would now be set at \$8.97 (rather than the current figure which the House is attempting to raise to the lofty sum of \$6.15).

I will concede to having snuck into the sessions I got into and regret only that I was too young/green (18 at the time) to know which sessions were the best bets. I missed my one chance to see Spicer and Olson, not knowing who they were.

Among the problems of conferences, above and beyond the financial, are the usual ones of the value of all these papers being given with the deadly/deadening constraints of time, academic formats and, with the MLA at least, conference rooms that were intended for small departmental business meetings at best. When I see people using conferences just as c.v. builders, it fills me with sadness -- they've forgotten why they got excited by poetry in the first place.

Conversely, when somebody uses the form well, it is truly a delight to see.

The enthusiasm that greets conferences tends mostly to be an index of how starved for community we can be, especially if we are off in some locale geographically removed from a lively, ongoing scene. That's a legitimate use, for which we should be thankful.

Ron Silliman

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Private, Free E-mail from MSN Hotmail at <http://www.hotmail.com>

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101. **Gary Sullivan**
New Rain Taxi (Vol. 5 No. 2)

Wed 7 Jun 2000

R a i n T a x i | S u m m e r 2 0 0 0

Edited by Eric Lorberer, with help from Kelly Everding, Randall Heath & Susan Buechler

I n t e r v i e w s

Bill Knott (by Brian Beatty)

Lyn Hejinain & Bob Perelman (Eric Lorberer)

Ursule Molinaro (Bruce Benderson)

F e a t u r e s

Barbara Guest (by Aaron Kunin)

Anne Carson (Carolyn Kuebler)

Flann O'Brien (Brian Evenson)

Novels of Italy (Sarah Fox)

Joe Sacco (Eric Lorberer)

R e v i e w s of new books by Cecilia Vicuna (Maria Damon), Anne Waldman (Chris McCreary), Joanna Fuhrman (John Olson), Tory Dent (Melanie Figg),

Thalia Field (Kim Fortier), Garrett Caples (Max Winter), Greg Boyd (Christopher Tinney), Dennis Barone (Catherine Kasper), Manlio Argueta (Mary Sarko), Irene Zabytko (Tim Brown), Robert Walser (Stephen Clair), Walter Benjamin (Amy Borden), J. Yellowlees Douglas (Rudi Dornemann), Jack Black (Chris Fischbach), Eric Basso (Samuel Appelbaum) & much more

P l u s

The Writer Reads: Clayton Eshleman on Michael Palmer

Widely Unavailable: Carolyn Keubler on Paola Mantegazza

The New Life: Gary Sullivan's cartoon tribute to Paul Blackburn

Critical Issues: Erik Belgum and Gary Sullivan on "The Uses of Literature"

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Rain Taxi

P.O. Box 3840

Minneapolis, MN 55403



<http://www.raintaxi.com>

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102. **Daniel Kane**

Jack Collom on WriteNet

Wed 7 Jun 2000

This month on WriteNet, poet Jack Collom talks about creating energetic similes, dealing with nature, the city and poetry, and a whole lot more. To view the page, go to

<http://www.writenet.org/poetschat/poetschat.html>

and hit the "Jack Collom" link.

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103. **Poetics List Administration**

POETICS: approval required (2F760CD7) (fwd)

Wed 7 Jun 2000

This message seems not to have gone to the list;
apologies to David Chirot and Leon Ferrari.

% Christopher W. Alexander

% poetics list moderator

--

Date: Fri, 2 Jun 2000 20:23:56 -0500 (CDT)

From: David Baptiste Chirot <[REDACTED]>

Solidaridad: "Infiernos e Idolatrías" / Solidarity: " Hells & Idolatries"

----- ESPAÑOL -----

El artista León Ferrari ha realizado una exposición en el ICI Centro Cultural España en Buenos Aires que se llamó " Infiernos e Idolatrias ". Esta muestra ha sido atacada por personas intolerantes y que una vez más expresan sus ideas mediante metodos que solo traducen su resistencia a aceptar las diferencias. A traves de una Agrupación Custodia estuvieron obstruyendo durante varios dias la entrada del publico al ICI mediante rezos religiosos y la distribución de un volante que decia ¡Basta de Blasfemias! y anunciando que " los derechos de los hombres no pueden pisotear los derechos de Dios " sin entender absolutamente nada de lo que significa la libertad de expresión y el derecho que tienen los ciudadanos a expresar sus ideas libremente. La muestra por razones de seguridad ha sido cerrada tres dias antes de la fecha prevista y los artistas plasticos nos solidarizamos con León Ferrari que con este procedimiento ha sido perjudicado con un evidente acto de censura. Creemos que es necesario expresar la solidaridad frente a esa situación que se ha creado en el ICI, por tal motivo pedimos que se envíen mail a Tono Martinez, director del ICI y a la curadora Laura Bucellato a la dirección < [REDACTED] > para respaldarlos en su actitud frente a estas personas intolerantes con los artistas, en este caso representados en la figura de León Ferrari. Grupo de Artistas Plasticos Solidarios -GAPS Buenos Aires 30 de mayo de 2000

----- ENGLISH -----

The solo exhibition " Hells & Idolatries " of the artist Leon Ferrari -held at ICI (Spain Cultural Centre- in Buenos Aires, Argentina, has been attacked by intolerant people through the action of a group self-named "Custody ". This group besieged the ICI, obstructing the public entrance. For security reasons the ICI has decided to close the exhibition 3 days before. This is an act of censorship that goes against Leon Ferrari's freedom of thinking and speech, an attack to the Human Rights. We -artists- think it is a must to show our solidarity by e-mailing to Tono Martinez, the ICI director and the curator Laura Bucellato in the following address < [REDACTED] > in order to back them for their attitude and respect their attitude with these intolerant people with artists, in this case León Ferrari. GAPS -Group of Solidarian Artists Buenos Aires, May 30, 2000

Transcribimos el texto de León Ferrari que preparó en respuesta a las protestas frente al ICI "Infiernos e Idolatrías" es una muestra contra la tortura, humana o divina. El Vaticano promueve una religión, compartida por una parte de la humanidad, los creyentes, que sostiene que otra parte, los incrédulos, será

torturada en el más allá. Años atrás Juan Pablo II al reflexionar sobre el Juicio Final de Miguel Angel en la Capilla Sixtina, fresco que ilustra, dijo, "la felicidad de quien eligió a Jesucristo" y "la desesperación de quien lo rechazó", agregó que estos, "al desobedecer al Señor se dirigen a la condenación eterna". No hace mucho el Papa renovó esta advertencia afirmando que "el infierno existe y es eterno".

La última edición del Catecismo oficial de la Iglesia afirma que "las almas que mueren en estado de pecado mortal descienden a los infiernos inmediatamente después de la muerte y allí sufren las penas del infierno, 'el fuego eterno'". Si el Papa es infalible, quienes no elegimos a Jesucristo compartiremos con nuestras almas luego de la muerte "el fuego que nunca se apaga", ese Auschwitz eterno anunciado por Jesús, con millones de almas incrédulas que nos precedieron desde Adán y Eva y que están sufriendo allí a la espera del fin del mundo, el Apocalipsis, la resurrección, el juicio final, y la vuelta al infierno en carne y huesos que, según San Agustín, serán incombustibles para evitar que el fuego nos convierta en cenizas insensibles.

Estos planes de discriminar en el más allá, son aplicados en este mundo cuando la Iglesia alcanza el poder: judíos, homosexuales, brujas, herejes, infieles, ateos, fueron juzgados y castigados con leyes vaticanas, leyes que hoy nos imponen gobiernos de creyentes, responsables de la muerte de mujeres víctimas de abortos clandestinos y de alentar la diseminación de las venéreas.

En la exposición "Infiernos e Idolatrías", que presento en el ICI Centro Cultural de España, Florida 943, del 9/5 al 2/6/00, muestro una serie de obras que cuestionan aquellas ideas sobre el futuro de una parte de la humanidad, ideas que se enfrentan con la Declaración Universal de Derechos Humanos que hasta el Vaticano dice respetar.

En una sala de aquel Centro Cultural dispuse unas 30 reproducciones de infiernos famosos (Giotto, Fra Angelico, Dore, Botticelli) que muestran algunos padecimientos anunciados por la Iglesia y en otra, obras que repiten o remedan esas ilustraciones del pensamiento evangélico pero donde, en lugar de torturar en ellas a nuestros semejantes supuestos pecadores, someto a diversos suplicios a santitos de yeso, Vírgenes y Sagrados Corazones. Copio o invento infiernos para los ídolos de una religión que sostiene que la tortura, condenada en la tierra, es lícita en el más allá; que la mencionada Declaración de Derechos Humanos no será válida para los humanos resucitados.

Es alentador que haya creyentes que protestan contra el infierno, aunque limiten sus protestas a los fuegos que albergan ídolos de yeso, vírgenes y santos, que lo promueven. Es posible que mas adelante lo rechacen también cuando se lo prometen a sus semejantes. Los católicos progresan en sus respuestas: dos o

tres siglos atrás hubiera sido la hoguera, 25 años atrás un vuelo final sobre el río, hoy sólo piden que no le muestren= las ideas de sus dioses.

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104. **Poetics List Administration**

Re: ideas for class / Bowering

Wed 7 Jun 2000

This message had to be reformatted to remove HTML tags.

% Christopher W. Alexander

% poetics list moderator

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Date: Tue, 6 Jun 2000 17:49:10 -0700

From: George Bowering <[REDACTED]>

>At 1:15 AM -0800 5/31/00, David Bromige wrote:

>>>>your students will probably be familiar with the movie _trainspotting_,

>>>>yes? and some, hopefully, with the book?

>>>>

>>>>I found that when I became familiar with that movie, I was not hopeful at

>>>>all.

>>>>--

>>>>George Bowering

>>>>Fax [REDACTED]

>>>>

>>>>You really mean to sit there and tell me that you weren't moved by the
>>>>scene where he finds paradise on the far side of the 'S'-bend in the
grunge >>toilet pipe, George? Who are you, The Iceman Cometh? Pop better
pills. >>Being your friend, I am aware you have a grammatical point to
make. And you >>make it succinctly. Always a jolt of pleasure to see your
name in my e-mail >>menu. It's been a rare pleasure, of late. Don't get
unknown, around here. >>Why, there must be youngsters on this List who
missed the delicious >>scandals you and Rachel and Maria used to hint at!
Yr Adoring Fan, and I >>don't care who knows it, David

>

>now david, now george, i don't want my name associated with the likes of
>you, who cannot even find god at the end of a syringe full of glaswegian
>junk. at least loden's masterpiece, Imperial Motel, echoes the grand
>pathos of mid-century Garbo/age with a dignity that has left you in the
>dust, fellas. get with it and publish some grundge-tinged pathos and make
>some \$\$\$. my services have gone up in price, and you've run out of credit.

This is entirely impossible. I have a reputation to uphold, as a celestial poet. That designation I enjoy with pride, because it matches my moral and epistemological characters. Grunge, indeed. I will leave such nostalgie de boue for the authoress of Empirical Hostel.

--

George Bowering

Fax [REDACTED]

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105. **Poetics List Administration**

Ed Roberson's Atmoshpere Conditions / Messerli

Wed 7 Jun 2000

This message had to be reformatted to remove HTML tags.

% Christopher W. Alexander

% poetics list moderator

--

From: "Douglas Messerli" <[REDACTED]>

Date: Wed, 7 Jun 2000 09:44:31 -0700

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

From: Douglas <[REDACTED]>

To: Aaron Kiely <[REDACTED]>; Hiroaki Sato
<[REDACTED]>

Date: Wednesday, June 07, 2000 9:20 AM

Subject: Ed Roberson's Atmoshpere Conditions

I just wanted to share this excellent review of Ed Roberson's Atmosphere Conditions with our mailing list and the Buffalo list.

Its from Kirkus Review June 15, 2000

Abscence and the puzzles of absence are the central tropes of Roberson's poetry: reading these poems (which won the 1998 National Poetry Series award) is somewhat like climbing stairs in the dark: one is never certain where the turns will come, or where the climber's tentative foot will discover only "a step of the air dissolving." This is not quite the mode of elegy, though Roberson is attracted by the paradoxes of memory. It is no doubt the difficult need to craft a verse that changes while holding change intact that drives Roberson to some of his wilder linguistic and formal experiments. At worst, these caprices are merely self-indulgent--declining to close a parenthesis when it is not clear why one needed to be opened in the first place, or pedantically drawing attention to

puns ("rememberings / remember," in the piece entitled "The Osiris Ad-dendum")--while at others they chime truly with the thematics of his verse. This is preeminently the case with the title poem, which leads off the collection and establishes many of its governing concerns. Here, the chief subject is meteorology, a storm's unpredictable turnings, its lowering anti-climaxes and, perhaps most of all, its sudden disappearance. The most striking metaphor of the poem, typical of Roberson's oblique self-consciousness, links the pattern of weather to a type of writing: "It burns into stone only this name / you see. Graffiti appears only on what is disappearing / marking the going out." Like these poems, graffiti only asks for small and partial triumphs, it is a sudden testament and soon demolished. This is exactly the pitch of this poet, who states in mournful but pragmatic tones, "I seem to know / what to do in the ashes where I come in." Exceedingly rich, but certainly filling.

Atmosphere Conditions is available from Sun & Moon Press at a 20% discount. Please send \$10.01 (\$8.76 plus \$1.25 for postage) to Sun & Moon Press, 6026 Wilshire Blvd., Los Angeles, CA 90036

I would remind you also that Republics of Reality (by Charles Bernstein), Polyverse (by Lee Ann Brown), and Threadsuns (by Paul Celan) are also available for a 20% discount. If you have questions, please send me an e-mail at [REDACTED]

And please visit our websites: www.sunmoon.com and www.greeninteger.com
Douglas Messerli

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106. **Poetics List Administration**

Hjikata Tatsumi / glass

Wed 7 Jun 2000

This message came to the administrative account.

% Christopher W. Alexander

% poetics list moderator

--

Date: Sat, Jun 3, 2000 5:14 PM -0700

From: jesse glass <[REDACTED]>

Dear List. I'd like to draw everyone's attention to the spring issue of TDR featuring translations of interviews and theoretical writings of Hjikata Tatsumi, a co-founder of Butoh dance. These are substantial English translations of a spiritual cousin of Artaud's. His writing is full of disjunctions, neologisms, and "parables" that the translations successfully capture. Take a look. I've found these translations to be some of the best reading I've encountered in a long

while. There are some fascinating illustrations as well. The rest of the magazine is given over to discussions of modern Japanese theater and two interesting articles on Uncle Tom in the theater and movies. All best, Jesse Glass

About Jesse Glass. How to order his books.

<http://www.letterwriter.net/html/jesse-glass.html>

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107. **Broder, Michael**

Ear Inn Readings--Coming in June

Wed 7 Jun 2000

> The Ear Inn Readings

> Saturdays at 3:00

> 326 Spring Street, west of Greenwich

New York City

> June 10

> Geoffrey O'Brien, Maureen Owen

>

> June 17

> Wil Hallgren, Emily Fragos

>

> June 24

> Tory Dent, Wayne Koestenbaum, Richard Tayson

>

> The Ear Inn Readings

> Michael Broder, Patrick Donnelly,

> Lisa Freedman, Kathleen E. Krause, Curators

>

> Martha Rhodes, Director

>

> For additional information contact Michael Broder 

>

> The Ear Inn is an historic pub located at 326 Spring Street, west of

> Greenwich, in Manhattan. There has been a reading series in this space

> for

> decades.

>

Past readers include Mary Jo Bang, Laure-Anne Bosselaar,

Jane Cooper, Ellen Dudley, Richard Foerster, David Lehman, Marie Ponsot,

D. Nurkse, and Susan Wheeler

*The Ear is one block north of Canal Street, a couple blocks west of Hudson.
The closest trains are the 1-2-3-9 to Canal Street @ Varick, the A to Canal Street @ Sixth Ave, or the C-E to Spring [REDACTED] Ave.*

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108. **Poetics List Administration**
Online Poetry Discussion - Adeena Karasick / Burgess
Wed 7 Jun 2000

This message came to the administrative account.

% Christopher W. Alexander
% poetics list moderator

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Date: Tue, Jun 6, 2000 11:07 AM -0400
From: "Burgess, Sandi" <[REDACTED]>

Greetings Poetry Fans,

Currently, there is a discussion underway on ChaptersGLOBE.com with poet host Adeena Karasick.

Adeena Karasick is a poet / cultural theorist and performance artist; and the author of four books of poetry and poetic theory.

She is here to discuss her latest work, Dyssemia Sleeze.

Here is an excerpt from her discussion: "Some of the issues that particularly interest me right now are the notion of how one constructs poetry out of "borrowed" words; words of different histories, contexts, textures and swing through some paratactic axes of micro-syntactical anxiety, and end up forming their own world, a place of ecstasis and terror, exuberance, beauty and anguish and necessarily question the function of meaning production. i am particularly interested in the intersection between different modes of discourse -- juxtaposing the theoretic or latinate with the vulgar, the downtrodden and all that is unrecognizable. i am excited by the idea of exploring notions of performance and the written text. Issues of gender and identity, ethnicity and how that gets played out through the writing praxis."

To join this discussion, go to <http://forums.chaptersglobe.com/> and click on the "Poetry" discussion at the bottom-left corner of the screen.

Thanks,
Sandi Burgess
ChaptersGLOBE.com
Web Producer, Globe Interactive

Tel: [REDACTED]

Fax: [REDACTED]

[REDACTED]

www.chaptersglobe.com

% Christopher W. Alexander

% poetics list moderator

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109. **Poetics List Administration**

Poet d(D)emocrats! / johnson

Wed 7 Jun 2000

This message came to the administrative account.

% Christopher W. Alexander

% poetics list moderator

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Date: Sat, Jun 3, 2000 3:58 PM +0000

From: kent johnson <[REDACTED]>

As the Nader campaign keeps rolling on, words of wisdom in Texas drawl from Jim Hightower.

Availabe at <http://votenader.com>

The Hightower Lowdown Copyright 2000 Public Intelligence Inc.

Hereís a democrat for President! Naderís slugging it out with the party duopoly
by Jim Hightower

As most of us know by now, the Republicrat two-party duopoly is squeezing the life out of our democratic system. The majority no longer has a political home, and the choices are so dismal that there are more people in America today who bowl than vote in presidential elections.

Both national parties now exist as wholly-owned subsidiaries of corporate America, selling two brands of the same corporate agenda: Bud LightóMiller Lite/George BushóAl Gore, take your choice. Mighty small beer. But wait, this is America! We donít have to take what the Powers That Be give to us. We can create a new politics, just as others before us have had to do: the revolutionaries of 1776, the abolitionists, the suffragists, the populists, the A.F.L, the Wobblies, the C.I.O., the civil rights movement, the antiwar protesters . . . and, today, the democracy agitators who are in rebellion against global corporate rule.

In every case, ordinary citizens have had to do the extraordinary, going right into the face of entrenched political and economic power, clobbering the system, getting clobbered in return, yet persevering, pushing . . . and eventually widening the possibilities of democratic participation. And, in every case, these democratizing movements have had to create their own political channels. Now comes Ralph Nader—he's serious, he's ready, he's running. Forging a blue-green, labor-environmental alliance and articulating (as only he can do) a powerful, unifying message of citizen democracy over global corporate plutocracy, he's offering himself and his Green Party presidential candidacy as an organizing tool for building a new political channel around the corporate-controlled two-party duopoly that's blocking America's majority from democratic participation in power.

Unlike 1992, when he merely allowed his name to be on the ballot, and 1996 when he chose not to fund-raise or campaign aggressively, Nader is going all out in 2000: He's working on the campaign full time; he's traversing America, going to all 50 states, launching petition drives that will put him on the ballot in at least 40 states; he's raising at least \$5 million to finance his grassroots organization; he has assembled a top-notch staff (headed by longtime citizen activist Theresa Amato of Chicago) that includes experienced people to handle everything from fund-raising and field organizing to press and the website (www.votenader.com); and he has enlisted the respected campaign veteran Steve Cobble to serve as political strategist. With Native-American activist Winona LaDuke as his running mate, Ralph not only is committed to providing a real choice in November and building a Green Party infrastructure, but he also seems to be enjoying it! I think Nader is the right person, running for the right reasons, at the right time.

The right person

Americans are yearning for a simple quality that's rare in politics these days: Integrity. This was the core appeal of Sen. John McCain, whose candidacy even attracted liberals willing to overlook his right-wing record because he "had integrity." Susan DeMarco and I hear this yearning daily in our conversations with callers on our "Chat & Chew" radio talk show (www.jimhightower.com, M-F, noon-2 EST) where a common refrain is the desire for candidates who are not bought by anyone, who stand squarely on basic principles of fairness and justice for all, and who are unafraid to fight the corporate and governmental elites running roughshod over us.

Who today really fits this standard? Ralph Nader. He needs no gaggle of spin meisters, no policy puffers to concoct a record of integrity for him as Gore and Bush must have—he is integrity. In a time when the phrase "shallow politics"

has become a redundancy, Nader's reform agenda of civic democracy is not a political position—it's his life!

For 35 years, he has sustained one of the most effective citizen's movements in our history. For example, thanks to his initiatives, cars have seat belts, water is cleaner, children's pajamas don't burst into flame, there's no smoking on airlines, there are right-to-know laws about polluting factories, and our air is less toxic—the guy has saved more lives than Mother Teresa. Among other fights, he's been on the front lines against abusive HMOs, the autocratic Federal Reserve, NAFTA and the WTO, corporate crime, union busters, Pentagon follies, and the corruption of our government by big money.

When George W. Bush was wasting his twenties and thirties as a party animal, when Al Gore Jr. was carefully plotting his climb up the ladder of corporate-financed politics, when Pat Buchanan was a Nixon hatchet man, Ralph Nader was with the folks, battling for both political and economic democracy. Ralph has done more for people as a private citizen than Bush, Gore, Bradley, McCain, and all the other presidential contenders combined have done from their positions of governmental power. Nader has the credibility, the conscientiousness, the cojones, and, yes, even the celebrity to make a serious run.

The right reasons

Ralph doesn't need this. His legacy is well-earned and secure (unlike Bill Clinton who's still rattling around the White House mumbling, "Where's my legacy?"). Yet, he's out there right now, going from state to state, neighborhood to neighborhood in an earnest, energetic run for the presidency. Why? "I have a personal distaste for the trappings of modern politics," he says, "but I can no longer stomach the systemic political decay that has weakened our democracy. . . . It is necessary to launch a sustained effort to wrest control of our democracy from the corporate government and restore it to the political government under the control of citizens."

Ralph's "deep democracy campaign," as he calls it, serves as a rallying cry to get all of us running. He asks, "Why are campaigns just for candidates?" The campaign itself has to belong to you and me—we have to do the heavy lifting along with him, using his candidacy as leverage for building a new, national, populist party with an organized grassroots base.

His commitment is to the long haul of party building. Hence, his campaign appearances are with local activists, highlighting the work of those who are already engaged in challenging corporate power where they live; money he raises locally stays with the local campaign; not a dime of the \$5 million he's raising nationally is going for pollsters, consultants, or media hype—rather, it's going into grassroots organizing; as he runs, he's supporting Greens and other progressives who're running for state and local offices; in addition to fund-

raisers, he's holding time-raisers, asking people to contribute a specific amount of volunteer time, which translates into millions of dollars worth of work that Gore/Bush have to spend their corporate loot to get; and the lists of supporters and donors generated by all of these efforts are provided to local campaigns for future organizing.

The strategy here is straightforward—even if Ralph doesn't make it to the White House this time, the campaign itself will advance the cause by strengthening the grassroots base, electing other people to office, developing campaign talent, and qualifying the Greens for national ballot status. If Nader crosses the threshold of getting even 5% of the November vote, this will entitle the Green Party to some \$13 million in F.E.C. funding for party-building work in the future. As strategist Steve Cobble puts it, "This is the baseline for a real party, and we're already beyond that" (see box above).

Ralph is running not only to force the issues of America's populist majority (see last month's Lowdown) into this year's presidential debate, but also to make the progressive movement stronger on November 8th—the day after the election. The right time. What if Ralph actually won? I know you'll think I've been smoking loco weed even to suggest such a thing, and Nader himself sure isn't wasting any time on Oval Office daydreams, but don't rule out the possibility that he will at least do much better than the cognescenti now imagines. Why?

He's already doing better. Before anyone knows he's actually running, before they've heard him turn on a crowd and rip apart the milque toast candidates of the status quo, April's Zogby Poll finds Ralph to be the big surprise, running at nearly 6% nationwide, ahead of Buchanan's 3.6%, and running even stronger among young people, Independents, the poor and working class, African-Americans, small-city dwellers, and people in the west. The poll understates Nader's strength, since it tallies only people already planning to vote. Nader will appeal to disaffected non-voters who will be lured back to the voting booth when they learn he's on the ballot. People really are fed up. As the months wear on, Gore-Bush will only intensify the disgust and embarrassment people already feel about either of these two corrupted weaklings sitting in America's big chair. They want integrity; they get two whores of the corporate order. They plan to tune out, not vote . . . then they find Ralph. Realignment. Republicans and Democrats are re-running the '96 campaign, with Bush stressing tax cuts and laissez-faire government, while Gore stresses "prosperity" and social issues. They are running right-to-left campaigns, which entirely miss the real-life concerns of the majority of people, who are thinking top-to-bottom—issues like the downsizing of the middle class and the WTO/IMF/NAFTA globaloney. These issues—as well as integrity—don't fit on the right-to-left spectrum, and by focusing on them, Ralph will draw many people who think of themselves as "conservatives." The only other one even talking to this disgruntled majority is Pat

Buchanan, and his xenophobic, brown-shirted populism makes Ralph's run even more imperative—progressives cannot leave this turf to Buchanan. The Kids. The Seattle Tea Party (see *The Lowdown*, January 2000) and last month's citizen uprising in D.C. against the IMF and World Bank were driven by the idealism and outrage of the young. Go to a campus today and you'll find Students Against Sweatshops, Students Against Hunger and Homelessness, The Dirty Job Boycott, and much more. Young folks are on the move again . and Ralph is someone who can get them excited and get them involved in electoral politics. If so, his campaign will become a crusade. This is a four-way race. Gore, Bush, Nader, Buchanan—26% of the vote could get you there, and it damn sure could make progressive populists real players again in national policy. Remember that Abraham Lincoln, candidate of the Republican Party that then was only six years old, won in 1860 in a four-way race, getting 39% of the vote. Turnout. The conventional hogwash is that Ralph will only draw votes from Gore. Aside from the fact that Gore's plight is his own damn fault, Nader's run is not drawing from hardcore Democrats, but from independents, mavericks, non-voters, and nonoftheabovers. He will increase the turnout of progressives in November, which not only will advance his cause, but also will add to the votes of Democrats in some close congressional races—people who vote for Nader at the top of the ballot will find some Democrats to support on down the line. The debates. What if Nader gets in the debates? He'll eat Gore and Bush like they were a couple of hors d'oeuvres at a corporate fund-raiser, and Americans will see that there really is a choice. He has top notch legal talent at work on getting him in, and he has a citizen campaign underway to call, fax and e-mail the TV networks demanding that they open the process to him. In addition, Rep. Jesse Jackson Jr. has a bill to let anyone who scores above 5% in the polls participate in the debates. As Jesse Ventura showed in Minnesota, getting a third-party candidate into the debates can be the difference between being a protest candidate and a victor.

Who's going Green?

Of course, where there's a will, there are a thousand won'ts, and too many leaders of Washington-based progressive organizations have been looking for reasons to be Nader naysayers, even to snicker at Ralph's run. Some don't think the Greens are the "right" party—too many kooks.

Please. Have you been to a Democratic or Republican party convention? Have you seen Congress? Jesse Helms is sane? Bob Barr's not a kook? The Greens are a maturing party, and Ralph's broad-based, blueógreen agenda is not only welcome there, but will refine and extend the party's message.

Ralph and the Greens will work with all progressive parties—the Labor Party, insurgent Democrats, the New Party, progressive Reform Party chapters, etc.

Supporting Nader doesn't mean you're wedded to the Green Party, and it doesn't preclude anyone from working at the same time inside other parties. We can debate the "right" party forever, but finally someone has to do something. Ralph has. I say, let's join him. I'll be giving him a helping hand, as will such others as Barbara Ehrenreich, Michael Moore, Bonnie Raitt, Jackson Browne, Ani Di Franco, and Willie Nelson. This is bigger than a party . . . bigger than Ralph. It's us seizing our own political and economic destiny, building a politics we're for, rather than settling for the evil of the two lessers (as Dave Dellinger used to call it). Why not act on our ideals and democratic values? It's a politics that's worthy of you, and ultimately, it's the only way to win.

Besides, it's fun! Ralph is looser, funnier, sharper than I've ever seen him. Kermit the Frog is famous for saying, "It's not easy being green." But with Ralph Nader out there, it is easy.

Get Your
Private, Free E-mail from MSN Hotmail at <http://www.hotmail.com>

----- End Forwarded Message -----

% Christopher W. Alexander
% poetics list moderator

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110. **William James Austin**

Re: Poetry-NYT scandal

Wed 7 Jun 2000

Hey, what's wrong with being depraved?!?!? Pitt a moral place? I hope it's not that boring. I have relatives there, and they seem pretty bored. Well, it's hard to see outward to the farthest reaches--like Pitt--from the center of the universe (NYC!).

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111. **Kyle Conner**

HIGHWIRE READING 6/10

Wed 7 Jun 2000

HIGHWIRE**READINGS**HIGHWIRE**READINGS**HIGHWIRE**READINGS**
HIGHWIRE**READINGS

Join us for the last reading of our second year!!...

E T H A N F U G A T E

++++++

CATHLEEN MILLER

as old Basquait usta say: "samo samo.."

Highwire Gallery, 139 N. 2nd. St

Saturday, June 10, 8PM

BYO

After the reading we'll probably head to La Tazza at 108 Chestnut where Jon Stark "the Scottish photographer" and sometime poetry fan is having a photo show and party. Meet you there.

***** WHO
ARE THEY?

ETHAN FUGATE is one of the New Wave of DC Surrealists. Their strength is growing in the nation's hotbed of political shenanigans, and soon they will take over. Remember when Ginsberg thought the nation's water supply should be supplemented with a certain hallucinogenic? Well, Ethan's poetry is the written equivalent.

CATHLEEN MILLER has recently completed her MA at Temple University. Now she's ready for the big bad world of real life. Can her poetry buoy her up? Come and find out!

WHAT HAPPENED LAST READING?

As Rebecca Wolff and I rode into Philadelphia on the R7 SEPTA train from Trenton we passed a warehouse engulfed in flames in the Northeast. I turned to Rebecca and said, "Welcome to Philadelphia!" She was properly frightened and excited.

The reading was sparsely attended in terms of number of people due to the stormy weather. But in terms of quality of audience it was great. Our core faithful audience was there, those who have made hosting the readings truly rewarding. A big shout-out of love and thanks to you. You know who you are.

Rebecca Wolff read ironic, dark, and funny work. Kyle Conner told me he was really, really into her work as we walked to Anthony's Pub later that night.

Mark Gaertner read funny poems that were totally about other things than I had thought while I read them privately. For example, one poem was about some new missile technology and I thought it was about coming to terms with male identity. It always cracks me up when the author's intentions are different than what the reader imagined.

Later that night we clowned it up at Anthony's as always.

***** Check
out the new issue of Xconnect:

*CrossConnect
Literary Magazine*

+----->< c o n n e c t-----+

*celebrates
its 5th year publishing*

with a double WEB issue

+----->< c o n n e c t-----+

<http://ccat.sas.upenn.edu/xconnect>

Volume 5, Issue 2

featuring new poetry by:

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Marek Lugowski, Stuart Lishan, Michael Magee, Rick Moody,
Ron Silliman, Rebekah Wolff, Shawn Lynn Walker
and more . . .*

An Inter-View and new poems from Rick Moody

Fiction by:

*Linh Dinh, Jason DeBoer, Dennis Barone,
Ben Miller, Wrenford Jones,
Mike Scofield . . .*

ART Work by:

Michelle Oosterbaan, Ron Klein, Steven Thompson

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CrossConnect is published in association
with the Kelly Writers House

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112. **michael corbin**

Re: conferences

Wed 7 Jun 2000

Ron Silliman wrote:

. But if minimum wage had kept pace,

Opponents of the bill charged that, although the President might damn them as "economic royalists and sweaters of labor," the Black-Connery bill was "a bad bill badly drawn" which would lead the country to a "tyrannical industrial dictatorship." They said New Deal rhetoric, like "the smoke screen of the cuttle fish," diverted attention from what amounted to socialist planning. Prosperity, they insisted, depended on the "genius" of American business, but how could business "find any time left to provide jobs if we are to persist in loading upon it these everlastingly multiplying governmental mandates and delivering it to the mercies of multiplying and hampering Federal bureaucracy?"

Organized labor supported the bill but was split on how strong it should be. Some leaders, such as Sidney Hillman of the Amalgamated Clothing Workers Union and David Dubinsky of the International Ladies' Garment Workers' Union, supported a strong bill. In fact, when Southern congressmen asked for the setting of lower pay for their region, Dubinsky's union suggested lower pay for Southern congressmen. But William Green of the American Federation of Labor (AFL) and John L. Lewis of the Congress of Industrial Organization (CIO), on one of the rare occasions when they agreed, both favored a bill which would limit labor standards to low-paid and essentially unorganized workers. Based on some past experiences, many union leaders feared that a minimum wage might become a maximum and that wage boards would intervene in areas which they wanted reserved for labor-management negotiations. They were satisfied when the bill was amended to exclude work covered by collective bargaining.

The conferees for various parties of hope struggle with forms and talk loudly in the interstices. Intellectual labors are subsumed in the void of dreamworlds. Susan Buck-Morss in her recent *Dreamworld and Catastrophe: The Passing of Mass Utopia in East and West* (MIT Press 2000) argues that a collective dreaming has disintegrated. Post- 1989, etc.

To conference is to parlay the hopes of caucusing. That the margin of privilege can be coterminous with the margin. That the jostling and touching and communism of folk-individuals makes us believe in shared hermeneutics of suspicion and other hysterias of being together, like, poetry. A multi-cameral legislature that isn't a target market.

So what is the intellectuals being together now? A therapy for individuated as-suagement and nostalgia capture?

Virtuals posited and few rouleau for honoraria: got to have a con in the land of milk and honey.

A poetry of post-scarcity, or the parole of permanent critique.

I am going to conference.

mc

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113. **David Bromige**

Re: Poetry Slams for Dummies, Time-Limits Section

Wed 7 Jun 2000

Time Limits. Yes, it was draconian of me to insist these be strictly enforced with spoon and glass. After all, what I really had in mind was boiling oil and redhot tongs. I wont bore you here today with my sufferings over the decades at the hands (voices) of (un)certain poetasters, going on and on about their first transcendendant experience in India in 1969 or what the babysitter did to them or or or or.....Suffice it to remark that, when you, David Cameron, reach your sixties, and given that you have been as faithful an attendee at readings as I have, I warrant you will have shifted your position until it aligns with mine. I shall be dead by then (possibly from terminal boredom at a monster poetry reading), and I hope you will shed a bitter tear or two at the memory of your having contradicted my advice in front of all these people, some of them dear friends and esteemed colleagues...like X, for instance, whom I first met at Berkeley in 1962 : there he was, seated in the first graduate seminar I myself took then, it was a hot, muggy, cold day in early spring and fall, and..... and.....and.....

Flesh and blood can bear no more. How can people so singularly ungifted for verse have so poor a grasp of mundane time-units?

However, here's an even better suggestion : deduct ten points for every minute a reader runs overtime. Less broken glass around, and no need for embarrassing hooks. If reader uses up all points and enters negative point zone, why _then_ s/he can be given to the audience to be rent limb from limb.

David

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114. **K.Angelo Hehir**

Re: feminism, narrative, and the avant-garde

Wed 7 Jun 2000

daniel,
this may be of interest.

Collaboration in the feminine : writings on women and culture from Tessera /
edited by Barbara Godard. Toronto : Second Story Press, c1994

cheers,
kevin

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115. **Dodie Bellamy**

Re: feminism, narrative, and the avant-garde

Wed 7 Jun 2000

How about Kathleen Fraser's new book of essays (this past year) from Wesleyan.

Dodie

I've been searching without success for comparative feminist readings of narrative and "avant-garde" or "alternative" poetries, hoping to find something that would argue that narrative, Sharon Olds-ish type work is in some ways less subversive than a more elliptical or disjunctive work by a female poet. If anyone knows of such work, I'd greatly appreciate a top tip leading me to it -- you can backchannel to [REDACTED].

--daniel

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116. **Daniel Kane**

feminism, avant-garde, olds etc.

Wed 7 Jun 2000

thanks to everyone so far who has sent me info on great articles

Good stuff I've come across so far thanks to this list:

Translating The Unspeakable: Poetry and the Innovative Necessity (essays by Kathleen Fraser), U. Of Alabama, 2000.

Poetic Epistemologies: Gender and Knowing in Women's Language-Oriented Writing, Megan Simpson, State University of New York Press

Harryette Mullen's essay "Poetry and Identity," West Coast Line #19, Spring 1996

Artifice and Indeterminacy: An Anthology of New Poetics ed. Christopher Beach and featuring Rae Armantrout's essay (which considers Olds in light of Hejinian and Neidecker) "Feminist Poetics and the Meaning of Clarity."

Feminist Measures, edited by Lynne Keller

best,
-daniel

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117. **Patrick F. Durgin**
conferences / journals / cv-builders

Wed 7 Jun 2000

Chronicle of Higher Education - web daily - June 7, 2000

Academics and Industry Issue Pact to Guide the Evolution of Scholarly Publishing

By DENISE K. MAGNER

The world of scholarly publishing -- shaken by sharp increases in both the cost and the sheer volume of academic journals -- cannot be sustained, according to an agreement released today by a group of campus administrators, publishers, librarians, and association leaders. Joining forces, they have crafted a set of nine principles to "guide the transformation of the scholarly publishing system."

The unprecedented agreement, coordinated by the Association of American Universities and the Association of Research Libraries, calls for changes in the relationships among publishers, universities, disciplinary societies, and faculty members.

The agreement, "Principles for Emerging Systems of Scholarly Publishing," recommends that the various players, working independently or together, seek to accomplish the following:

- * Reduce the emphasis on the quantity of publications in evaluating a professor's work.*
- * Speed up the process from submission of an article to its publication.*
- * Collaborate on new publishing ventures to create alternatives to high-cost journals.*
- * Find new approaches to peer review of articles in an electronic age.*
- * Develop common coding standards to assure wide access to scholarship on the Web.*

"The current system of scholarly publishing has become too costly for the academic community to sustain," according to an introduction to the nine principles. "Numerous studies, conferences, and roundtable discussions over the past decade have analyzed the underlying causes and recommended solutions to the scholarly publishing crisis. Many new publishing models have emerged. A lack of consensus and concerted action by the academic community, however, continues to allow the escalation of prices and volume."

For the first time, said John C. Vaughn, executive vice president of the Association of American Universities, representatives of the various participants in academic publishing "have agreed on a set of characteristics that ought to define the scholarly publishing system." His organization is urging presidents of its member institutions to create special forums on their campuses to discuss the crisis. "If we can get a broad buy-in to these characteristics," he said, "then we've got a template to use to try to fix a broken system."

The problems in scholarly publishing are well-known: the choked library budgets as journal prices in science, technology, and medical fields have skyrocketed; the proliferation in the actual number of journals published; and the "death" of the scholarly monograph in the humanities, as libraries have had less money to purchase books and young scholars have reported increased difficulties getting their first books published.

"Cost is the whole issue," said Daryle H. Busch, president of the American Chemical Society and a professor of chemistry at the University of Kansas who was among the 36 signatories. "Some journals cost more than others, and there are more journals than there used to be. Every faculty member gets a list of journals that are going to be discontinued at their campus library -- this happens once or twice a year on every campus."

The nine principles were first debated last spring at an invitation-only meeting in Tempe, Ariz. In the months that followed, the document was further refined via e-mail. The plan is for participants to circulate the principles -- both the A.A.U. and the research-library group plan to send copies of the document to member institutions -- with the goal of reaching a broader consensus across academe about how to proceed. The two organizations also plan to assemble a national committee in the next few months to monitor the debate and try to move it forward.

But even within the circle of 36 signatories, however, consensus was not easily reached, said Duane Webster, executive director of the Association of Research Libraries. "Academic institutions were

concerned about costs. Librarians were promoting access. The presses were concerned with assuring their contributors an effective presence in the marketplace," he said. "Where we got agreement was the sense that we have to work together to shape the future."

A handful of large commercial publishers get the most blame for the escalating journal prices, but those companies were intentionally not invited to the discussions. "We thought it was important to specify what the academic community wanted," said David E. Shulenburg, provost at the University of Kansas, which sponsored the Tempe meeting along with the A.A.U. and A.R.L. "I certainly hope commercial publishers will be a part of the solution, but it's important for those of us in the academic community to express the problem."

He and other signatories say they are trying to wake up faculty members who haven't paid much attention to the crisis in publishing. "The real call is for faculty to understand what is going on in the marketplace, what is going on in technology, and to be a part of the debate," said Mr. Webster, of the research-library group. "And right now, they're not."

One of the more controversial recommendations calls on professors to "refrain from submitting their work and assigning copyright to expensive journals when high quality inexpensive publication outlets are available." The framers of the principles know that is asking a lot. "If you're an assistant professor up for tenure and the most prestigious journal is a commercial journal, then that's where you have to publish," lacking an alternative, said the A.A.U.'s Mr. Vaughn.

That's why the agreement urges faculty members, universities, and disciplinary societies to experiment with alternatives. Many already are making forays into electronic publishing to offer lower-priced alternatives to the expensive journals. Last May, for example, the chemical society began publishing, in print and on the Web, Organic Letters, a journal intended to compete with Tetrahedron Letters, published by Reed Elsevier. Organic Letters costs \$2,438 a year for 26 issues, a third the price of Tetrahedron Letters, a weekly. (See an article from The Chronicle, July 1, 1998.)

"The control of academic output cannot be in the hands of a few commercial publishers who are seeking to exploit a narrow and profitable market niche," Mr. Webster said.

The agreement also calls on institutions and faculty members to rethink an academic credentialing system that "encourages faculty members to publish some work that may add little to the body of knowledge." That is, in part, a reference to the way that some

professors publish research results in a handful of small articles, rather than a single large one, in order to make their record of scholarship look more prolific. The agreement recommends that faculty members be evaluated "on the quality and contribution made by a small, fixed number of published works, allowing the review to emphasize quality" over quantity.

Professors are acting "rationally" by seeking to publish lots of articles because "that's the way the system works now," said Myles Brand, president of Indiana University and one of the 36 signatories of the document. In considering tenure cases, university personnel committees "place great emphasis on a certain level of productivity," he said. But rather than amass enormous vitae, he would like to see decisions in tenure cases focus on a small number of a professor's most significant pieces of work.

Many signatories, however, acknowledged that that sort of a change in academic culture would be a tough sell. Even if one institution urges its faculty members to limit the number of articles they write, those scholars could run into trouble finding jobs on other campuses where quantity still counts.

The problem is that it is tough to generalize, said Mr. Shulenburg of Kansas. "There are some extraordinary scholars who are extraordinarily prolific and everything they produce is gold," he said, and there are some not-so-extraordinary scholars "who produce a lot of articles to make themselves more marketable."

The principle that many participants said was toughest to reach agreement on was the one that involved copyright and fair use. That's why the agreement doesn't take much of a stand on either side, other than to call for a balance between the two.

But the agreement does harshly criticize publishers who have forced scholars to sign overly restrictive contracts. In the past, professors have "transferred without direct compensation all of their copyrights to journal publishers in return for wide distribution of their work," the document says. "In some cases this tradition has resulted in the need for faculty to seek permission and pay a fee to use their own work. It is critical that faculty authors retain the rights to use their own works in their teaching and in subsequent publications." The agreement urges universities to adopt policies requiring professors to retain such rights, and said professors could use such policies as a bargaining tool in their contract negotiations with publishers.

k e n n i n g

a newsletter of contemporary poetry, poetics, and nonfiction writing

<http://www.durationpress.com/kenning>



418 Brown St. #10, Iowa City, IA 52245, USA

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118. **Maria Damon**

Re: Bowering's promises

Wed 7 Jun 2000

At 5:31 AM -0700 6/7/00, Rachel Loden wrote:

>> I made a promise to Rachel and a promise to Maria that I would not
>> mention them publicly any more, because one of them was threatened
>> with academic demotion and the other was told she would have
>> published her last poetry book if they were associated with me in
>> anything but a professional way. No more lurking, gin fizz in hand,
>> behind the indoor plants

>

>Well, this is not what I've heard, not at all. Apparently it falls to
>me to point out that both Bowering and Damon will be attending the
>sixties conference in Orono. Given what happened the last time these
>two were together, at the cross-dressing confab in Poughkeepsie, I'm
>amazed that no one else is sounding the alarm. The ominously-named "Dun
>Roamin Cabins," where they wrote their last, giddy manifestos, never
>reopened, of course. It was torched by outraged locals and today the
>site is an impromptu moral shrine.

>

>But memories are short. For a moment I wondered whether Bromwrath might
>be prevailed upon to chaperone, but that's a little like asking Mary Kay
>LeTourneau to babysit.

>

>Rachel Loden

aha, la loden strikes! i knew we could tempt your ravishing wit out of its Impe-
rious Hotline corners. orono will never be the same after the grand summit --
however, it will not be the dunroamin this time but the u-otter-stop inn, featur-
ing the naughty pine lounge, where wild revels wil... eat your heart out, Brim-
ming and Lowdown...--md

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119. **tasha329**

Check out serialized internet novel, The Man in Her Mind, by MLPolak

Wed 7 Jun 2000

Hi, Literature fans!!

Maralyn Lois Polak's experimental new novel, "THE MAN IN HER MIND: further adventures of boris and natasha" IS NOW BEING SERIALIZED WEEKLY ONLINE on a political/literary website, WWW.FEMMESOUL.COM, SCROLL DOWN PAGE TIL YOU SEE THE FRACTAL GRAPHIC...IT WILL BE THERE WEEKLY FOR THE NEXT YEAR.

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120. **Richard Dillon**

Re: Poetry-NYT scandal

Wed 7 Jun 2000

Actually, the crack was meant for Sherry, not you. But if you can't see the depravity in Weber and company's behavior then you may be a New Yorker but so what? So's your babe, Hilarity Clitnon.

*From: William James Austin <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
Date: Wed, 7 Jun 2000 16:03:56 EDT
To: [REDACTED]
Subject: Re: Poetry-NYT scandal*

Hey, what's wrong with being depraved?!?!? Pitt a moral place? I hope it's not that boring. I have relatives there, and they seem pretty bored. Well, it's hard to see outward to the farthest reaches--like Pitt--from the center of the universe (NYC!).

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121. **Jerrold Shiroma**

new titles from paradigm press...

Thu 8 Jun 2000

Paradigm Press is pleased to announce four new titles....

Baker, Lori
On the Verge
0-945926-63-4 \$5
32 pages

paperback, saddlestitched
fiction

This light romp through the Cornish village of Seaspittle, population 25, introduces us to the lovelorn yet fiercely independent Harriet Falcon and her trusty Scottish terrier, Robert Henryson. They search for the ever-elusive Viking along the sheep-pocked dramatic cliffs, within the cozy confines of the local pub, or while lost among the dusty museum cases of local history and curious doodads, joined in their quest by a gentle soul from Canada, who seeks diversion through witty conversation. Harriet's quest is always on the verge of success, and yet This joyful story is by the author of *Crazy Water* (winner of the Bobst Prize for Fiction from NYU Press), *Scraps* and *Minor Archeologies*.

Hawkes, John
Regulus & Maximus
0-945926-59-6 \$7
20 pages
paperback, saddlestitched
fiction

John Hawkes, master of the contorted narrative of propulsive energy, left behind this mesmerizing fragment, which first appeared in *Conjunctions* 10. Herein, two packs of runaway monks leave behind the safety of their monasteries for the ecstatic uncertainty in seeking something pure, hard and beautiful. While one group runs from the excesses of extraordinary gluttony, the other is in heated retreat from severe privation. Both groups seek refuge by abandoning themselves to the state of pure motion. This breathless fragment is vintage John Hawkes, famed author of *The Cannibal*, *The Passion Artist*, *The Frog* and *Innocence in Extremis*. His passion for language, and for exposing the heightened state of the human condition, is in pure form here.

Moriarty, Laura
Duse
0-945926-62-6 \$5
32 pages
paperback, saddlestitched
poetry

This publication brings back into print Laura Moriarty's beautifully spare and precise poetry-sequence that focuses on the great dramatic actor, Eleanora Duse. The ephemeral becomes tangible within this poem, with projected memory becoming the basis of a hoped-for future: "things cherished a whole / civilization artificially would / have." The text becomes a reflection upon its opening line: "Loss as rest from meaning." The intersection of the solid with the transitory, the real with the artificial, leads the reader into a world of uncertainty, of

mimetic gestures coming ever closer to the core experience, ever searching for emotional truth. Duse was originally published by David I. Sheidlower's Coincidence Press. Laura Moriarty is also author of Like Roads, Cunning, Spicer's City and Rondeaux.

Nelson, Gale

Art by Lori Baker

Intersecting Mr. Sams

0-945926-60-X \$5

28 pages

paperback, saddlestitched

prose

The narrator of these little prose pieces has a series of minor adventures during which, in each case, there is an intersection with the splendid cat, Mr. Sams. Whether visiting the seashore, eating parts of speech or learning the meaning of photosynthesis, the narrator relies on the good judgment and excellent taste of Mr. Sams. The splendid line drawings by Lori Baker help to give the texts the light feel of a literary children's book. This book is not for the serious-minded, but rather for those who take pleasure from the goings-on of Pierre Albert-Birot's Grabinoular. Gale Nelson is also author of ceteris paribus and stare decisis. This is Lori Baker's first artwork publication.

All paradigm press titles are available from Small Press Distribution
www.spdbooks.org

For more information on the entire paradigm backlist, visit
www.durationpress.com/paradigm

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122. **Jerrold Shiroma**

contact info

Thu 8 Jun 2000

Am wondering if anyone has any contact info for John Yau? Please backchannel, & thanks much in advance...

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123. **lee ann brown**

JULIE PATTON REQUEST

Thu 8 Jun 2000

Dear Listers Not Listless,

SPECIAL REQUEST: Julie Patton is looking for descriptive feedback,(reading report), reviews, any written response from anyone who has seen her poetic performances:

ESPPECIALLY her MARCH SHOW AT THE POETRY PROJECT
(she read with Drew Gardner):

If you were there and care to respond please post on list or backchannel to me

██████████

THANKS

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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124. **Rachel Loden**

Re: conferences

Thu 8 Jun 2000

Ron, judging from my reg card for the conference, scanned in here:

<http://www.thepomegranate.com/loden/>

it looks like there were two tiers, \$25 and \$45. I paid \$45, which (apparently) was the max.

Rachel Loden

Ron Silliman wrote:

>

> If my memory serves me right, the Berkeley Poetry Conference of 1965
> (Olson's endless talk, Spicer's last public event, Ginsberg and most of the
> rest of the New American poets from the Allen anthology in one place really
> for the first -- and last -- time ever) cost \$57 for all events -- slightly
> more than 34.5 hours of labor at what was then the minimum wage (I had a
> 10-hour per week job, so it would have cost me literally a month's income to
> attend). According to the Bureau of Labor Statistics's inflation calculator,
> that \$57 would now be equal to \$309.79. But if minimum wage had kept
pace,

> it would now be set at \$8.97 (rather than the current figure which the House
> is attempting to raise to the lofty sum of \$6.15).

Rachel Loden

<http://www.thepomegranate.com/loden/hotel.html>

email: [REDACTED]

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125. **Rachel Loden**
"nostalgie de boue," huh

Thu 8 Jun 2000

*at least loden's masterpiece, Imperial Motel, echoes the grand
pathos of mid-century Garbo/age with a dignity that has left you in the
dust, fellas.*

*I
will leave such nostalgie de boue for the authoress of Empirical
Hostel.*

Well, isn't that special. I note that Adeena Karasick has already snapped up
Dyssemia Sleeze, the title I'd been saving for my next opus. And I might add
that whenever I swing through some paratactic axis of micro-syntactical anxi-
ety, I always try to swing through the paratactic axis of micro-syntactical anxi-
ety that I haven't swung through before. And so, adieu!

Embowered in the Hotel Imperium
An odd couple with frothy delirium
Call it "Motel Imperial"
Or "Hostel Empirical"
I check out, & elude the bacterium.

Rachel Loden

<http://www.thepomegranate.com/loden/hotel.html>

email: [REDACTED]

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126. **Bob Grumman**
Re: Poetry-NYT scandal

Thu 8 Jun 2000

All I can say from the vantage point of the Runaway Spoon Press, which is many
miles further from the Pitt Press so far as commerciality goes than the Pitt
Press is from Random House, is fie on both houses. Who cares what happens to
some for-salaries-not-profits company in its quarrel over money with a for-prof-
its-only company regarding the book of some say-it-old, easy-witted new version
of Rod McKuen?

For the record: in the unlikely event that any bottom-line publisher, including the Pitt Press, wanted to republish one of the Runaway Spoon Press's titles, or selected poems from it, all they would need would be the author's permission. They wouldn't even have to let me know or acknowledge where the material first appeared, although I would hope they would.

--Bob G.

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127. **michael amberwind**

Re: Compound Words

Thu 8 Jun 2000

Having found my list of monosyllabic words, I am now looking for a list of compound words formed from monosyllabics. Any resources anyone might care to point their way to would be appreciated.

I'd also be interested to read other poems written in monosyllabics. Some of Creeley and Hopkins has been useful, but I'd be interested to know if any poets have successfully specialised in it.

Thanx.

Do You Yahoo!?

Yahoo! Photos -- now, 100 FREE prints!

<http://photos.yahoo.com>

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128. **tisab**

Re: Hijikata Tatsumi / glass

Thu 8 Jun 2000

Jesse,

What does TDR stand for? today's tomorrow's traditional dance review...

thanks.

sounds like a good issue

--- Original Message ---

Poetics List Administration <[REDACTED]> Wrote
on

Wed, 7 Jun 2000 15:54:09 -0400

This message came to the administrative account.

% Christopher W. Alexander
% poetics list moderator

--

Date: Sat, Jun 3, 2000 5:14 PM -0700

From: jesse glass <[REDACTED]>

Dear List. I'd like to draw everyone's attention to the spring issue of TDR featuring translations of interviews and theoretical writings of Hijikata Tatsumi, a co-founder of Butoh dance. These are substantial English translations of a spiritual cousin of Artaud's. His writing is full of disjunctions, neologisms, and "parables" that the translations successfully capture. Take a look. I've found these translations to be some of the best reading I've encountered in a long while. There are some fascinating illustrations as well. The rest of the magazine is given over to discussions of modern Japanese theater and two interesting articles on Uncle Tom in the theater and movies. All best, Jesse Glass

About Jesse Glass. How to order his books.
<http://www.letterwriter.net/html/jesse-glass.html>

Sent using MailStart.com (<http://MailStart.Com/welcome.html>)
The FREE way to access your mailbox via any web browser, anywhere!

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129. **tasha329**

***kewl new weekly serialized cyber-novel debuts on
www.femmesoul.com***

Thu 8 Jun 2000

INNOVATIVE WEEKLY SERIALIZED CYBER- NOVEL, "MAN IN HER MIND,"
BY MARALYN LOIS POLAK, DEBUTS ON WWW.FEMMESOUL.COM

Internet essayist, radio personality, and spoken word artist Maralyn Lois Polak's experimental, interactive cyber-novel, "THE MAN IN HER MIND: Further Adventures of Boris and Natasha," has made its online debut on the political-literary web magazine, WWW. FEMMESOUL.COM, where it is being serialized weekly.

The author, who has reviewed books for the New York Times, and guested on NPR's Fresh Air with Terry Gross, currently writes a weekly commentary column called "Left-Handed," for Joseph Farah's acclaimed WorldNetDaily.Com, one of the best-read news sites on the internet.

The Man in Her Mind:

Further Adventures of Boris* and Natasha*

by

Maralyn Lois Polak

In computerese, * means a kiss.

The heady romantic comedy,
a serial cyber-novel bondage thriller ,
the story of net-soul-mates
who finally find each other,
poetry and art, whips and chains,
to say nothing of virtual happiness
through their computers
as they cast off their neuroses, and obsolete spouses,
to snorkel away into the sunset
of paradise....

NOT!!

Surf this book!!

EPIGRAPH:

"Let not that devil, which undoes your sex,
That cursed curiosity, seduce you
To hunt for needless secrets, which neglected,
Shall never hurt your quiet, but once known,
Shall sit upon your heart!"

--Rowe

"It all started with a mysterious and seemingly innocent e-mail, but from that point nothing was to remain the same in the life of Boris, a quiet solitary artist living in Cloudsville, USA. His logical, methodical Virgo world was suddenly turned upside down by a strangely exotic woman living in a tropically decorated cottage a mere hundreds of minutes away. Who is Natasha? How can she 'see' what Boris is thinking when they have never met? Is she a long-lost twin? And is

he a clairvoyant? Or a malevolent angel? How does he know her favorite cheese? Are we witnessing the flowering of a magical relationship or....what?"

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130. **David Baptiste Chirot**
Re: New photo of Emily Dickinson
Thu 8 Jun 2000

Thanks for the info re the new Emily photo--

This is not a new photo but an old portrait of interest: Emily as a child with her brother Austin and sister Lavina.

You can find it and a lot of other Dickinson family images at

Virtual Emily

<http://www-unix.oit.umass.edu/~emilypg/index1.html>

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131. **Poetics List**
CEREAL POEMS
Thu 8 Jun 2000

From: "Susan M. Webster Schultz" <[REDACTED]>
To: "UB Poetics discussion group" <[REDACTED]>
Cc: "Susan M. Webster Schultz" <[REDACTED]>,
<[REDACTED]>,
<[REDACTED]>,
"Gaye MG Chan" <[REDACTED]>

Subject: CEREAL POEMS

Date: Wed, 7 Jun 2000 12:17:21 -1000

The new TINFISH is out! Poetry from the Pacific in boxes of American = cereal (empire strikes back).

Covers include: Rice Crispies, Quaker Toasted Oats, Frosted Flakes, = Cheerios, Captain Crunch, Wheaties, and more (I will try to accommodate = readers' tastes). Designed by Gaye Chan, dumpster diver extraordinaire.

Ingredients by: Kathy Dee Kaleokealoha Kaloloahilani Banggo, John = Kinsella, Adam Aitken, Hank Lazer, Koon Woon, Eileen Tabios, Anne = Tardos, Pam Brown and many many others.

Yours for \$5 per (remember, each cover is different) and \$13 for a = subscription to three.

Susan M. Schultz

47-391 Hui Iwa Street #3
Kaneohe, HI 96744

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132. **William James Austin**

Re: Poetry Slams for Dummies, Time-Limits Section

Thu 8 Jun 2000

Time Limits. Yes, it was draconian of me to insist these be strictly enforced with spoon and glass. After all, what I really had in mind was boiling oil and redhot tongs. I wont bore you here today with my sufferings over the decades at the hands (voices) of (un)certain poetasters, going on and on about their first transcendendant experience in India in 1969 or what the babysitter did to them or or or or.....Suffice it to remark that, when you, David Cameron, reach your sixties, and given that you have been as faithful an attendee at readings as I have, I warrant you will have shifted your position until it aligns with mine. I shall be dead by then (possibly from terminal boredom at a monster poetry reading)

How can people so singularly ungifted for
verse have so poor a grasp of mundane time-units?

Well, I'm not sixty, yet, but I also have had my fill of the self-absorbed.
Strangely, I still hang with artists. Go figure. Boiling oil might peel the paint.
How about a good old fashioned gong, or drop a piano or somethin'?

[↑ Contents](#)

133. **William James Austin**

Re: Poetry-NYT scandal

Thu 8 Jun 2000

In a message dated 6/8/00 2:30:32 PM, [REDACTED] writes:

<< Actually, the crack was meant for Sherry, not you. But if you can't see the depravity in Weber and company's behavior then you may be a New Yorker but so what? So's your babe, Hilarity Clitnon. >>

Hey, lighten up! We can have some fun here, right? This is the Pitts. But of course I see what you see regarding Weber.

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134. **George Bowering**

Re: Bowering's promises

Thu 8 Jun 2000

>At 5:31 AM -0700 6/7/00, Rachel Loden wrote:

>>> I made a promise to Rachel and a promise to Maria that I would not
>>> mention them publicly any more, because one of them was threatened
>>> with academic demotion and the other was told she would have
>>> published her last poetry book if they were associated with me in
>>> anything but a professional way. No more lurking, gin fizz in hand,
>>> behind the indoor plants

>>

>>Well, this is not what I've heard, not at all. Apparently it falls to
>>me to point out that both Bowering and Damon will be attending the
>>sixties conference in Orono. Given what happened the last time these
>>two were together, at the cross-dressing confab in Poughkeepsie, I'm
>>amazed that no one else is sounding the alarm. The ominously-named "Dun
>>Roamin Cabins," where they wrote their last, giddy manifestos, never
>>reopened, of course. It was torched by outraged locals and today the
>>site is an impromptu moral shrine.

>>

>>But memories are short. For a moment I wondered whether Bromwrath
might

>>be prevailed upon to chaperone, but that's a little like asking Mary Kay
>>LeTourneau to babysit.

>>

>>Rachel Loden

>

>

>aha, la loden strikes! i knew we could tempt your ravishing wit out of its
>Imperious Hotline corners. orono will never be the same after the grand
>summit --however, it will not be the dunroamin this time but the
>u-otter-stop inn, featuring the naughty pine lounge, where wild revels
wil... eat your heart out, Brimming and Lowdown...--md

Just let me point out that the Orono gropefest has been renamed "The Opening
of the Field." Ms Loden is really going to gnash her teeth and shoulderbones
when she hears reports of this one!

gb

--

George Bowering

Fax [REDACTED]

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135. **Patrick F. Durgin**

if you ain't been readin' it, you ain't really been

Thu 8 Jun 2000

This seems not to have gone through the first time around. Free stuff. Act now. Thanks.

----- Text of forwarded message -----

<excerpt>Date: Tue, 06 Jun 2000 01:09:10 -0500

To: [REDACTED]

From: "Patrick F. Durgin" <<[REDACTED]>

Subject: if you ain't been readin' it, you ain't really been

Dear Poetics List Folk:

I've uncovered three copies of the premier issue of <italic>Kenning</italic>, from 1998, and featuring work by: Mark Wallace, Daniel Zimmerman, John Kin-sella, Juliana Spahr, Summi Kaipa, Michael Angelo Tata, John Lowther, Ryan Whyte, and Stephen Ellis. I'm confident that these are the last three copies I'll ever have available, and the first three of y'all daring enough to send me an email with your address will receive one, with my compliments! This offer does not apply to Nudel nor to employees of Time / Warner or the Rev. Jesse Phelps' many interests in Topeka, KS.

And, as a desperate reminder, the special "Cunning" issue of <italic>Kenning</italic> (#6) is still available along with the "Odd" issue (#7, Spring 2000). Details follow. I hope some of you will be daring enough to enter a subscription, even. Act fast. Because, at <italic>Kenning</italic>, we break the mold.

{{{{{{{{{{ see below }}}}}}}}}

Kenning: A Newsletter of Contemporary Poetry, Poetics, and Nonfiction Writing announces a double feature:

AUTUMN / WINTER: Cunning: A Descriptive Checklist of Tentative Politics. Atypically edited by Patrick F. Durgin, Renee Gladman, Jen Hofer, and Rod Smith. Featuring, for the last time, the distinctive design of fnast! image, and the proofreading support of Ninian Hawick.

ISSN: 1526-3428

98 pages, or so.

Tentative politics in verse, prose, graphic, and hybrid manifestations, featuring work by:

Yedda Morrison

Alexei Parshchikov

Sarah Jane Lapp

John Kinsella

Bobbie West

Michael Lujan and Erin Forrest

Mark Wallace

Jean Donnelly

Buck Downs

Leslie Bumstead

Heather Fuller

Dubravka Djuric

Taylor Brady and Tanya Hollis

Habib Tengour, translated by Pierre Joris

Tisa Bryant

Wura-Natasha Ogunji

Stefani Barber

Mary Burger

Giovanni Singleton

Edwin Torres

Akilah Oliver

Betsy Fagin

Plus:

Julian Semilian and Sanda Agalidi on modern "Romanian Poetry Then and Now"

Review of Bob Perelman's *The Future of Memory* by Jono Schneider

Michael Yates on teaching *Das Kapital* in maximum security prison [etc]

Rod Smith on Submodernism and the New Mannerism

Letterpressed covers & various other mechanical distinctions (such as sugar packets, staples, and at least one supplemental pamphlet).

SPRING: Kenning, the "odd" issue, edited by Patrick F. Durgin.

ISSN: 1526-3428

75 pages, or so.

Jules Boykoff

Sherry Brennan

Susan Briante

Mary Burger

Avery E. D. Burns

Mircea Cartarescu, translated by Sanda Agalidi and Julian Semilian

Allison Cobb

Ray DiPalma

Andrew Levy

Gherasim Luca, translated by Sanda Agalidi and Julian Semilian

Jackson Mac Low

K. Silem Mohammad

Beth Murray

Elizabeth Robinson

Michael Ruby

Jono Schneider

Jesse Seldess

Lytle Shaw

Brian Strang

Rodrigo Toscano

Ilarie Voronca, translated by Sanda Agalidi and Julian Semilian

Liz Waldner

Keith Waldrop

Rosmarie Waldrop

Plus: Carol Mirakove reviews Brendan Lorber's <italic>The Address Book</italic> & Chris McCreary reviews <italic>The Garrett Caples Reader</italic>.

Send \$6.00 for either (specify which, of course) or \$12.00 for both, payable to the publisher, Patrick F. Durgin, to Kenning: 418 Brown St. #10, Iowa City, IA, 52245. Or, begin a subscription to Kenning: \$24.00 / 4.

</excerpt>

k e n n i n g

a newsletter of contemporary poetry, poetics, and nonfiction writing

<http://www.durationpress.com/kenning>

██████████

418 Brown St. #10, Iowa City, IA 52245, USA

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136. **Richard Dillon**
Re: Compound Words

Fri 9 Jun 2000

A
R
A
M

S
A
R
O
Y
A
N

From: michael amberwind <██████████>
Reply-To: UB Poetics discussion group <██████████>
Date: Thu, 8 Jun 2000 07:41:22 -0700
To: ██████████
Subject: Re: Compound Words

*Having found my list of monosyllabic words, I am now looking for a list of compound words formed from monosyllabics. Any resources anyone might care to point their way to would be appreciated.
I'd also be interested to read other poems written in*

*monosyllabics. Some of Creeley and Hopkins has been useful, but I'd be interested to know if any poets have successfully specialised in it.
Thanx.*

*Do You Yahoo!?
Yahoo! Photos -- now, 100 FREE prints!
<http://photos.yahoo.com>*

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137. **swiss**

Web-based Poetry and Poets.

Fri 9 Jun 2000

Reply to: Web-based Poetry and Poets.

For an article, I am writing, I am looking for suggestions for some of the most interesting, complex, 'artful' Web-based poems out there-- that is, poems that use the web in their construction, are on the web, are multimedia. All suggestions appreciated, esp. with URLs so I can get to them. Thanks.

Thom Swiss



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138. **subrosa**

Re: POETICS Digest - 7 Jun 2000 to 8 Jun 2000 (#2000-92)

Fri 9 Jun 2000

delirium romans it
defines it too
less of a necessity to express
the e-mail of
here
licking envelopes

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139. **George Bowering**

Re: Bowering's promises

Fri 9 Jun 2000

aha, la loden strikes! i knew we could tempt your ravishing wit out of its

Imperious Hotline corners. orono will never be the same after the grand summit --however, it will not be the dunroamin this time but the u-otter-stop inn, featuring the naughty pine lounge, where wild revels wil... eat your heart out, Brimming and Lowdown...--md

I notice that Brownwitch is keeping quiet about all this. It's those sneaky quiet guys you have to watch out for. Is he going to be in Orono and try to swipe Damon offa me, or is going to stay in Calif and rob me of Loden while i am in Orono, fighting for my virtue? -- George Bowering Fax [REDACTED]

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140. **Prageeta Sharma**

PAN XING LEI: ONE MAN SHOW! ETHAN COHEN FINE ARTS

Fri 9 Jun 2000

PAN XING LEI: ONE-MAN SHOW
"CAMOUFLAGE FICTION"

For Release Only

May 24, 2000



Ethan Cohen Fine Arts invites you to Camouflage Fiction, opening June 22, from 6-8pm. This will be a one-man show of mixed media and installation. Born in 1969 in Liaoning, China, Pan Xing Lei began his public art life as one of the student sculptors of the Goddess of Democracy Statue erected during the demonstrations in Tiananmen Square. In recent years, he has participated in several large international art exhibitions including: "Leased Legacy," Hong Kong 1997 and Frankfurt 1997), Inside Out: New Chinese Art," (New York 1998, San Francisco MOMA 1999, and still traveling internationally), and "The New Face of Hong Kong", (Berlin, 1998.) It is in these works that the artist offers a twenty-first century amalgamation of media which creates a narrative connecting traditional Chinese Art and contemporary cultural iconography such as camouflage, paramilitary insignia, and silhouettes. In his scrolls, we see his incorporation of the silhouette of the goddess of democracy that allows Pan Xing Lei to cast a humorous and self-mocking reference to Tiananmen Square. The works rest on representing a repetitious pop-cultural icon of the goddess in order to suggest a terrible calamity and a hint of danger, passion and violence that resonate in all of his works. Pan Xing Lei's work in the past, has insisted on a reckoning of the British Territory's cultural ethos with its Chinese roots, in anticipation of the upcoming handover to mainland dominion which has now happened. Pan Xing Lei emerged as an artistic force in Hong Kong, where his combined use of sculpture, performance and installation work. In his first one man show in America, we are proud to present an initial glimpse of this exciting young artist,

who's work reflects a life lived both physically and intellectually, in a place where east and west are one, and the future belongs to it's mix.

ETHAN COHEN FINE ARTS 37 WALKER STREET NEW YORK (BETWEEN CHURCH & BROADWAY) TAKE THE A C E N R 456 to CANAL STREET STATION

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141. **charles alexander**

Chartings: Hejinian and DiPalma

Fri 9 Jun 2000

ANNOUNCING:
CHARTINGS

Chax Press has finished binding the edition of the fine artist's book CHARTINGS, poem (a long poem in 20 sections) by Lyn Hejinian and Ray DiPalma; book conception, design, printing, and construction by Charles Alexander; hand "markings" by visual artist Cynthia Miller.

The book is oversize at 13.5 inches high by 11.25 inches wide when closed. The paper is Tiara, and it has been printed with large (4-inch high) wood type letters and numbers, in randomly dispersed patterns, in colors of yellow. Onto these pages have been collaged the poems, which were originally printed with Bembo 14-point type on handmade Japanese "Mulberry" paper. After printing, each poem was hand torn, and is pasted into the book. The pages of the book were hand-marked (each page of each copy individually) with a sewing instrument called a "tracing wheel," that made more chartings of perforation-like marks in linear and curved patterns, to accompany the more language-based chartings of the poems and of the background oversized letters. Because of all the hand tearing and individual hand marking with the tracing wheel, it is impossible for any two copies of Chartings to be exactly alike. There is a great deal of interplay in the book's structure and visuals between notions of stasis and flow, among other ideas.

The book was sewn in two signatures into reversible "Unryu" endsheets (black one side, white the other, textured, with visible fibers) with a concertina spine. Then this book structure was pasted into boards which are covered with red Moriki paper, with the spine left visible.

Just 80 copies have been produced (each copy signed by the authors and hand numbered), and each sells for \$320. Anyone responding from the Poetics List will receive a 20% discount and will not be charged any shipping/handling fees. The book will be very carefully packed, insured, and shipped Priority Mail unless otherwise requested.

If you begin a standing order to Chax Press with an order for Chartings, you will receive the book for \$200 (a discount of more than 30%), and you will receive a 30% discount on all future books (or orders from our backlist). The future books will automatically be sent to you with an invoice. In general, this means two to three trade literary books per year (retailing at \$12 to \$20 each, sometimes a hardcover book which retails for \$30 to \$60), one or two chapbooks per year (about \$12 each, mixing offset printing and hand bookmaking work), and one fine artist's book (like Chartings, generally ranging in price from \$100 to \$400) per year. Some of our fine artist's books, which attempt to develop imaginative book forms which collaborate with innovative texts, may only be available to standing order patrons.

This offer does not apply to institutional orders; however, institutions may place standing orders and receive a 30% discount.

Please email orders directly to Chax Press: [REDACTED]

Identify yourself as responding to this message on the Poetics List.

Credit cards are acceptable. If paying by check, please send check (\$256) and order in advance (but notify us by email that it is coming and we will save you a copy) to --

Chax Press

101 W. Sixth St., no. 6

Tucson, AZ 85701-1000

Please note: Everyone at Chax Press will be away from Tucson June 10 through June 26, so we won't process any of these orders until very late June. If you need to talk with us on the phone, please call June 27 or later (or today, June 9) -- [REDACTED].

It has been a pleasure and privilege to work on this book.

Thank you,

Charles Alexander

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142. **David Kellogg**

Re: New photo of Emily Dickinson

Fri 9 Jun 2000

On Wed, 7 Jun 2000, Tracey Gaughran wrote:

| *The photograph you speak of can be found here:*

| <http://www.unc.edu/~gura/ed/>

Phil Gura, who bought it, was a teacher of mine in graduate school. Since he bought it, I bet there's a very good chance it's genuine: he knows 19th-century New England intimately, and he's a very good researcher of material culture. (His book on the history of the banjo, by the way, is great.)

Cheers,
David

~~~~~  
~~~~~

David Kellogg Duke University
[REDACTED] Center for Teaching, Learning, and Writing
[REDACTED] Durham, NC 27708
FAX [REDACTED] <http://www.duke.edu/~kellogg/>

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143. **Poetics List Administration**

The Drama Review / Jesse Glass

Fri 9 Jun 2000

This message came to the administrative account.

% Christopher W. Alexander
% poetics list moderator

--

Date: Fri, Jun 9, 2000 5:27 PM -0700

From: jesse glass <[REDACTED]>

Hi List. TDR=The Drama Review. Jesse

About Jesse Glass. How to order his books.
<http://www.letterwriter.net/html/jesse-glass.html>

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144. **David Baptiste Chirot**

[Y4M] new BLU - independentistas, Vieques, dead prez, ozomatli, tony to uch (fwd)

Fri 9 Jun 2000

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

Date: Fri, 9 Jun 2000 13:53:36 -0400

From: Marianne Mommsen <[REDACTED]>

To: Blu Magazine <[REDACTED]>

Subject: [Y4M] new BLU - independentistas, Vieques, dead prez, ozomatli, tony to uch

BLU - the magazine with a CD for \$5 - announces the publication of BLU 8 - Pa'lante. Go to <http://www.blumag.com> to check out the issue and the new look on our website.

featured in the mag: Puerto Rican women warriors, Pedro Albizu Campos, Rafael Cancel Miranda, the struggle in Vieques, the connections between Ireland and Puerto Rico, Young Lords, Crazy Legs, and Latinas in hip hop. on the CD: Tony Touch, Ozomatli, Willie Colon, Piri Thomas, Ricanstruction, Willie Perdomo and 11 other Boricua artists.

plus...dead prez talk about freedom, Mumia reviews Santana, Basques occupy London, Filipinos fight back, environmental warfare, and two free posters in technicolor.

If you're a subscriber, BLU 8 is already on its way to you. If not, you can pick up a copy from www.blumag.com, or buy 10 or more magazines at a 40% discount (that's \$3 each, you resell them for \$5). Payment can be made by check, money order, or credit card. Give us a call at [REDACTED] or email if you want to order, join the BLU street team, or just get in touch.

Pa'lante

* * * * *
*

Marianne Mommsen, Features Editor

[REDACTED]

BLU MAGAZINE <http://www.blumag.com>

tel [REDACTED] fax [REDACTED]

Woodcrest Rte 213, Rifton NY 12471

dancing on the grave of apathy

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Youth & Students for Mumia

www.mumia2000.org

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145. **K.Silem Mohammad**

Re: Compound Words

Fri 9 Jun 2000

From: michael amberwind <[REDACTED]>

Having found my list of monosyllabic words, I am now looking for a list of compound words formed from monosyllabics. Any resources anyone might care to point their way to would be appreciated.

I'd also be interested to read other poems written in monosyllabics. Some of Creeley and Hopkins has been useful, but I'd be interested to know if any poets have successfully specialised in it.

Clark Coolidge comes to mind, especially earlier stuff like *_Polaroid_*, which builds gradually from clusters of more-or-less nonreferring words like particles and prepositions toward slightly more complex strings of slightly more denotative terms. It's not purely monosyllabic, but there is a preponderance. Ditto with *_Space_* and *_The Maintains_*.

Kasey

.....
[REDACTED]

K. SILEM MOHAMMAD

Santa Cruz, CA

[REDACTED]
<http://communities.msn.com/KSilemMohammad>

.....
[REDACTED]

Get Your Private, Free E-mail from MSN Hotmail at <http://www.hotmail.com>

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146. **derek beaulieu**

3 new books from housepress

Fri 9 Jun 2000

housepress is pleased to announce the release of 3 new chapbooks:

Peter Jaeger's "Sub-twang mustard"

- hand-bound in an edition of 50 numbered copies on recycled mustard coloured stock

- language centred writing

\$5.00

David Fujino's "Five Poems"

- handbound japanese style in an edition of 40 numbered copies w/ card cover and linocut printed front & back covers

- language centred writing

\$5.00

derek beaulieu's "maps and syntax"

- handbound japanese style in an edition 50 signed copies with card covers and linocut and relief print front and back covers

- visual poetry

- 42 pages

\$10.00

for more information or to order email:

derek beaulieu



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147. **David Bromige**

Re: Bowering's promises

Sat 10 Jun 2000

*aha, la loden strikes! i knew we could tempt your ravishing wit out of its
Imperious Hotline corners. orono will never be the same after the grand
summit --however, it will not be the dunroamin this time but the
u-otter-stop inn, featuring the naughty pine lounge, where wild revels
wil... eat your heart out, Brimming and Lowdown...--md*

*I notice that Brownwitch is keeping quiet about all this. It's those
sneaky quiet guys you have to watch out for. Is he going to be in
Orono and try to swipe Damon offa me, or is going to stay in Calif
and rob me of Loden while i am in Orono, fighting for my virtue?*

--

George Bowering

Fax

The tone has darkened since '2' clicked up on our digital calendars. I suppose this is what the 21st century will be like---no privacy left, noplac to hide. It's not for me. I might have misbehaved in the Moose Room at Bowering Manor, but I surprised myself when I did. I cannot imagine the depths to which Maria (and, by implication, George) have sunk, that they have already made arrangements to be swept off their feet, and know the precise location of this fit. (Btw, Maria, Burton assures me that is the _Knotty_ Pine Lounge.) This is getting too

rich for my blood, my dears. I like to back into things of this sort. I like to pretend they aren't happening until they are over.

True, I _had_ hoped...no. Well, dammit, I will speak : I had hoped, George, that you.....that you and I.....but I see clearly now. Maria has usurped my place in your affections. How unkind of the both of you not to let me hear about this before I had purchased my ticket. So I must come to Orono and introduce your reading, George, and so I shall--and for a good long time, you may be sure-- but you may well picture what will be going on in my heart as I do so. --How wise of Rachel to stay home, tending her keepsakes from the 60's, and writing her sizzling limericks. When we see the complications she evades, it's a wonder we don't all do likewise. Btw, Anthony and Cleopatra, the title of her book is _Hotel Emporium_ , and it offers a poetic critique of market-based societies.

Another virtue of home is that everyone here knows how to spell my name.

Broadbent.

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148. **jesse glass (by way of Poetics List <[REDACTED]>)" <[REDACTED]>**
ED's swollen jaw

Sat 10 Jun 2000

Hi List,

After closely examining both photographs--the genuine and the new ED photograph, I was struck by two things: First the left eye in both pictures is an exact match; second--the new image of ED, even after taking age of sitter and position of sitter's head into consideration, shows a distinctly swollen lower left jaw. Did anyone else notice this? I know that ED had problems with her eyes, but is there a record of ED experiencing dental problems? This is a fascinating photograph. Professor Gura is to be congratulated on real find. Jesse

About Jesse Glass. How to order his books.

<http://www.letterwriter.net/html/jesse-glass.html>

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149. **sylvester pollet**
NPF/Orono Conf.

Sat 10 Jun 2000

Not too late to register for ringside seats on this (and other events) at the conference, THE OPENING OF THE FIELD: NORTH AMERICAN POETRY IN THE 1960s, National Poetry Foundation, University of Maine, Orono ME, June 28-July2, 2000. I just got the latest schedule & registration forms up on the NPF

website, and will be updating that with a revised schedule in a week or so, as the program goes to press. best, (and see you there), Sylvester. Website is <<http://www.ume.maine.edu/~npf/>>

Date: Fri, 9 Jun 2000 00:45:27 -0700

From: George Bowering <[REDACTED]>

Subject: Re: Bowering's promises

*aha, la loden strikes! i knew we could tempt your ravishing wit out of its
Imperious Hotline corners. orono will never be the same after the grand
summit --however, it will not be the dunroamin this time but the
u-otter-stop inn, featuring the naughty pine lounge, where wild revels
wil... eat your heart out, Brimming and Lowdown...--md*

I notice that Brownwitch is keeping quiet about all this. It's those sneaky quiet guys you have to watch out for. Is he going to be in Orono and try to swipe Damon offa me, or is going to stay in Calif and rob me of Loden while i am in Orono, fighting for my virtue? -- George Bowering Fax [REDACTED]

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150. **Poetics List**

Cork International Festival of Alternative Poetries #4

Sat 10 Jun 2000

this being a report (or rather a collection of notes) of the cork poetry conference i attended last month. it began with an evening soiree at the home of alex davis and his wife leigh. both alex and leigh teach at the university in cork. alex was one of the primary organizers of the event along with trevor joyce. most of the presenters were there that night and engaged in a lot of catching up with old friends and acquaintances. it was mentioned several times that randolph healy would not be able to attend since he needed to stay close at home in dublin with his pregnant wife. i got the feeling that randolph was sorely missed. also some discussion about the expected arts funding not coming through and how The Castle Lounge in Dublin came through at the last minute with some funds. we also visited the top (fourth) floor of alex's flat with its fantastic view of downtown cork and its split river.

the next morning began with a reading by j.c.c. (everyone called him jim) mayes. unfortunately he felt the need to rush through his paper - i guess because we were starting later than the announced time. but his talk - called N11 Musing was a witty meditation in numbered paragraphs on the relation between writing, reading, and criticism with a focus on the work of brian coffey and augustus young. we only heard excerpts from it but the full text will be published as

part of the Coelacanth Press Critical Series edited by maurice scully. here's a piece i procured: "Reading a new poem is like living in the country before it gets overlaid by the ribbon development of commentary, because, if it's a good poem, it is doomed by a process which reading begins. Situated at the beginning of the end, the process cuts both ways. The avant-garde wants to be ahead of the pack, alternative poetry wants to live at the margins, but success encourages the wheels of destruction to grind towards them. The more remote the country-dweller, the greater the dependency on a car and deep-freezer. Opting-out increases the number of points at which you need to be plugged in. Only those who are totally out of it are nearly free."

next up was billy mills and catherine walsh. they took several turns - basically one read for a bit while the other tended the children (niall and declan). billy read from 'what is a mountain' and catherine read from 'city west'. i remember bombings being featured in billy's readings and then about 30 seconds into catherine's first reading she said POW very loudly - her voice echoing off the theater's bare walls. this kept me on edge for the rest of their reading waiting for something like that to happen again but it never did.

after lunch marcella edwards read a paper. she's a ph.d. student in england who is writing a dissertation on innovative irish writing/publishing in the 60's (and 70's?) especially the work of trevor joyce. i confess to not really understanding all that she was putting forth - something along the lines of how poets like (trevor) joyce wrote and published more radically political work than say heaney and others whose works showed an increase in political allusions during this time but surely wasn't at risk of stirring up much trouble. but obviously most people there understood and were engaged by her talk because it sparked a lot of conversation and people asking marcella questions about her work.

next was robert sheppard. his reading was interesting to me for several reasons. i was mesmerized, almost hypnotized by his reading style. he read very fast, with a lot of intensity, never looking at the audience and had way of rocking back and forth that never wavered. (left foot remained planted at all times, right foot begins behind the left, then rather long step forward, bend from waist a little, then bend even more at the knees, straighten back up, right foot steps well back, bend backward at the waist, repeat!) i believe he was reading from Empty Diaries and the text seemed an interesting mix of near-angry social critique and more personal accounts. ah, just remembered one time when he did look at the audience was when he read some "empty words" which he did by looking up from the text and mouthing the words silently and emphatically. all through the reading i would be able to follow for about 10-20 seconds but then due to the density of the text and his fast/intense reading style i would 'fog out' for a bit. i guess he intended for the work to have a cumulative but

kinda random effect of ideas and images but i kept thinking 'i wish i could have the text in my hands and be looking at it while he's reading.'

guess i should say something about the breaks and lunches and evening social times. Beamish! that's the beer that geoff squires and others turned me onto. very good stout - supposedly not as bitter as guinness. lots of beer at every break. occasionally some wine and/or food. oooh and Caf   Paradiso, a vegetarian paradise for sure amongst all the pubs/grills. the readings were cool but i probably enjoyed myself the most talking with everybody in the pubs. hung out with geoff squires, marcella edwards, maurice scully, also some with shepard, ric caddel (one l), tom raworth, billy and catherine and kids, a meal with jim mays and wife, erica van horn and her irascible, entertaining mate simon cutts, judy kravis, and alex.

somehow tom raworth kept everyone smiling despite the fact that he hardly ever said anything. he seemed to do a lot of timely eyebrow raising and mugging at other's comments. also he took a lot of pictures with a disposable camera. he never looked through it, would just hold it up high and 'click' or coyly hold it at his hip and 'click'.

i was surprised to find that there was almost no talk of poetry during these social times.

but back to the scheduled readings. maurice scully read a poem 'variations' which i was familiar with (we had read it recently at the atlanta poets group) so it was particularly pleasing to hear it read by maurice. he also read from 'steps' i believe. great stuff i thought as apparently did everyone else.

judy kravis. i was eager to hear her read because i had read some of her poetry that i found interesting in an issue of shearsman. but i ended up being disappointed. inspired by one of her students who discovered in her class that the world is strange - and liked it - she wrote some prose that was meant i believe to explore this strangeness. but i didn't find it very strange at all. it had a surreal tint to it here and there, but otherwise sounded like normative expressivist fiction.

ric caddel. he read some 'pieces' that had something to do with a quilt in the way they were constructed. his reading style had a wryness that i enjoyed at times, but i found the text to be just too pretty for my taste. though i heard several others comment on how much they enjoyed it.

tony baker, a brit who lives in france. i don't remember much about this reading except it was long and i couldn't concentrate on it for very long.

cath kenneally. cath and ken bolton were staying at the same b&b that i was so i ran into them several times. quite enjoyable folk. they live in adelaide australia but currently have this sweet deal where they are staying in rome for six

months and its being funded by the Australian Arts Council. so they're writing, hooking up with other writers/artists in Rome and hopping around Europe, giving readings, going to exhibits and basically living the life that most of us probably wish for. Cath had 'warned' me earlier that her writing was probably more mainstream than most of the poets at the conference. this didn't keep me however from smiling at the crafty way she put together her poems. she also has work in the latest Atlanta Review - Australian section - edited by John Tranter.

Ken Bolton. he read with an openness, almost a hesitancy that went beautifully with his Ohara-inspired poetry. he engaged the audience with much eye contact and off-hand comments and received lots of smiles and applause as he finished.

Tom Raworth. Tom read one poem from Clean and Well Lit and a few from Tottering State. the rest of the time he read from Meadow. i liked all of his work but especially the more recent stuff from Meadow. like 'sixty words i've never used before' which begins: 1937 astragal 1938 constat 1939 gony 1940 keck 1941 olid

and finishes: 1994 haurient 1995 decury 1996 stridor

Tom ended his reading with the aid of a little palm-sized musical device that works similar to a player piano. he had taken Ed Dorn's signature, enlarged it, punched holes in it corresponding to the signature and then ran the long slip of paper through the little machine by turning a small crank on the side producing something of a melody that lasted probably about 30 seconds. he called it a "John Cage meets Colin Nancarrow tribute to my friend Ed Dorn."

Geoff Squires. Geoff read for awhile from a poem (in progress i think) called deliberations. unlike most of his fellow presenters Geoff read somewhat slowly and with more pauses - due i believe in part to the nature of the text. some of his "deliberations" included brief pauses for Geoff to look at the audience or gaze out the window. sounds a little gimmicky as i write about it, but didn't seem that way to me at the time, especially since the text encouraged philosophical reflection on epistemology and the way the mind works and attends (or not). next Geoff read some translations he did of Persian poets. Geoff, several years ago apparently, used to teach at a university in Iran and did some translations back then and is just now getting back to refining them. he read some of his translations from classical poets Rudaki, Hafez, and Rumi. also a modern poet, Naderpoor. i thought his 'deliberations' were really sharp and thought the translations pretty plain, but most of the people afterward were talking about how great the Persian translations were. even Niall (age 9?) complimented Geoff on the translations.

Roz Cowman. like Trevor and Judy Kravis, Roz lives in Cork. she seemed to be an expected part of the local poetry scene. however her poetry was pretty

unbearable for me. she typically took 10 minutes before each poem to explain all the allusions and the composition process for it.

robert sheppard again this time reading a paper that discussed tom raworth's poetry. he gave us a handout that showed some of raworth's eternal sections. somehow he had managed to get a draft of one of the sections and made some comments how raworth's editing process works. pretty interesting.

tony baker and harry jalonis read a collaborative work. afraid i don't remember too much about this one either except that it seemed they each took turns reading a line or two. i think i could have appreciated it more if i could have understood in what way it was collaboratively put together.

trevor joyce who had missed the previous day's events due to sickness. trevor had mentioned to me earlier that he was planning on reading a long, new, and unpublished piece and was going to encourage people to walk out and take a break when needed. which i and a few others did. i think he ended up reading for about 45 minutes straight.

now, at the risk of (at least) revealing my cultural blindspots- a few general comments. with a few exceptions (raworth, scully, catherine walsh and others briefly) the readings tended to be quite serious sounding. [i'm talking the poetry per se and not the papers by mays, edwards, or sheppard.] one brit poet pointed out to me that he was surprised at how subdued, almost monotone many of the readers were. another pointed out to me that it seemed to him that most of the presenters were reading pieces that were really meant to be read on the page - meaning not orally presented. and i kept wondering where the playfulness was? where the linguistic or ideational innovative? both in terms of the actual texts that were read and in the presentations of the texts. but this may have been largely my issue since most of the rest of the audience seemed pretty 'rapt' up in most of the readings no matter the length or tone.

oh, and speaking of the audience i'll say a bit about the attendance. everyone there was either brit or irish except for me and the two australians. and although no one session had more than 25-30 people attending, i would guess that the overall conference was probably attended by 50 or more people. but it was surprising to me, and disappointing to the organizers and participants, that even though we were meeting at the University College Cork (12000 students) there was only one student in attendance during the two-day conference. overall (from this outsider looking in) it seemed that all the presenters were very happy to have a chance to get together, hear each other's poetry and socialize.

thanks to alex davis for inviting me to his house friday night and also suggesting the great b&b The Garnish House. (i'll never forget those breakfasts.) and to Geoff Squires for making extra little efforts to include this odd ameican in the bouts about town.

see ya in cork next year. randy prunty

p.s. tom raworth has some pictures up of the conference at
<http://www.geocities.com/Athens/Oracle/5753/cork.html>

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151. **Poetics List**

Cork International Festival of Alternative Poetries #4

Sat 10 Jun 2000

the previous message, with the same subject head, is by Randy Prunty
<[REDACTED]>, as noted at the end of the message. His name was dropped in
the header when forwarding the message.

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152. **levitsk**

Re: Check out serialized internet novel, The Man in Her Mind, by MLPolak

Sat 10 Jun 2000

I did what I usually don't--and checked out the site--and found a mission state-
ment. Well I love a mission statement. This one took the cake, so much for the
"political" of the literary FEMME SOUL--well I guess it _is_ political to be reduc-
tionist about radical feminism. Not to declaim the novel.

yours,
radically feminist/femmely homo
--rdlevitsky

here's a juicy tidbit:

"At first, Femme Soul addressed women. It was a call to create a magazine that
treated women with some dignity and intelligence. But, women cannot and
should not exist without men. Femme Soul ,is, in its essence, a response to the
counter-culture (the refined counter-culture of our popular entertainment) and
to radical feminists who would have us all made androgynous. It is a place for
writers to talk about current cultural trends, literature, art, music, movies, poli-
tics, ideas, and offer original works of creative fiction. Such an endeavor should
not be limited to women.

"In short, Femme Soul hopes to revive American culture, not undermine it."

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

From: [REDACTED] <[REDACTED]>

To: [REDACTED] <[REDACTED]>

Date: Thursday, June 08, 2000 5:39 PM

Subject: Check out serialized internet novel, The Man in Her Mind, by
MLPolak

Hi, Literature fans!!

Maralyn Lois Polak's experimental new novel, "THE MAN IN HER MIND: further adventures of boris and natasha" IS NOW BEING SERIALIZED WEEKLY ONLINE on a political/literary website, WWW.FEMMESOUL.COM, SCROLL DOWN PAGE TIL YOU SEE THE FRACTAL GRAPHIC...IT WILL BE THERE WEEKLY FOR THE NEXT YEAR.

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153. **levitsk**

Belladonna, come, pass along

Sat 10 Jun 2000

ENJOY

BELLADONNA*

FRIDAY (Note--new day of week)

JUNE 30, 2000

Mary Burger

Nature's Maws, _The Bleeding Optimist_

&

Camille Roy

Swarm, _The Rosy Medallians_

&

Brenda Shaughnessy

Interior With Sudden Joy

7:00 pm

at Bluestockings Women's Bookstore

172 Allen Street

between Rivington and Stanton

on the Lower East Side of Manhattan

Contact: [REDACTED] for more information

*deadly nightshade, a cardiac and respiratory stimulant

And announcing> > > The release of the chapbooks, Mary Burger's "Eating Belief" and Camille Roy's "Dream Girls", a Belladonna Book/Booglit production.

Please>>>Send me your address backchannel if you would like a postcard about these readings.

And>>>Watch for announcement about a poetry panel.

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154. **William James Austin**

Re: Check out serialized internet novel, The Man in Her Mind, by MLPolak

Sun 11 Jun 2000

I love you.

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155. **Robert Archambeau**

SAMIZDAT #5

Sun 11 Jun 2000

Announcing...

S a m i z d a t # 5

Featuring...

"Sulfur and After"

an interview with Clayton Eshleman
commemorating Sulfur magazine, 1981-2000

And...

"After Ritsos"

a poetic sequence by Australia's Geraldine McKenzie

Plus poems by...

C.S. Giscombe
Michael Anania
D.C. Berry
John Latta
Susan Sink

Reviews of...

C.S. Giscombe (by Stephen Collis)
John Matthias (by Michael Barrett)

And...

The Word from Russia, in which Masha Zavialova
tells the story of "The Eating of the Poet's Heads"

Oh how, you wonder, can I get one of these?

send \$3.50 (or \$10 for a three-issue subscription)
to Robert Archambeau
9 Campus Circle
Lake Forest, IL 60045

As usual, a limited number of FREE issues are set aside for distribution to readers of the poetics list residing in the USA (sorry, foreign mailings are expensive). If you would like a copy, and have not received a free issue before, send e-mail to [REDACTED] with the heading "Samizdat/free offer."

Robert Archambeau

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156. **Alan Sondheim**

The Promise

Mon 12 Jun 2000

-

The Promise (modified from a project)

This image of Nikuko in suspension, or the camera itself suspended, taking up very little bandwidth - lure, I'm coming towards you

Working in the dark, worrying about access - who can see these, who has the means, the time for downloading? What percentage of the world's population can greet this image, comprehend this english text? - lure, I'm getting closer

Most of the world, not having made a phone-call, having little access to electricity - lure, you can see almost all of me now

Or those elite around the world, in unknown capital cities - they have "western goods," demarcate themselves, foreclosing - one might almost say Internet Here and There - Internet as Suppression / Repression - the substitution of one for another - the reification of substitution, hard- ening of lines - lure, I'm wearing close to nothing

I want to know about you. I want to tell you about me. I want to get to know you - lure, my clothing's gone, I'm yours

You will find me so very high up. You will find me leaning into you. I will take you home with me - lure, I need to eat, drink, fuck

There will be much bandwidth - lure, I'm coming, I'm coming

- Nikuko

[Part 2, "image" Image/JPEG 31KB, Nikuko Suspended.]

[Unable to print this part.]

—

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157. **George Bowering**

Re: *_Comp._* by Kevin Davies, new from Edge Books

Mon 12 Jun 2000

Aerial/Edge is pleased to announce

Comp. by Kevin Davies.

110 pages, perfectbound.

Special offer:

*Order _Comp._ before June 1 for \$10 postpaid (\$12.50 thereafter). OR get
Comp. and _Aerial 9: Bruce Andrews_ for \$20 (Aerial 9 is regularly \$15).
OR get _Comp._ and _Sight_ by Lyn Hejinian and Leslie Scalapino for \$18
(Sight is regularly \$12).*

Checks payable to Aerial/Edge, POBox 25642, Washington, DC 20007.

I have a copy of this book, and have nosed into it a bit so far, and I have to say that it is one of the most interesting books of poetry I have seen these past few years. Get this one--that's my review. -- George Bowering Fax [REDACTED]

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158. **Rachel Loden**

Broadbent's heart

Mon 12 Jun 2000

*True, I _had_ hoped...no. Well, dammit, I will speak : I had hoped,
George, that you.....that you and I.....but I see clearly now. Maria has
usurped my place in your affections. How unkind of the both of you not to
let me hear about this before I had purchased my ticket. So I must come to
Orono and introduce your reading, George, and so I shall--and for a good
long time, you may be sure-- but you may well picture what will be going on
in my heart as I do so. --How wise of Rachel to stay home, tending her
keepsakes from the 60's, and writing her sizzling limericks. When we see
the complications she evades, it's a wonder we don't all do likewise. Btw,*

Anthony and Cleopatra, the title of her book is _Hotel Emporium_, and it offers a poetic critique of market-based societies.

Hell's bells, I see Brognitz is back in a big way with a shot across the bow. But he's right. My collection of lava lamps, Sopwith Camel albums and Owsley blue dots is unparalleled, or it was before David made me send him the blue dots. He says he wants them to try to pry George away from Maria in Orono. I wish him luck, but I hope Burton Hatlen or Ron Silliman will be there to talk him down if this doesn't work.

Given such faithless playmates, is it any wonder that my life has taken a Taoist turn? "Men ask the way to Cold Mountain / Cold Mountain: there's no through trail . . . How did I make it? / My heart's not the same as yours. / If your heart was like mine / You'd get it and be right here."

No, my heart is different. Good-bye my darlings! May you take as good care of each other as you have always taken of me.

Rachel Loden

<http://www.thepomegranate.com/loden/hotel.html>

email: [REDACTED]

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159. **Poetics List** **Welcome Message**

Mon 12 Jun 2000

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://epc.buffalo.edu/>>

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10. Publishers & Editors Read This!

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://epc.buffalo.edu>>.

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 poetries 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://epc.buffalo.edu>> and select the "Poetics" link from the opening screen. Follow the links to Poetics Archives. Or set your browser to go directly to <<http://listserv.acsu.buffalo.edu/archives/poetics.html>>.

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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160. **Poetics List**
NYC Sublet / via r. levitski
Mon 12 Jun 2000

[this needed to be reformatted]

From: <[REDACTED]>

Date: Mon, 12 Jun 2000 03:51:37 -0400

Studio for sublet, June 24-August 31. Lovely studio in Brooklyn Heights with 3 large windows and skylight in the bathroom, AC, hardwood floors, 2 blocks from the Promenade, on 20 Willow Place. Quiet (top/ 3rd floor, facing

back), lightly 20 furnished, cats okay. Great train connections: 2-3-4-5 to

Borough Hall, N-R-M to Court Street, A-C-F to Jay Street. Rent: \$235.69 for the last week in June, \$1010/ month for July and August. Contact Ysa,

[REDACTED], (212)=20 [REDACTED], [REDACTED].

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161. **T. R. Healy and L. MacMahon**
Re: Cork International Festival of Alternative Poetries #4
Mon 12 Jun 2000

Randy Prunty wrote:

----- Original Message ----- . it was mentioned several times

> that randolph healy would not be able to attend since he needed to stay close

> at home in dublin with his pregnant wife.

Our baby, Thomas Theodore, was born at home last Friday at 11.23 am. A bright and sturdy little thing, adored by his four sisters. Louise is in great form. The entire labour lasted 38 minutes and this time the midwife managed to get

here before it was all over. You can see a picture of Teddy at Louise's website:
<http://www.happybaby.org>

best wishes

Randolph Healy

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162. **Broder, Michael**

Ear Inn Readings--In Coming Weeks

Mon 12 Jun 2000

- > The Ear Inn Readings
- > Saturdays at 3:00
- > 326 Spring Street, west of Greenwich
- > New York City
- >
- > June 17
- > Wil Hallgren, Emily Fragos
- >
- > June 24
- > Tory Dent, Wayne Koestenbaum, Richard Tayson
- >
- > The Ear Inn Readings
- > Michael Broder, Patrick Donnelly,
- > Lisa Freedman, Kathleen E. Krause, Curators
- >
- > Martha Rhodes, Director
- >
- > For additional information contact Michael Broder [REDACTED]
- >
- > The Ear Inn is an historic pub located at 326 Spring Street, west of
- > Greenwich, in Manhattan. There has been a reading series in this space
- > for
- > decades.
- >
- > Past readers include Mary Jo Bang, Laure-Anne Bosselaar, Jane Cooper,
- > Ellen Dudley, Richard Foerster, David Lehman, Geoffrey O'Brien,
- > Marie Ponsot, D. Nurkse, and Susan Wheeler
- >
- > The Ear is one block north of Canal Street, a couple blocks west of
- > Hudson.
- > The closest trains are the 1-2-3-9 to Canal Street @ Varick, the A to

> Canal Street @ Sixth Ave, or the C-E to Spring [REDACTED] Ave.

>

If you wish to be removed from this list, please let me know via reply e-mail.

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163. **Jenn Guitart**
Reading, San Francisco

Mon 12 Jun 2000

Announcing the San Francisco debut of the Fab Fab Fab Fab Fab Vocabs, Jenn Guitart & Adam Tobin's spoken noise duo.

This Wednesday, June 14, 7 pm

Cafe Reverie

848 Cole

near Carl St.

Jenn Guitart

[REDACTED] (home)

[REDACTED] (voicemail -- note that this # has changed)

<http://www.netspace.org/users/jguitart>

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164. **William Slaughter**
New at Mudlark

Mon 12 Jun 2000

MUDLARK POSTERS: NEW AND ON VIEW

No. 24 | Andrew Wilson | Jottings in Number 2 Pencil and Minimalism

Andrew Wilson has published poems, prose poems, and fiction in Exquisite Corpse, In Posse Review, New Letters, Paumanok Review, and La Petite Zine, et cetera. Cybercorpse is serializing Wilson's novel, Clever. He edits Linnaean Street, a new web literary quarterly.

No. 25 | Alexandra Yurkovsky | Serving Up Cage by the Pound

Alexandra Yurkovsky has had poems in Chiron Review, Fish Drum, and HQ (UK), among other magazines. Her reviews have appeared in the San Francisco Chronicle Sunday Book Review, East Bay Express, and SF Bay Guardian. She teaches piano.

Spread the word. Far and wide,

William Slaughter

MUDLARK

An Electronic Journal of Poetry & Poetics

Never in and never out of print...

E-mail: [REDACTED]

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

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165. **Catherine Daly**

Re: www.femmesoul.com

Mon 12 Jun 2000

It's a right wing feminist site, the editor's a female genx conservative, the author of the "serialized cyber-novel" is a columnist at WorldNetDaily (a libertarian org taking ads from anti-evolutionists) who also has written poetry, her by-line sez a book called "The Bologna Sandwich and Other Poems of LOVE and Indigestion." I checked this out, and here's a sample:

Hosta, hosta, hosta.

I conjugate ground cover,
though futile,
since all I have right now
is a small brick terrace,
the pots filled
with exhausted soil.

Renew, I vow, renew.
Dusty Miller, Celosia,
Salvia. I do.

And doesn't every woman want
a gardener
to plough her topsoil under,

from "Planting Day", The Black Water Review,
<http://www.tc.cc.va.us/vabeach/humdiv/bwreview/1997/poetry/polak.htm>

Rgds,
Catherine Daly
[REDACTED]

P.S. How about some Sopwith Camel lyrics? Loden's veiled reference to herself as Sage of the Low Down Let Down is quite incredible.

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166. **Ron Silliman**

Blue Dots

Mon 12 Jun 2000

Ms. Loden scribes as follows: "My collection of lava lamps, Sopwith Camel albums and Owsley blue dots is unparalleled, or it was before David made me send him the blue dots. He says he wants them to try to pry George away from Maria in Orono. I wish him luck, but I hope Burton Hatlen or Ron Silliman will be there to talk him down if this doesn't work."

Alas, I shan't be there in Orono to defend Maria's honor, but as I recall, putting Rubber Soul or Revolution right at the point when your jaw starts to tighten prior to the peak insures the most mellow of journeys.

But as for blue dots, I always preferred Sandoz.

Ron

Get Your Private, Free E-mail from MSN Hotmail at <http://www.hotmail.com>

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167. **Nielsen, Aldon**

Fwd: Humor: Af-Am National Anthem While On The Job

Mon 12 Jun 2000

Also works at academic conferences!

X-Sender: [REDACTED]
X-Mailer: QUALCOMM Windows Eudora Version 4.3
Date: Mon, 12 Jun 2000 05:12:17 -0400
To: [REDACTED]
From: Yemi Toure <[REDACTED]>
Subject: Humor: Af-Am National Anthem While On The Job

forwarded message

= = = = =

AF-AM NATIONAL ANTHEM WHILE ON THE JOB

1. Stand up at your desk
2. Throw both of your hands in the air
3. Recite the ANTHEM - -

Y'ALL GON MAKE ME LOSE MY MIND,
UP IN HERE, UP IN HERE

Y'ALL GON MAKE ME DO SOME TIME,
UP IN HERE, UP IN HERE

Y'ALL GON MAKE ME ACK A FOOL, UP
IN HERE, UP IN HERE

Y'ALL GON MAKE ME LOSE MY COOL,
UP IN HERE, UP IN HERE

4. Calmly return to your seat and patiently thumb through the classified section of your local newspaper as you wait for security to escort your crazy behind to the parking lot.

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168. **rob wilson (by way of Poetics List <[REDACTED]>)" <[REDACTED]>**
[cultstud-l] Article queries wanted

Mon 12 Jun 2000

Moving along a singular "line of flight" of his own from Playboy.com to Britannica.com

the web-based editor Rodger Brown has given me the go-ahead to post the following open-armed request for interesting literature/cultural studies materials from britannica.com [see below]

a site I take to be a potentially interesting venue for some "news that stays news" (meaning poetics)...

or challenges the normative pieties (repressive syntax?) of 'clear simple prose'? Then again, not to get too ludic or utopic, maybe not.

Rob Wilson

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

Date: Sun, 11 Jun 2000 04:17:54 -1000

From: [REDACTED]
<[REDACTED]>

To: "CULTSTUD-L: A listserv devoted to Cultural Studies"

<[REDACTED]>

Subject: [cultstud-l] Article queries wanted

I have recently switched jobs from editorial director at Playboy.com to Managing Editor at Britannica.com. I would like to encourage members of this list to submit any queries for articles they might like to contribute to Britannica.com. All types of work in cultural studies (and beyond) are welcome. Please forward

this request to any other list you participate in where there might be academics or para-academics looking for an outlet for their work *where they get paid.* We pay competitive rates. Theory, case studies, pop culture analysis, academic politics, history, interviews, profiles, all is welcome.

Send queries either by email or snail mail:

██████████

or

Rodger Brown
Managing Editor
Britannica.com
310 S. Michigan Ave.
Chicago, IL 60604

You are currently subscribed to cultstud-l as: ██████████

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169. **William James Austin**

Re: www.femmesoul.com

Mon 12 Jun 2000

In a message dated 6/12/00 1:43:00 PM, ██████████ writes:

<< It's a right wing feminist site, the editor's a female genx conservative, the author of the "serialized cyber-novel" is a columnist at WorldNetDaily (a libertarian org taking ads from anti-evolutionists) who also has written poetry, her byline sez a book called "The Bologna Sandwich and Other Poems of LOVE and Indigestion" >>

It's the anti-evolution business that really gets my socialism in an uproar. Not my cuppa crap. But does this mean Poetics Listserve is a left wing site? Pigeons with only one wing fly in circles, if at all, right? They never get off the dime. No balance. The poem you quoted? That ain't no hallmark card! Thanks for the info.

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170. **Maria Damon**

Re: Fwd: Humor: Af-Am National Anthem While On The Job

Mon 12 Jun 2000

keep 'em coming aldon! these are, as we say in mpls, a hoot. --md

At 12:03 PM -0700 6/12/00, Nielsen, Aldon wrote:

>Also works at academic conferences!

>

>

>>X-Sender: [REDACTED]

>>X-Mailer: QUALCOMM Windows Eudora Version 4.3

>>Date: Mon, 12 Jun 2000 05:12:17 -0400

>>To: [REDACTED]

>>From: Yemi Toure <[REDACTED]>

>>Subject: Humor: Af-Am National Anthem While On The Job

>>

>>forwarded message

>>= = = = =

>>

>>AF-AM NATIONAL ANTHEM WHILE ON THE JOB

>>

>>1. Stand up at your desk

>>

>>

>>2. Throw both of your hands in the air

>>

>>

>>3. Recite the ANTHEM - -

>>

>>

>> Y'ALL GON MAKE ME LOSE MY MIND,

>> UP IN HERE, UP IN HERE

>>

>> Y'ALL GON MAKE ME DO SOME TIME,

>> UP IN HERE, UP IN HERE

>>

>> Y'ALL GON MAKE ME ACK A FOOL, UP

>> IN HERE, UP IN HERE

>>

>> Y'ALL GON MAKE ME LOSE MY COOL,

>> UP IN HERE, UP IN HERE

>>

>>

>>4. Calmly return to your seat and patiently thumb through the classified

>>section of your local newspaper as you wait for security to escort your

>>crazy behind to the parking lot.

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171. **Arielle C. Greenberg**
3rd Annual Boston Poetry Conference
Mon 12 Jun 2000

This is the most updated flyer.

For more information on the conference, don't hit reply -- email Aaron directly at [REDACTED].

Hope to see you all there,

Arielle

announcing...

The 3rd Annual Boston Poetry Conference

a celebration of innovative work

July 21-23, 2000

The Art Institute of Boston

(at Lesley)

700 Beacon St.

Boston

FEATURED READERS INCLUDE:

Robert Creeley

Eileen Myles

Rosmarie Waldrop

Keith Waldrop

Sheila Murphy

Laura Mullen

Gerrit Lansing

Ed Foster

Lee Ann Brown

Brenda Coultas

Ange Mlinko

Ken Irby

Forrest Gander

Adeena Karasick

Joseph Lease

Anselm Berrigan

Patricia Pruitt

Simon Pettet

Jean Day

Michael Franco
Diane Wald
Michael Gizzi
Donna DeLaPerriere
Nada Gordon
Kim Lyons
Katy Lederer
Yuri Hospodar
Tracy Blackmer
Douglas Rothschild
Marcella Durand
Gary Sullivan
Sean Cole and many more....

Tickets: \$7 ~ single readings
\$40 ~ weekend pass

for more information please contact Aaron Kiely at this email or at po box
441517 Somerville, MA 02144

\$ as of April, 2000 the Boston Poetry Conference is not funded by any institution = please donate ANYTIME. no amount is too small. to donate please contact Aaron Kiely --- Thanks a lot, Aaron

Get Your
Private, Free E-mail from MSN Hotmail at <http://www.hotmail.com>

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172. **trane devore**
lang. poet and the inverted cliché
Mon 12 Jun 2000

Ages ago there was a thread concerning the relationship between language poetry and the cliché, and though everyone else has probably forgotten that thread, I'll put in my two cents with this brilliant bit from Kit Robinson's "On the Corner":

The sun goes down
into the town's
back pocket
like a figure of speech.

Okay -- I admit that none of the lines are really clichés per se, except for that time worn trope of the sun going down, but it's pretty evident how the last line would work to revise the time-worn in any line that preceded it.

Trane

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173. **Jennifer Ley**

ELO/NYU Hypertext Reading Friday

Tue 13 Jun 2000

Please join us Friday June 16th from 6-8 PM at:

New York University's
Center for Advanced Technology/Media Research Lab
719 Broadway, 12th Floor
New York, New York 10003

For an evening of interactive live readings from the world of Electronic Literature:

Featuring:

"Gray Matters" by Noah Wardrip-Fruin

Interconnecting stories embedded within a body constructed using the Pad zooming user interface.

"We Descend" by Bill Bly

<http://www.eastgate.com/catalog/WeDescend.html>

"We Descend" deals with the nature of history, especially as it is captured

by text left behind. "We Descend" presents a 'historical' document and then

explores, through various links, what that document may represent and how it can be interpreted.

"Tank 20 Literary Studios" by Rob Wittig

<http://www.tank20.com>

Bringing Gothic mystery and Renaissance Romance into the digital age in "The

Marsha Project" and "Friday's Big Meeting."

"The Ed Report" by Nick Montfort and William Gillespie

<http://www.edreport.com>

A secret government report about an extremely unusual surveillance program,

only now being revealed on the World Wide Web.

"The Ballad of Sand and Harry Soot" by Stephanie Strickland

<http://www.wordcircuits.com/gallery/sandsoot/index.html>

A lush poem of love gone wrong between Sand, she of silicon being, and Harry

Soot, man of carbon, man of flesh and mood.

"The Unknown" by William Gillespie, Scott Rettberg, and Dirk Stratton

<http://www.soa.uc.edu/user/unknown>

Cowinner of the 1998 trAce/AltX hypertext competition, a roadtrip comedy about a book tour gone terribly wrong.

"The Electronic Chronicles" by Adrienne Wortzel

A publication of the Twin Lions Archaeological Expedition, The Casaba Melon Institute.

"Daddy Liked His With Heart" by Jennifer Ley

<http://www.heelstone.com/heart/>

A piece which utilizes text, animated gifs and midi tracks to explore the

stereotypes and clichés we associate with the word and symbol -- heart.

NOTE: Seating is limited, so please arrive on time if you would like to see the readings.

The Electronic Literature Organization ** <http://www.eliterature.org>

Scott Rettberg, Exec. Director

4401 N. Ravenswood, Suite 304E ** Chicago IL 60640

t: [REDACTED] ** f: [REDACTED]

TO PROMOTE AND FACILITATE THE WRITING, PUBLISHING AND READING OF

LITERATURE IN ELECTRONIC MEDIA

Riding the Meridian:

Women and Technology

online February 15, 2000 at

<http://www.heelstone.com/meridian/>

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174. **Kevin Killian**

"The Shakers" in San Francisco

Tue 13 Jun 2000

Hi everyone, it's Kevin Killian. On Thursday, this week, we're putting on another piece of Poets Theater to which all are invited.

Small Press Traffic and San Francisco Art Institute present

Thursday, June 15, 2000

THE SHAKERS

a new play by Kevin Killian and Wayne Smith

San Francisco Art Institute Auditorium

800 Chestnut Street (North Beach), San Francisco

7:30 p.m.

\$5 admission

Shortly after the US Civil War, during the American Renaissance, a small band of spiritual pioneers live simply on a rural commune, rejecting the temptations of the outside world. United in their devotion to Mother Ann Lee (but separated by gender), they invent ingenious chairs still used today: rocking, high, electric and wheel, among others. In religious ecstasy. they often whirl, tremble and shake on the floor, hence the name "Shakers." But wrinkles are beginning to appear in their nineteenth century utopia of clean lines. A rebellious Shaker girl with amnesia begins naming the stars in the sky and dares to dream of a life outside her village; an aged patriarch hides a shameful secret; an old woman tells fortunes by listening to apples ripen; a wounded and bitter Civil War veteran watches as his world divides in two; and a vagabond poet/male nurse makes chocolates for everyone. Near the end, a new broom is invented.

With a cast of San Francisco poets and painters including Rupert Adley, Elliott Anderson, Taylor Brady, Norma Cole, Phoebe Gloeckner, Craig Goodman, Glen Helfand, Clifford Hengst, Marisa Hernandez, Scott Hewicker, Tanya Hollis, Kevin Killian, Yedda Morrison, Rex Ray, Jocelyn Saidenberg, Cedar Sigo and Wayne Smith.

This is a benefit for POETS IN NEED, the brand new non-profit organization based in Pacifica founded among others by Michael Rothenberg, Lyn Hejinian and Leslie Scalapino to alleviate the immediate health and/or economic emergencies of poets and other artists. So bring your checkbook if possible and learn more about this worthy new group. All contributions are tax-deductible.

SISTER RAY. You've only been here in Hancock Village one year. When we found you on the side of the road, and you came to, in the dairy, you already knew how to read, but you couldn't churn.

POLLY. What are you implying?

SISTER RAY. Well, look at this article I saw in the News. It's a story about a young girl from Amherst, Emily Dickinson, who disappeared from her family's home one year ago today. And there's a picture in it that looks a bit like you.

POLLY. She doesn't look like me at all! That girl Emily has cross-hatching. She's aloof, stuck-up, full of herself. I'm a more natural, communal kind of person.

SISTER RAY. I hate to think of some poor Amherst family missing their daughter. Their beautiful, beautiful young daughter . . . Emily . . . wondering where she is . . . night after night. Such a separation must be unbearable for them. No, Polly. It most certainly couldn't be you.

POLLY. Of course she's not, Sister Ray. I know who I am and I'm not her.

SISTER RAY. Right! Forget I said anything.

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175. **George Bowering**

Re: Blue Dots

Tue 13 Jun 2000

*I wish him luck, but I hope Burton Hatlen or Ron
Silliman will be there to talk him down if this doesn't work."*

*Alas, I shan't be there in Orono to defend Maria's honor, but as I recall,
putting Rubber Soul or Revolution right at the point when your jaw starts to
tighten prior to the peak insures the most mellow of journeys.*

But as for blue dots, I always preferred Sandoz.

Ron

Aw, I was hoping that Silliman would be there, because I dont think we have met, have we? I dont think he/you was/were at the 1963 poetry extravaganza at UBC. Now i will have to make do with guys like Bromige. Dont get me wrong--I like David, but really, the thrill is off the peach, or however that expression goes.

--

George Bowering

Fax [REDACTED]

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176. **David Bromige**

Re : Broadbent's heart [shd be : Loden's Lament]

Tue 13 Jun 2000

Sheesh. What sentimental maundering on Rachel's part. How humiliating, to be made to watch how a mere case of thwarted passion can undo such a mistress of tone. Because it has happened to each of us, somewhere between the painted ponies and the crudely carved ostriches.--- Rachel, stop already with this 'farewell for ever' shtick. It's like reading Charles Bernstein and asking, 'Is he sincere?' knowing the answer to be 'Of course he is!' Believe that I will always be yours, at precisely the same distance you opt for. I was only kidding abt me and G., trying to shock people again. Pathetic. Tell the truth, i'm looking forward to seeing them reunited (particularly Maria). Sylvester has reserved me a ringside seat. Well, actually, he told me there are all kinds of seats, as little interest has been shown in this ahem 'panel'.

The blue dots were spectacular. about 4 hours into the trip I joined them all up. The result looked like Ron Silliman applying vinyl* to his face (v."Blue Dots," Silliman, Poetics List, Monday, June 12 :

*as I recall, putting Rubber Soul or Revolution right at the point when
your >jaw starts to tighten prior to the peak insures the most mellow of
journeys.)*

*.Vinyl from the Vinyl Vatican, no doubt (v. Silliman, in _Ron Silliman and the Alphabet_, Quarry West 34, eds. Vogler and Marshall, Porter College, UC Santa Cruz, 1998, p.12).

Rachel, mention of Santa Cruz reminds me of that time you were unable to meet when I was en route there. Did it make me sad? Yes, but only because I find enlightenment a struggle. Now, now we are about not to meet in Orono, aidez-moi! Show me your strength---help me to see how, like the lovers on Keats' immortal Urn, we should therefore always be happy!

As for G and M.....

David

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177. **Robert Archambeau**

Samizdat #5/update

Tue 13 Jun 2000

Wow. My computer is still smoking from the influx of e-mail about Samizdat #5.

I'm sad to say that, despite having printed more copies than ever, we've now used up the supply of free issues set aside for list-folk. (Issues can still be ordered for \$3.50, three-issue subscriptions \$10).

I can only make sense of this run on the Eshleman issue by concluding that a lot of people already miss Sulfur as much as I do.

Thanks to everyone who backchanneled. We should have those in the mail in a week or so.

Robert Archambeau

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178. **Geoffrey Gatza**

Looking for advice on who to read this summer

Tue 13 Jun 2000

Dear List -- Looking for advice on who to read this summer? Got bewildered in Talking Leaves. Who are you reading for fun and why? Who is saying something???

Best Geoffrey Gatza

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179. **Lawrence Upton**

Fw: deadletter

Tue 13 Jun 2000

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

From: "ncca" <[REDACTED]>

To: <[REDACTED]>

Sent: 13 June 2000 15:02

Subject: Fw: deadletter

|

| Ernst Jandl died on Friday, June 9th, 2000

|

|

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180. **Alan Sondheim**

t3

Tue 13 Jun 2000

-

t3

nikuko .read e .w .desc nikuko bargirl-demiurge .w .map .g jennifer .rew .rev .g
portal .g julu .rev .g portal .rev .rev .l .g attic .rev .g portal .g
office .rev .read .write thank you for leaving them jennifer .g portal .g class-
room .rev .g portal .g collaboratorium .g portal .g portal .rev My name is
nikuko; I'm forlorn. I can't do anything here in the portal. I can't leave the por-
tal, I can't return to the portal. "The Portal is my Enemy." I'm tired of roaming
these halls. I'm back in the portal. I'm back in the Portal. I can't say anything
through my hands; labor eats away my hands; I hunger for your hands; my
mouth speaks through my hands; my mouth carries the sweat of my blood;
blood spurts from my hands; I carry your signs upon me; jennifer! jennifer! .l .g
hall .rev .g portal .g portal .g one .g jennifer .g portal .rev .rev nikuko bargirl-
demiurge .q

—

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181. **Matthew Hart**

Fair Use: Quoting Poetics List Posts?

Tue 13 Jun 2000

Dear List:

A quick query about quoting from posts to the Poetics List...

Specifically, I wonder if there are list rules about quoting from list-member posts: quoting, that is, in an essay intended for publication. I seem to remember some such set of guidelines in the dim and distant past (before I took a long hiatus from the list in 98-99) but can't find it via the EPC archives.

I ask because I'm currently writing an essay on Charles Bernstein's **My Way** and find some listee comments about poetry/community/identity to be highly germane to parts of the book. However, I don't want to tread on any copy-righted or private-domain toes. If no-one can answer this query I'll just resort to general description, will name no names and quote no quotations, and will direct my (putative) readers to the EPC archives in a footnote.

Cheers,

Matt Hart.

PS: The new archives are fabulous. Thanks a lot for that work!

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182. **aerialedge**

New @ Bridge Street Baraka, Champion, Coolidge, Reading Race, Wieners festschrift &&&

Tue 13 Jun 2000

1. *_Critical Models: Interventions and Catchwords_*, Theodor Adorno, Columbia, \$18.50. Includes the hits "Why Still Philosophy," "Opinion Delusion Society," "Free Time," and "Resignation."
2. *_Girls on the Run_*, John Ashbery, FSG, \$12. "All are like soup."
3. *_The Fiction of Leroi Jones / Amiri Baraka_*, Lawrence Hill Books, \$32. Includes *_6 Persons_* (a previously unpublished novel), *_The System of Dante's Hell_*, *_Tales_*, and four uncollected stories. "Why does everyone live in a closet, and hope no one will understand how badly they need to grow?"
4. *_Three Bell Zero_*, Miles Champion, Roof, \$10.95. "A divan-like / mountain of cerebration"
5. *_On the Nameways_*, Clark Coolidge, The Figures, \$12.50. "sperlonga! / Jack Nance is dead / best everybody get their fog plugs ready"
6. *_The Hat 3_*, ed Jordan Davis and Chris Edgar, \$7. Caples, Caruso, J Clark, T Clark, Collum, Coolidge, Debrot, Donnelly, Downing, Elkins, Gold, Goodman, Griffin, Kettner, Koch, Lederer, Levitsky, Lorber, McDonnell, Shaneen, Shaw, Smith, Trinidad, Truitt, Turner, Vaswani, Warsh, Waters, Weiser, & Zavatsky.
7. *_A Test of Solitude_*, Emmanuel Hocquard, trans Rosmarie Waldrop, Burning Deck, \$10. "We decided to burn it in the Roman manner, to let it consume itself from inside."
8. *_Manifestos Manifest_*, Vincent Huidobro, Green Interger, \$12.95. "I here applaud with all my heart the young poets who have brought back this grandiloquent Magnifico, with all his natural majesty, from a horribly unjust state of near oblivion."
9. *_To Do as Adam Did: Selected Poems_*, Ronald Johnson, Talisman, \$16.95.
10. *_Writing Class: The Kootenay School of Writing Anthology_*, ed Andrew Klobucar and Michael Barnholden, New Star, \$16. Gerald Creede, Peter Culley, Kevin Davies, Dennis Dennisoff, Jeff Derksen, Dan Farrell, Dorothy Trujillo Lusk, Kathryn MacLeod, Robert Mitterthal, Judy Radul, Lisa Robertson, Nancy Shaw, Nancy Shaw, Colin Smith, & Lary Timewell.
11. *_Paper Head Last Lyrics_*, Andrew Levy, Roof, \$11.95. "I always walk around with / a dish in my mouth"

12. *_Karl Marx: A Life_*, Francis Wheen, WW Norton, \$27.95. "Poets, he explained, were queer fish and they must be allowed to go their own ways. They should not be assessed by the measure of ordinary or even extraordinary men."
13. *_Reading Race in American Poetry: "An Area of Act"_,* ed Aldon Lynn Nielsen, U Illinois, \$18.95. Essays by Charles Bernstein, C. K. Doreski, Rachel Blau DuPlessis, Kathryne V. Lindberg, Nathaniel Mackey, Maria K Mootry, Felipe Smith, & Lorenzo Thomas.
14. *_America: A History in Verse Volume 1 1900 - 1939_*, Edward Sanders, Black Sparrow, \$16. "Roosevelt had the high metabolism of a hamster"
15. *_Poetic Epistemologies: Gender and Knowing in Women's Language-Oriented Writing_*, Megan Simpson, SUNY, \$16.95. Authors discussed include Hejinian, Stein, Loy, H.D., Dahlen, Lubeski, Moriarty, Scalapino, Berssenbrugge, Harryman, and Susan Howe.
16. *_Angry Penguins_*, Brian Kim Steffans, Harry Tankoos Books, \$9. "This is where I start spraying."
17. *_Sulfur 45/46: The Final Issue*, ed Clayton Eshleman, \$15. Apollinaire, Artaud, Baraka, Bei Dao, Blaser, Breton, Celan, Cesaire, Char, Deguy, Duncan, Elmslie, Giegerich, Ginsberg, Guest, Golub, Irby, Jabes, Kelly, Kitaj, Lansing, Mac Low, McClure, Mendieta, Metcalf, Michaux, Niedecker, Olson, Padgett, Petlin, Redgrove, Rich, Snyder, Sobin, Spero, Vallejo, Wakowski, Waldman, Winters, & Witkin.
18. *_The Blind See Only This World: Poems for John Wieners_*, ed William Corbett, Michael Gizzi, and Joseph Torra, Granary Books/Pressed Wafer, \$12. Ashbery, Auster, Baraka, Behrle, Bellamy, Berkson, Coolidge, Creeley, Davis, di Prima, Dorn, Duncan, Dunn, Elmslie, Equi, Fagin, Franco, Friedlander, Friedman, Gilfillan, Ginsberg, &&& (you get the idea).

Some Bestsellers:

- _Happily_*, Lyn Hejinian, \$7.
- _Republics of Reality: 1975-1995_*, Charles Bernstein, \$14.95.
- _Tottering State: Selected Early Poems 1963-1983_*, Tom Raworth, \$15
- _Bomb_*, Clark Coolidge, w/ collages by Keith Waldrop, \$12.
- _Dream Rim Instructions_*, Tina Darragh, \$12.
- _Aerial 9: Bruce Andrews_*, ed Rod Smith, \$15.
- _The Eightfold Path_*, Lisa Jarnot, \$5.
- _Translating the Unspeakable: Poetry and Innovative Necessity_*, Kathleen Fraser, \$19.95.
- _Discrepant Engagement: Dissonance, Cross-Culturality, and Experimental Writing_*, Nathaniel Mackey, U Alabama, \$24.95.
- _The Promises of Glass_*, Michael Palmer, \$21.95.

The Danish Notebooks, Michael Palmer, \$10.
Bliss to Fill, Prageeta Sharma, Subpress, \$10.
Dailies, Tim Davis, \$12.50.
Why Different?, Luce Irigaray, Semiotext(e), \$8.
Ten to One, Bob Perelman, \$15.
Selected Poems, Fanny Howe, U Cal, \$15.95.
R, Ron Silliman, Droque, \$10.
poetics@, ed Joel Kuszai, \$18.95.
The New American Poetry 1945-1960 ed. Donald Allen, \$16.95.

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

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

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183. **Ron Silliman**

Ernst Jandl

Tue 13 Jun 2000

The German poet Ernst Jandl, a member of the Vienna Group that came into prominence in the 1950s, died on Friday. He was 74.

http://www.datacomm.ch/mik/stillerhas/lex/jandl_ernst.html

Ron

Get Your
Private, Free E-mail from MSN Hotmail at <http://www.hotmail.com>

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184. **Broder, Michael**

Re: lang. poet and the inverted cliché

Tue 13 Jun 2000

I happen to be a great fan of clichés in poems when they are what I've referred to as subverted, but I guess the correct poetics lingo term is inverted. Here's my own attempt at poetic use of inverted clichés...

WHAT THE FALCONER SEES

Past the powerful bird poised for flight on my wrist,
it's a mild winter day in Central Park-

Of the view from atop this terraced drive,
much has stayed the same in the century I've stood:

Pedestrians still mistake me for Robin Hood
in my medieval tunic and my feathered cap.
And the seasons, they come and they go-

The dry eyes of the weeping willow
will soon pour forth their tears again,
crying for joy at the coming of spring.

Or are they only green with envy
at the yellow ribbons in the forsythia's hair?

Meanwhile, cum drips from your ass
'cause you just got fucked in the Ramble.

Note: The Falconer is a bronze statue in New York's Central Park. The Ramble is a wilderness preserve of tangled pathways that serves as a cruising ground for gay men.

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185. **Karen Kelley**

Re: Looking for advice on who to read this summer

Tue 13 Jun 2000

The Wind-Up Bird Chronicle
by Haruki Murakami

Below is Amazon's write-up, 'cause I'm swamped with work and school. But Murakami is amazing--a pop-culture Japanese Kafka. And I love Kafka, so don't invoke his name often... Delicious writing!

"Haruki Murakami is a master of subtly disturbing prose. Mundane events throb with menace, while the bizarre is accepted without comment. Meaning always seems to be just out of reach, for the reader as well as for the characters, yet one is drawn inexorably into a mystery that may have no solution. The Wind-Up Bird Chronicle is an extended meditation on themes that appear throughout Murakami's earlier work. The tropes of popular culture, movies, music, detective stories, combine to create a work that explores both the surface and the hidden depths of Japanese society at the end of the 20th century."

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

From: Geoffrey Gatza <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, June 13, 2000 6:41 AM

Subject: Looking for advice on who to read this summer

Dear List -- Looking for advice on who to read this summer? Got bewildered in Talking Leaves. Who are you reading for fun and why? Who is saying something???

Best Geoffrey Gatz

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186. **Catherine Daly**
Re: www.femmesoul.com
Tue 13 Jun 2000

| *That ain't no hallmark card!*

No, it's not, and I felt that the poem quote was the only perjorative in my post. Did I question the existence of right wing feminists or the feminism of those who choose to link to the Eagle Forum? No. Did I do anything more than identify the labels the writers use to identify themselves on their sites and through their associations?

I do feel that these labels and associations throw the mission statement on the femmesoul site into context.

I did post quite a while back on the politicalization of reading and phonics. As you know, theories and practices of phonics teaching common before World War II are now supported by American conservatives.

Rgds,
Catherine Daly



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187. **trane devore**
any chance of a reading in NY?
Tue 13 Jun 2000

Hey all,

I'll be in New York in late June and early July and would love the opportunity to give a reading somewhere (Manhattan/Brooklyn environs). Possible dates would include June 27,28,29 or July 7,8,9. I know it's short notice with serious date constraints, but if the opportunity arises . . . If you don't know my work, but are curious, check out www.poetrypress.com/avec/series.html. Please backchannel.

Trane

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188. **Poetics List**

Cork International Festival of Alternative Poetries #4

Tue 13 Jun 2000

from: randy prunty, [REDACTED]

this being a report (or rather a collection of notes) of the cork poetry conference i attended last month. it began with an evening soiree at the home of alex davis and his wife leigh. both alex and leigh teach at the university in cork. alex was one of the primary organizers of the event along with trevor joyce. most of the presenters were there that night and engaged in a lot of catching up with old friends and acquaintances. it was mentioned several times that randolph healy would not be able to attend since he needed to stay close at home in dublin with his pregnant wife. i got the feeling that randolph was sorely missed. also some discussion about the expected arts funding not coming through and how The Castle Lounge in Dublin came through at the last minute with some funds. we also visited the top (fourth) floor of alex's flat with its fantastic view of downtown cork and its split river.

the next morning began with a reading by j.c.c. (everyone called him jim) mays. unfortunately he felt the need to rush through his paper - i guess because we were starting later than the announced time. but his talk - called N11 Musing was a witty meditation in numbered paragraphs on the relation between writing, reading, and criticism with a focus on the work of brian coffey and augustus young. we only heard excerpts from it but the full text will be published as part of the Coelacanth Press Critical Series edited by maurice scully. here's a piece i procured: "Reading a new poem is like living in the country before it gets overlaid by the ribbon development of commentary, because, if it's a good poem, it is doomed by a process which reading begins. Situated at the beginning of the end, the process cuts both ways. The avant-garde wants to be ahead of the pack, alternative poetry wants to live at the margins, but success encourages the wheels of destruction to grind towards them. The more remote the country-dweller, the greater the dependency on a car and deep-freezer. Opting-out increases the number of points at which you need to be plugged in. Only those who are totally out of it are nearly free."

next up was billy mills and catherine walsh. they took several turns - basically one read for a bit while the other tended the children (niall and declan). billy read from 'what is a mountain' and catherine read from 'city west'. i remember bombings being featured in billy's readings and then about 30 seconds into catherine's first reading she said POW very loudly - her voice echoing off the theater's bare walls. this kept me on edge for the rest of their reading waiting for something like that to happen again but it never did.

after lunch marcella edwards read a paper. she's a ph.d. student in england who is writing a dissertation on innovative irish writing/publishing in the 60's (and 70's?) especially the work of trevor joyce. i confess to not really understanding all that she was putting forth - something along the lines of how poets like (trevor) joyce wrote and published more radically political work than say heaney and others whose works showed an increase in political allusions during this time but surely wasn't at risk of stirring up much trouble. but obviously most people there understood and were engaged by her talk because it sparked a lot of conversation and people asking marcella questions about her work.

next was robert sheppard. his reading was interesting to me for several reasons. i was mesmerized, almost hypnotized by his reading style. he read very fast, with a lot of intensity, never looking at the audience and had way of rocking back and forth that never wavered. (left foot remained planted at all times, right foot begins behind the left, then rather long step forward, bend from waist a little, then bend even more at the knees, straighten back up, right foot steps well back, bend backward at the waist, repeat!) i believe he was reading from Empty Diaries and the text seemed an interesting mix of near-angry social critique and more personal accounts. ah, just remembered one time when he did look at the audience was when he read some "empty words" which he did by looking up from the text and mouthing the words silently and emphatically. all through the reading i would be able to follow for about 10-20 seconds but then due to the density of the text and his fast/intense reading style i would 'fog out' for a bit. i guess he intended for the work to have a cumulative but kinda random effect of ideas and images but i kept thinking 'i wish i could have the text in my hands and be looking at it while he's reading.'

guess i should say something about the breaks and lunches and evening social times. Beamish! that's the beer that geoff squires and others turned me onto. very good stout - supposedly not as bitter as guinness. lots of beer at every break. occasionally some wine and/or food. oooh and Caf   Paradiso, a vegetarian paradise for sure amongst all the pubs/grills. the readings were cool but i probably enjoyed myself the most talking with everybody in the pubs. hung out with geoff squires, marcella edwards, maurice scully, also some with sheppard, ric caddel (one l), tom raworth, billy and catherine and kids, a meal with jim mays and wife, erica van horn and her irascible, entertaining mate simon cutts, judy kravis, and alex.

somehow tom raworth kept everyone smiling despite the fact that he hardly ever said anything. he seemed to do a lot of timely eyebrow raising and mugging at other's comments. also he took a lot of pictures with a disposable camera. he never looked through it, would just hold it up high and 'click' or coyly hold it at his hip and 'click'.

i was surprised to find that there was almost no talk of poetry during these social times.

but back to the scheduled readings. maurice scully read a poem 'variations' which i was familiar with (we had read it recently at the atlanta poets group) so it was particularly pleasing to hear it read by maurice. he also read from 'steps' i believe. great stuff i thought as apparently did everyone else.

judy kravis. i was eager to hear her read because i had read some of her poetry that i found interesting in an issue of shearsman. but i ended up being disappointed. inspired by one of her students who discovered in her class that the world is strange - and liked it - she wrote some prose that was meant i believe to explore this strangeness. but i didn't find it very strange at all. it had a surreal tint to it here and there, but otherwise sounded like normative expressivist fiction.

ric caddel. he read some 'pieces' that had something to do with a quilt in the way they were constructed. his reading style had a wryness that i enjoyed at times, but i found the text to be just too pretty for my taste. though i heard several others comment on how much they enjoyed it.

tony baker, a brit who lives in france. i don't remember much about this reading except it was long and i couldn't concentrate on it for very long.

cath kenneally. cath and ken bolton were staying at the same b&b that i was so i ran into them several times. quite enjoyable folk. they live in adelaide australia but currently have this sweet deal where they are staying in rome for six months and its being funded by the australian arts council. so they're writing, hooking up with other writers/artists in rome and hopping around europe, giving readings, going to exhibits and basically living the life that most of us probably wish for. cath had 'warned' me earlier that her writing was probably more mainstream than most of the poets at the conference. this didn't keep me however from smiling at the crafty way she put together her poems. she also has work in the latest atlanta review - australian section - edited by john tranter.

ken bolton. he read with an openness, almost a hesitancy that went beautifully with his ohara-inspired poetry. he engaged the audience with much eye contact and off-hand comments and received lots of smiles and applause as he finished.

tom raworth. tom read one poem from Clean and Well Lit and a few from Tottering State. the rest of the time he read from Meadow. i liked all of his work but especially the more recent stuff from Meadow. like 'sixty words

i've never used before' which begins:
1937 astragal

1938 constat
1939 gony
1940 keck
1941 olid

and finishes:

1994 haurient
1995 decury
1996 stridor

tom ended his reading with the aid of a little palm-sized musical device that

works similar to a player piano. he had taken ed dorn's signature, enlarged

it, punched holes in it corresponding to the signature and then ran the long

slip of paper through the little machine by turning a small crank on the side

producing something of a melody that lasted probably about 30 seconds. he called it a "john cage meets colin nancarrow tribute to my friend ed dorn."

geoff squires. geoff read for awhile from a poem (in progress i think) called deliberations. unlike most of his fellow presenters geoff read somewhat slowly and with more pauses - due i believe in part to the nature of the text. some of his "deliberations" included brief pauses for geoff to look at the audience or gaze out the window. sounds a little gimmicky as i write about it, but didn't seem that way to me at the time, especially since the text encouraged philosophical reflection on epistemology and the way the mind works and attends (or not). next geoff read some translations he did of persian poets. geoff, several years ago apparently, used to teach at a university in iran and did some translations back then and is just now getting back to refining them. he read some of his translations from classical poets rudaki, hafez, and rumi.

also a modern poet, naderpoor. i thought his 'deliberations' were really sharp and thought the translations pretty plain, but most of the people afterward were talking about how great the persian translations were. even niall (age 9?) complimented geoff on the translations.

roz cowman. like trevor and judy kravis, roz lives in cork. she seemed to be an expected part of the local poetry scene. however her poetry was pretty unbearable for me. she typically took 10 minutes before each poem to explain all the allusions and the composition process for it.

robert sheppard again this time reading a paper that discussed tom raworth's poetry. he gave us a handout that showed some of raworth's eternal sections.

somehow he had managed to get a draft of one of the sections and made some comments how raworth's editing process works. pretty interesting.

tony baker and harry jalonis read a collaborative work. afraid i don't remember too much about this one either except that it seemed they each took turns reading a line or two. i think i could have appreciated it more if i could have understood in what way it was collaboratively put together.

trevor joyce who had missed the previous day's events due to sickness. trevor had mentioned to me earlier that he was planning on reading a long, new, and unpublished piece and was going to encourage people to walk out and take a break when needed. which i and a few others did. i think he ended up reading for about 45 minutes straight.

now, at the risk of (at least) revealing my cultural blindspots- a few general comments. with a few exceptions (raworth, scully, catherine walsh and others briefly) the readings tended to be quite serious sounding. [i'm talking the poetry per se and not the papers by mays, edwards, or sheppard.] one brit poet pointed out to me that he was surprised at how subdued, almost monotone many of the readers were. another pointed out to me that it seemed to him that most of the presenters were reading pieces that were really meant to be read on the page - meaning not orally presented. and i kept wondering where the playfulness was? where the linguistic or ideational innovative? both in terms of the actual texts that were read and in the presentations of the texts. but this may have been largely my issue since most of the rest of the audience seemed pretty 'rapt' up in most of the readings no matter the length or tone.

oh, and speaking of the audience i'll say a bit about the attendance. everyone there was either brit or irish except for me and the two australians. and although no one session had more than 25-30 people attending, i would guess that the overall conference was probably attended by 50 or more people. but it was surprising to me, and disappointing to the organizers and participants, that even though we were meeting at the University College Cork (12000 students) there was only one student in attendance during the two-day conference. overall (from this outsider looking in) it seemed that all the presenters were very happy to have a chance to get together, hear each other's poetry and socialize.

thanks to alex davis for inviting me to his house friday night and also suggesting the great b&b The Garnish House. (i'll never forget those breakfasts.) and to Geoff Squires for making extra little efforts to include this odd ameican in the bouts about town.

see ya in cork next year.
randy prunty

p.s. tom raworth has some pictures up of the conference at
<http://www.geocities.com/Athens/Oracle/5753/cork.html>

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189. **austinwja**

Re: www.femmesoul.com

Tue 13 Jun 2000

In a message dated 6/13/00 2:10:28 PM, [REDACTED] writes:

<<

No, it's not, and I felt that the poem quote was the only perjorative in my post.

Did I question the existence of right wing feminists or the feminism of those who choose to link to the Eagle Forum? No. Did I do anything more than identify the labels the writers use to identify themselves on their sites and through their associations?

I do feel that these labels and associations throw the mission statement on the femmesoul site into context.

I did post quite a while back on the politicalization of reading and phonics.

As you know, theories and practices of phonics teaching common before World War II are now supported by American conservatives.

>>

Did I say that you said what I implied that you said when you implied it? No. Leaving aside the femmesoul site (since I know little of their mission statement, have no religious faith/affiliations, am merely amused by ideologues right and left), in general ideas should be judged according to criteria other than the labels and associations of their cheerleaders. Did T. S. Eliot have some good ideas? Yup. Do I fancy his "royalism"? Nope. Does that change the quality of his ideas? Again, nope. The good ones stay good; the bad ones stay bad. Otherwise we have what politicians call "spin." Am I wrong about this? Always a possibility since, as my wife says, being wrong is one of my best things. And it's nice that American Conservatives are embracing phonics. They can join the truckload of American Liberals who also swear by the method. After all, the point is to get these kids to read. And I thought that poem interesting for its concealed depravity (the mask cracked just a bit on the word "saliva"). No

personal attacks from me, Catherine--ever. Just the fun of sharing ideas, agreeing and disagreeing, learning from so many bright people. And I used to hate computers!! Take care, Bill

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190. **K.Angelo Hehir**
manifesto

Tue 13 Jun 2000

hi all, i'm looking for manifestos that particularly deal with some aspect of technology such as the futurist and cyborg and unabomber do. i've got poems for the millenium and it is excellent but i need more techno stuff. also, any books or articles on the manifesto as rhetorical device would be helpful too.

thanks,
kevin hehir

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191. **George Bowering**
Re : Broadbent's heart [shd be : Loden's Lament]

Tue 13 Jun 2000

Bromditch wrote:

>

> Show me your strength---help me to see how, like the lovers on
>Keats' immortal Urn, we should therefore always be happy!

Someone tell this fellow that it wasnt Keats's Urn. t belonged to the Royal Ipswich Museum of Crockery. Keats was only meditating upon it in order to write his immortal ditty of lotsa tone.

--

George Bowering

Fax [REDACTED]

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192. **Alan Sondheim**
(no subject)

Tue 13 Jun 2000

-

do wah wah do wah wah do wah wah di di do wah wah do wah wah do wah wah
di di johnny youre too young do wah wah do wah wah do do wah do wah wah do
wap wo do wap do wah wah di di do wah wah dip do wah wah do wah di di di do

wah wap do wah wap do wap do wap do wah wah di di but i wanna get married
wah do wah wah do wap di wah wah wah do do wah wah do do wahp di wah
wah di do wah wah do wah wah do wah wah di di do wah wah do wah wah di do
wap wap wap wah do di wah wap youre too young wap do wap wap wap do wap
di di wap di wap di di wap di wap do wah wah wah do wah wah do wah wah do
wap di di do wah wah do wah wah do do wah do wah wah do wap wo wo do wap
do wo wo wah wah di di do wah wah do wap wap di di do wap wap my name
will carry do wap di wap wap do wap do wo do wo wo dap di wap wo dap dap do
wah wah do wa di di do wo wap wah dah wi do wo wap di wap wap do wap do
wah wah do wah wah wah do wah wah do wap wo do wap do wah wah di di do
wah wah dip

—

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193. **Geoffrey Gatza**

Re: Ernst Jandl

Tue 13 Jun 2000

This saddens me very much. A professor gave me a stack of his poems.
Photocopied. I have cherished this stack for years now. Does anyone know how
to obtain any of his books ... Geoffrey

At 11:26 AM 6/13/00 PDT, you wrote:

>The German poet Ernst Jandl, a member of the Vienna Group that came into
>prominence in the 1950s, died on Friday. He was 74.

>

>http://www.datacomm.ch/mik/stillerhas/lex/jandl_ernst.html

>

>Ron

>

>

>Get Your Private, Free E-mail from MSN Hotmail at <http://www.hotmail.com>

>

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194. **Gary Shapiro**

NYC June 28 book launch event: Women Reclaim Poetry (Graywolf Press)

Tue 13 Jun 2000

Buffalo Poetics Listserv members & friends
are cordially invited to
a book discussion:

By Herself: Women Reclaim Poetry--
A Panel Discussion

Molly McQuade, S.X. Rosenstock, Susan Wheeler, Elizabeth Macklin, Valerie Cornell discuss what poetry means to women. The anthology, BY HERSELF: WOMEN RECLAIM POETRY (Graywolf Press, 2000), is a provocative collection which questions, criticizes, and reconsiders contemporary poetry.

Date: Wednesday, June 28, 2000

Time: 6:30pm

Cost: FREE

Location: National Arts Club

15 Gramercy Park South

(near 20th Street and Park Avenue South)

New York, New York

(take 6 train to 23rd Street station)

Reception (cookies & lemonade) to follow.

The National Arts Club is the former home of Samuel Tilden, Governor of New York. Tilden won the popular vote for Presidency of the United States, but lost in the electoral college by one vote to Rutherford B. Hayes. The Club, founded in 1898, admitted women into its membership on a full and equal basis from its inception. The facade of the building was designed by Calvert Vaux and Frederick Law Olmsted.

RSVP or for more information on the program: contact [REDACTED] or [REDACTED]

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195. **Anselm Hollo**

Re: POETICS Digest - 12 Jun 2000 to 13 Jun 2000 (#2000-97)

Wed 14 Jun 2000

Only met Ernst Jandle once, in London, when we read together (and with Allen Ginsberg & Co) at the Royal Albert Hall in the antediluvian nineteen-sixties. He was a great grumpy sweet grumpy very funny grumpy guy. Here are three of his poems in my translation (Keith and Rosmarie Waldrop's Burning Deck Books will bring out a selection of his work in the near future):

CONSULTATION

doctor i no can stop shitting

you me give drug for stop shitting

doctor i no can stop saying ouch ouch

you me give drug for stop saying ouch ouch

doctor i no can stop talk in head
when want go sleep
you me give drug for stop talk in head
and start go sleep

doctor i no can stop croaking
you me give drug for croaking

WHAT THEY CAN DO TO YOU

what can they do to you?
tear your tongue out.
you never were much of a speaker.
poke out your eyes.
haven't you seen enough?
deprive you of your manhood.
you never were much of a stud.
detach your fingers.
you shouldn't pick your nose anyway.
chop off your feet.
at your age one becomes sedentary.
torture you to the point of madness.
well no one ever thought you were sane.

SMALL GERIATRIC MANIFESTO

you may still expect
a year or two
of restrained joie de vivre
at the age of sixty-two.
you'll go on masturbating,
perhaps not quite as vigorously
nor quite as frequently
as in your best years.
what you now believe you're experiencing
as mental deterioration
will be more than matched by
your physical deterioration. the latter is
so evident that everywhere you go
you'll be complimented on your mental vigor
while being solicitously assisted
to the nearest seat.

-- Ernst Jandl, 1925-2000
Translated by Anselm Hollo

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196. **David Baptiste Chirot**

Re: Looking for advice on who to read this summer

Wed 14 Jun 2000

The ten books of poetry, plays and prose

by Eric Basso

available from Asylum Arts

(see new Rain Taxi for reviews)

On Tue, 13 Jun 2000, Geoffrey Gatz wrote:

Dear List -- Looking for advice on who to read this summer? Got bewildered in Talking Leaves. Who are you reading for fun and why? Who is saying something???

Best Geoffrey Gatz

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197. **Prageeta Sharma**

Re: POETICS Digest - 12 Jun 2000 to 13 Jun 2000 (#2000-97)

Wed 14 Jun 2000

I will be in the U.K. from the 27th of June until the 17 of July. Would love to hang out.

Best,

Prageeta Sharma

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198. **Harry Nudel**

Fwd: m&r...zur aphasien...

Wed 14 Jun 2000

██████████ wrote:

>

it turned up out of a basketball size court of boxes of books rowed in tens with records c.d.s. videos, and not by me...

sur auffassung der aphasien...Leipzig 1891....orig wraps somewhat chipped but with the original ads...one of now 3 copies of Freud's 1st book with the ads

according to John Gach, THE expert, who bought his at the Norman sale and still has it for 6 g's....

it comes with 10 other boxes of stuffes that i haven't looked at and a so so 1st of Heidegger's Sein & Zeit...the first half.....the kind of sale where you and they write down the price and wait for a week..

yesterday morn when I saw it i was at 2 grand and i'm now fast approaching 4g's...the line between collector & dealer shimmering in the green haze of desire and greed...

i keep thinking it's a book in MY field...tho what field that is is beyond me..Judaica, Thot, European Intellectual History, Psycho Modern 1st Editions.....i also keep thinking 6 is awfully cheap tho the leading dealer in the field hasn't been able to sell his...but what do i know..

the competition I figure is from an EVIL big bookstore...a private dealer...and the always mad wildcard who'll bid any number with any number of zeroes...

with hundreds of thousands of others psycho stuffes in these boxes...this is the book that triggered a rev...Ferenczi, Rank, Jung, Deutsch, Adler...crumbling dust of outdated theories...thot fecunding thot in the tight womb of Eastern European pre-holocaust myth making...each time you touch a green wrapper it loosens from its text... a world that does not hold...

I'm prob. or maybe at 4...with two more days to think and think and think 'bout it...going going gone to the est bidder....Drn...

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199. **Joe Brennan**

Fwd: Joe: gudding broadside (fwd)

Wed 14 Jun 2000

--part1_76.38e719.2678ffec_boundary

f.y.i.

--part1_76.38e719.2678ffec_boundary

by travelers.mail.cornell.edu (8.9.3/8.9.3) with SMTP id KAA21715

for <[REDACTED]>; Wed, 14 Jun 2000 10:56:04 -0400 (EDT)

From: [REDACTED]

Date: Wed, 14 Jun 2000 10:56:04 -0400 (EDT)

To: [REDACTED]

Subject: Joe: gudding broadside (fwd)

Joe, would you forward this to the Buffalo Poetics List? I doubt it would get through, but I see no reason not give their editor a chance to play fair and be open-minded. Thanks, Joe. - Gabe

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

Date: Wed, 31 May 2000 10:19:10 -0400 (EDT)

From: Gabriel Gudding <[REDACTED]>

To: [REDACTED]

Subject: gudding broadside

Subsubpoetics

If you are interested in a double broadside of a long insult poem directed at Charles Bernstein, please send \$2 (or best offer) to

Oasis Press

c/o Stephen Ellis

23 Mitton Street

Portland, Maine 04102

And ask for Oasia Broadside 63, "A Defense of Poetry"

Here is a selection from this work:

"6 Is your butt driving through traffic

that it should toot so at the world? I

am averse to urine, yet I shake your hand
upon occasion.

7 I have made a whiskey of your tears -- and

Joe-Bob made flu-liqueur of your night-mucus.

8 That some of your gas has been banging

around the market like small soldier

carrying a table. God booby.

9 I overlook your titties. Your sneeze erased

the blackboard and your cough knocked a

dog into loneliness...."

As an added bonus, this double broadside includes extensive footnotes, each one containing a virulent wish. In addition, this handsome broadside includes a long (14 stanzas of 6 to 8 lines) narrative explanation of how I caught my cold at Lindisfarne when it was attacked by large marauders in the 9th century.

- gg

Start Your
Own FREE Email List at <http://www.listbot.com/links/joinlb>

--part1_76.38e719.2678ffec_boundary--

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200. **Catherine Daly**

[Fwd: [acw-l] CFP: Market Economics and Rhetoric]

Wed 14 Jun 2000

Call for Papers for an Edited Collection:

Market Economics, Technical Communication, Writing, and Rhetoric

Much of the theory underlying technical communication, rhetoric, composition, and college English in general comes from a decidedly socialist/Marxist perspective. Even though we find Rhetoric programs inside Communications schools and we find Technical Communication programs inside Engineering schools, the majority of theory on these subjects comes from English, Writing, Cultural Studies, all informed by strong anti-capitalist, anti-competitive sentiments. While we in the academy have learned much about cultural artifacts and practices from these methodologies and critiques, we have also disenfranchised ourselves from the larger world-view-free-market, competitive, and capitalistic. And at a time when communication skills form a major part of the activity in our new economy, such disenfranchisement places us at the margins of this economy rather than at the center, where we belong

Communication disciplines add a great deal of value to our students, who, in turn, add considerable value to their graduate programs, their faculties, or their workplaces. This value (and the assumptions we make about what is appropriate to teach or emphasize) comes not only from essential disciplinary concepts, but also from ethics, the environment, the law, society, and aesthetics, all of which have been fairly represented in books and journal articles in the past ten years. Unfortunately, there has been little or no such coverage in the areas of economic ideology or practice

This collection aims at filling this gap, adding a voice to our dialog that has been missing, acting as an initial effort at asserting a theoretical and practical stance based on the cultural and intellectual centrality of the free market. Contrary to fears expressed by numerous critics of capitalism, technical communication and rhetoric retain all their force, rationale, and value when expressed in free-market terms. In fact, such a point of view can add considerable insight into the theory and practice of these fields and add balance to the prevailing Marxist perspective.

While the primary focus of the collection is higher education and the communication disciplines, appropriate submissions about other disciplines (education, in general), as well as articles on K-12 issues, are welcome. Articles are invited on the following topics and other related topics.

? Studies: investigations into the value of technical communications: market values for our graduates and our programs; cost-benefit analysis of TA / professor / lecturer labor; academic entrepreneurship; industry / academy relationships; snapshot / history / analysis of the academic job market; value creation and academic activity (grants, inventions, new ventures); work-for-hire in service-learning situations; ventures spun-off from academic roots; examples of non-traditional theses

? Theoretical and conceptual issues: ideology of capitalism as it relates to communication disciplines; ethics, social responsibility, and the market; free trade and technical communication; implications of a market-driven approach to documentation and other products of technical communication and rhetoric; democratic ideals and rhetoric & technical communication; competition / collaboration; intellectual property issues; promoting innovation

? Pedagogical, disciplinary, and programmatic implications: our core competencies and how well we manage them; entrepreneurial, real-world courses and their impact on the curriculum; distance education's impact on our products; programmatic strategies; economic, strategic, and ideological distinctions among the communication disciplines; promoting academic/entrepreneurial innovation; "proper" disciplinary boundaries; our programs' ability to adapt to changing times

Due dates:

Proposals (200-500 words describing the article): 15 September 2000

Completed manuscripts: 19 January 2001

Submit proposals by e-mail (text or attachment), as well as any questions you have, to Locke Carter at [REDACTED] -- This CFP, along with other information and an automated submission form, may be found at <http://english.ttu.edu/carter/EconRhet/>

*Dr. Locke Carter
Texas Tech University
English Dept MS 3091
Lubbock, Texas 79409
Phone: [REDACTED] #247
Fax: [REDACTED]
Cell: [REDACTED]*

You are currently subscribed to acw-l as: [REDACTED]

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201. **kathylou**

Re: Fair Use: Quoting Poetics List Posts?

Wed 14 Jun 2000

Matt and all,

My understanding of this has always been that posting to the Poetics List is a form a publication in the "public domain" and therefore that posts may be quoted in the same manner that a printed (non-virtual) article might be.

I haven't had a chance to read Joel K.'s edited volume *_Poetics@_* but it might have something to say about this as well.

Kathy Lou

> Dear List:

>

> A quick query about quoting from posts to the Poetics List...

>

> Specifically, I wonder if there are list rules about quoting from

> list-member posts: quoting, that is, in an essay intended for publication.

> I seem to remember some such set of guidelines in the dim and distant past

> (before I took a long hiatus from the list in 98-99) but can't find it via

> the EPC archives.

>

> I ask because I'm currently writing an essay on Charles Bernstein's **My*

> *Way** and find some listee comments about poetry/community/identity to be

> highly germane to parts of the book. However, I don't want to tread on

> any copyrighted or private-domain toes. If no-one can answer this query

> I'll just resort to general description, will name no names and quote no

> quotations, and will direct my (putative) readers to the EPC archives in a

> footnote.

>

> Cheers,

>

> Matt Hart.

>

> PS: The new archives are fabulous. Thanks a lot for that work!

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202. **Charles Bernstein**

Compendium Books

Wed 14 Jun 2000

I received this message from Paul Quinn in London. Those wishing to express their support for Compendium can write to Mike Hart, although Paul notes that international support may well have no impact on the fate of this great bookstore.

Mike Hart's address is:
Compendium Books
234 Camden High Street
London NW1 8QS U.K.

--Charles Bernstein _____ Forwarded Letter from Paul Quinn: Compendium books of Camden town in closing in September. This shop has, I would argue, a vital role in British culture where small press material is concerned. It is just about the only place where small press poetry etc can be encountered and read on the racks. I have lost count of the number of poets and writers I first encountered there ... in its estimable poetry section. The closure will mean that small press poetry will only be distributed here by private mailing lists etc. -- all well and good, but it removes the possibility of those who aren't already committed to this kind of material (THE crucial audience, I'd argue) coming across it. Mike at Compendium has been equally dedicated to stocking the best American and British small press poetry. There is literally no where else that goes much beyond the usual big publishers. Maybe it's just a sign of the times and nothing can be done, but I thought I'd at least alert those who might have an interest. A vital connection between international innovative poetries is about to be lost.

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203. **K.Silem Mohammad**

Kenning benefit reading July 15 in SF

Wed 14 Jun 2000

Kenning presents a special benefit reading, Saturday, July 15th, 7:00 p.m. at the Canessa Park Gallery in North Beach, San Francisco [708 Montgomery Street].

Featuring:
Lyn Hejinian
Renee Gladman
K. Silem Mohammad
Summi Kaipa

Tisa Bryant
Wura-Natasha Ogunji

And, your m.c. for the evening: Taylor Brady.

Admission / donation-at-the-door is a mere \$5.00. Wine, Beer, and sodas will be available with the purchase of a cup at \$2.00. Recent issues of Kenning will be available for browsing and purchase. Take one home for \$6.00 a copy. A subscription form / guest book will be set out so that you may enlist. And, door prizes a-plenty from gracious donors to the event, such as: O Books, Interlope magazine, Fence magazine, Etherdome Press, a+ bend Chapbooks, Edge Books, Roof Books, Pressed Wafer Magazine, Duration Press, Rhizome Magazine, and others.

No one will be turned away at the door for lack of funds. Each and every cent gathered in the course of the evening will be used to meet the costs of producing and distributing future issues of Kenning. If you would like further information on Kenning, please direct your web browser to www.durationpress.com/kenning OR, if you would like to point yourself or someone else to the information in this email message, direct your web browser to www.avalon.net/~kenning/benefit.html

If you would like to be removed from this emailing list, please reply to [REDACTED]

Your support of Kenning is heartily appreciated. - Patrick F. Durgin

KENNING BENEFIT READING JULY 15th

S > E > E > <http://www.avalon.net/~kenning/benefit.html>

Kenning: a newsletter of contemporary poetry, poetics, and non-fiction writing

418 Brown Street #10 / Iowa City Iowa / 52245

[REDACTED] or [REDACTED]

<http://www.durationpress.com/kenning>

Get Your
Private, Free E-mail from MSN Hotmail at <http://www.hotmail.com>

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204. **Poetics List**

ED's swollen jaw

Wed 14 Jun 2000

This message came to the administrative account. T. Shaner

--On Saturday, June 10, 2000, 1:45 PM -0700 "jesse glass" <[REDACTED]> wrote:

> Hi List,
>
> After closely examining both photographs--the genuine and the new ED
> photograph, I was struck by two things: First the left eye in both
pictures
> is an exact match; second--the new image of ED, even after taking age of
> sitter and position of sitter's head into consideration, shows a
distinctly
> swollen lower left jaw. Did anyone else notice this? I know that ED had
> problems with her eyes, but is there a record of ED experiencing dental
> problems? This is a fascinating photograph. Professor Gura is to be
> congratulated on real find. Jesse
>
>
>
>
>
> About Jesse Glass. How to order his books.
> <http://www.letterwriter.net/html/jesse-glass.html>
>

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205. **levitsk**

Re: www.femmesoul.com

Wed 14 Jun 2000

Catherine thanks for the illumination on that site. Pro-sex right wing feminists screaming GENDER IS NOT DEAD! No, it's absolutely manifest in tawdry cyber-fantasy.

Where do art and politics collide? Well to me, the outsider, especially in this country, usually unravel more remarkably, (if art be unravelling) which is not to say their have not been fascinating fascist outsiders in the past, esp within futurism. Where is the compelling ultra right today? Where is the compelling ultra left?

And this one has been bothering me.

And why did Alger Hiss feel the need to clear his name?

--RDL

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206. **Taylor Brady**

Re: [Fwd: [acw-l] CFP: Market Economics and Rhetoric]

Wed 14 Jun 2000

Assuming Dr. Carter's call to be a poem or similar act of imaginative literature, I have responded to the generosity and generativity - the wealth-creating mechanisms - of his act of poiesis, in kind (standards of exchange, the dream of a common language, a kind of process-writing). The value of such unregulated reciprocity "(and the assumptions we make about what is appropriate to teach or emphasize) comes not only from essential disciplinary concepts, but also from ethics, the environment, the law, society, and aesthetics."

Communication disciplines add a great deal of value to our students. Our students add up and remit the license fees, or get cut.

Or we cut it out of them. Right down to core competencies.

The cultural and intellectual centrality of the free market: fries with that sticky content? Heavy after such a lunch, the weight adds balance to the prevailing Marxist perspective - equilibrium-point-n, a "logic of the supplement" complete with vinyl kink accessories. Appropriate submissions: I forget to kick the guy sealing the deal on his cell phone as he stands on my toe, 5 Fulton line, 5:30pm. "Your guy had better be there, or the motherfucking VC's gonna tear me a new one." Every such day adds balance, adding to the balance. Exactly enough plus a lot more. The core composition curriculum.

My students always wrote 'I feel' to replace the cogito, itself doing double duty for the sum. The added value was taxing. Then, breaking character, she says, "When the market serves to balance Marx, I'll disembalm Lenin and shoot him again myself."

Value creation and academic activity:
fixed or variable interest on that loan?

Or cut and run.

A market-driven approach to documentation and other products. Add that to your balance at biweekly intervals until either it

or Marx prevails. Perspective
tears you a new one. That's
an innovation in the form
of the personal essay.
Academic entrepreneurship.

Discipline adds value, vinyl kink to start, leather for the connoisseur who got promoted. "So you're one of the leather people? How much will a really good

leather outfit set you back?"* At least a paycheck. Every two weeks you grow a new skin. Who gets flayed in the compare-and-contrast exercise, and what academic product emerges from that ideal dialectic? You are branded with a brand no one can ever accuse again of standing in for your speculative identity - it has one all its own.

It sends you voice-mail. Gives you the buzz -
a market-driven approach to documentation.
Open-source it, then screw them on the tech assist.

Our core competencies and how well we manage them:
congratulations, you have found your voices. Best backup
singers in the system, and they won't cost you a dime.

----- *from the Intro to
Terre Thaemlitz' CD, Love for Sale: Taking Stock In Our Pride (itself an audio-
quote from the "official" announcer at the SF Pride Parade)

Yours competitively,
Taylor

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

From: UB Poetics discussion group [mailto:████████]

On Behalf Of Catherine Daly

Sent: Wednesday, June 14, 2000 9:09 AM

To: ██████████

Subject: [Fwd: [acw-l] CFP: Market Economics and Rhetoric]

- > Call for Papers for an Edited Collection:
- > Market Economics, Technical Communication, Writing, and Rhetoric
- >
- > Much of the theory underlying technical communication, rhetoric,
- > composition, and college English in general comes from a decidedly
- > socialist/Marxist perspective. Even though we find Rhetoric programs
- inside
- > Communications schools and we find Technical Communication programs in-
- side
- > Engineering schools, the majority of theory on these subjects comes from
- > English, Writing, Cultural Studies, all informed by strong
- anti-capitalist,
- > anti-competitive sentiments. While we in the academy have learned much
- > about cultural artifacts and practices from these methodologies and
- > critiques, we have also disenfranchised ourselves from the larger
- > world-view-free-market, competitive, and capitalistic. And at a time
- when
- > communication skills form a major part of the activity in our new economy,

- > such disenfranchisement places us at the margins of this economy rather than
- > at the center, where we belong
- > Communication disciplines add a great deal of value to our students,
- > who, in turn, add considerable value to their graduate programs, their
- > faculties, or their workplaces. This value (and the assumptions we make
- > about what is appropriate to teach or emphasize) comes not only from
- > essential disciplinary concepts, but also from ethics, the environment, the
- > law, society, and aesthetics, all of which have been fairly represented in
- > books and journal articles in the past ten years. Unfortunately, there has
- > been little or no such coverage in the areas of economic ideology or
- > practice
- > This collection aims at filling this gap, adding a voice to our
- > dialog that has been missing, acting as an initial effort at asserting a
- > theoretical and practical stance based on the cultural and intellectual
- > centrality of the free market. Contrary to fears expressed by numerous
- > critics of capitalism, technical communication and rhetoric retain all their
- > force, rationale, and value when expressed in free-market terms. In fact,
- > such a point of view can add considerable insight into the theory and
- > practice of these fields and add balance to the prevailing Marxist
- > perspective.
- >
- > While the primary focus of the collection is higher education and the
- > communication disciplines, appropriate submissions about other disciplines
- > (education, in general), as well as articles on K-12 issues, are welcome.
- > Articles are invited on the following topics and other related topics.
- >
- > ? Studies: investigations into the value of technical communications:
- > market values for our graduates and our programs; cost-benefit analysis of
- > TA / professor / lecturer labor; academic entrepreneurship; industry /
- > academy relationships; snapshot / history / analysis of the academic job
- > market; value creation and academic activity (grants, inventions, new
- > ventures); work-for-hire in service-learning situations; ventures spun-off
- > from academic roots; examples of non-traditional theses
- >
- > ? Theoretical and conceptual issues: ideology of capitalism as it relates to
- > communication disciplines; ethics, social responsibility, and the market;

- > free trade and technical communication; implications of a market-driven
- > approach to documentation and other products of technical communication and
- > rhetoric; democratic ideals and rhetoric & technical communication;
- > competition / collaboration; intellectual property issues; promoting
- > innovation
- >
- > ? Pedagogical, disciplinary, and programmatic implications: our core
- > competencies and how well we manage them; entrepreneurial, real-world
- > courses and their impact on the curriculum; distance education's impact on
- > our products; programmatic strategies; economic, strategic, and
- > ideological distinctions among the communication disciplines; promoting
- > academic/entrepreneurial innovation; "proper" disciplinary boundaries; our
- > programs' ability to adapt to changing times
- >
- > Due dates:
- > Proposals (200-500 words describing the article): 15 September 2000
- > Completed manuscripts: 19 January 2001
- >
- > Submit proposals by e-mail (text or attachment), as well as any questions
- > you have, to Locke Carter at [REDACTED] -- This CFP, along with other
- > information and an automated submission form, may be found at
- > <http://english.ttu.edu/carter/EconRhet/>
- >
- > *****
- > Dr. Locke Carter
- > Texas Tech University
- > English Dept MS 3091
- > Lubbock, Texas 79409
- > Phone: [REDACTED] #247
- > Fax: [REDACTED]
- > Cell: [REDACTED]
- >
- > ---
- > You are currently subscribed to acw-l as: [REDACTED]

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207. **Arielle C. Greenberg**
looking for nonfiction and poetry
Wed 14 Jun 2000

For the next two issues, I'm a poetry editor for Salt Hill journal out of Syracuse U. Some of you will be getting solitations, but everyone is welcome to submit poems. Put my name on 'em and send them over to:

Arielle Greenberg
Salt Hill
Syracuse University
English Dept
Syracuse, NY 13244

We are also looking for "creative nonfiction" -- non-traditional essays, memoirs, etc. If you have any of those, send them to the above but write "creative nonfiction" on the envelope.

Salt Hill is a nice-looking journal, full-color cover, distributed nationwide. In the past they've published Creeley, Lucia Perillo, and Stephanie Strickland, but the aesthetic changes with the editors year to year.

We also take hypertext and you can check us out at www-hl.syr.edu/cwp.

Thanks,

Arielle

***** "I
thought numerous gorgeous sadists would write me plaintive appeals, but time
has gone by me. They know where to get better looking boots than I describe."
-- Ray Johnson

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208. **Jerrold Shiroma**
Re: query: poets on poetics?
Wed 14 Jun 2000

i'd suggest checking out some issues of the journal Tripwire...

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

From: "Steve Shoemaker" <[REDACTED]>

To: <[REDACTED]>

Sent: Thursday, June 15, 2000 12:08 PM

Subject: query: poets on poetics?

> A question for the list: I've got a friend who's putting together a
> proposal for a volume of essays on poetics written by practicing

poets.

> The table of contents so far starts with Whitman and Poe & runs up to

> the present & I've advised him on some more contemporary and

> experimental stuff to include, but my advice gets a little fuzzy

> Post-Langpo. So

> the question is this: are there any essays out there by younger,

> experimental types that you'd like to nominate for canonical status?

I

> have the *Poetics of Criticism* volume ready to hand, and this is

> probably a good place to start, but I'd like to have some

> recommendations of individual essays (either from that volume or

> elsewhere) that people would strongly recommend.

>

> Thanks much,

> Steve

>

>

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209. **austinwja**

Re: Ernst Jandl

Wed 14 Jun 2000

In a message dated 6/14/00 2:44:35 PM, [REDACTED] writes:

<< This saddens me very much. A professor gave me a stack of his poems. Photocopied. I have cherished this stack for years now. Does anyone know how to obtain any of his books ... Geoffrey

>The German poet Ernst Jandl, a member of the Vienna Group that came into

>prominence in the 1950s, died on Friday. He was 74.

> >>

I share your distress, Geoff. If and when I find a good source for Jandl,

I'll let you know. You do the same for me, okay? Best, Bill

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210. **Alan Sondheim**

big festival (fwd)

Thu 15 Jun 2000

(Release of my cdrom among other things - Alan)

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

Date: Wed, 14 Jun 2000 23:12:10 -0400

From: Railroad Earth <[REDACTED]>

To: [REDACTED]

Subject: big festival

Hello, Below is a long press release detailing the Railroad Earth publishing festival beginning this Sunday 18th at RRE and ending the following Friday the 23rd at The Earl, with events in between. Essentially, this festival formalizes our artistic and production community on a more professional level, pushing us to publish and promote the work we care about.

Our work ranges from song to science, spoken word to virtual worlds, fantastic constructions of digital space to disorders of the real. In short, Railroad Earth is building the critical mass, and we'd like to see you at one of these events or at least, interest you in a compact disk by one of the artists.

The web site will be updated on Wednesday. www.rre.net Check for times. Also check this week's Creative Loafing article about us in the art section.

Atlanta--Railroad Earth (RRE), Atlanta's high tech, internationally networked arts community and media production facility, is pleased to present a weeklong multimedia festival June 18-23, 2000. Over 15 CDs produced by Railroad Earth will be released and made available to the public. Works include music CDs and CD-ROMs with text, video, graphics and hypertext. Performances and presentations by the artists will accompany the releases. The festival marks the launch of Railroad Earth's Publishing Catalog. Events are no charge, except June 23rd--\$5.00.

The festival begins Sunday, the 18th, from 3-9:30pm at Railroad Earth Studios, located at 1467 Oxford Road, in Emory Village. Releases and/or performances by local, national and international artists will be presented, including works by poet and writer Jerry Cullum; composer Clark Vreeland; German artist Herbert Koller; painter and digital artist Maurice Clifford; chemist and digital artist Scott Childs; musician Paul Jorgensen, Mediterranean ensemble Makari, and composer Dick Robinson. Additionally, a CD compilation of Artists in Residence International artists/Third Sunday artists will be available, including works by the Dribbling Hermits, Woody Williams, Anne Richardson, Glenn Weinstein, Bill Taft and others. Food will be present.

On Monday, June 19th, at 8pm, Eyedrum, located at 253 Trinity Ave, will host the festival as part of its Identity Papers Series. Visual artist, sculptor, musician and theoretician, Robert Cheatham, will present his recently completed CD-ROM "Material/isms" and perform improvisational music. Additionally, he will present and contextualize "Con/Text/Sub", a collection of texts, music and

visual art by New York artist and curator Alan Sondheim. Both CDs were produced at RRE.

Wednesday, June 21st, from 8:30-10pm the Railroad Earth Studios (address above), will present painter and digital artist Maurice Clifford, who will exhibit a special solstice presentation of The Aleph Project, a virtual reality installation environment. Audio by Paul Jorgensen. The Aleph Project is sponsored in part by the City of Atlanta Bureau of Cultural Affairs. A CD-ROM of the project will be released and available.

The festival will conclude on Friday, June 23rd, at 9pm at The Earl, located at 488 Flat Shoals Ave (East Atlanta), with the CD release party for Hidden Tracks - unreleased gems by formative Atlanta artists including Smoke, Kelly Hogan and Bill Taft(Kick Me), Grace Braun (Dairy Queen Empire), Andy Hopkins, Brian and Debbie, Lydia Brownfield, and others. This music was recorded by Neil Fried at his Chelsea Studios, the forerunner to Railroad Earth. Expect performances by the artists.

30

For more information: [REDACTED]
Railroad Earth/1467 Oxford Rd/Atlanta, GA
30307/[REDACTED]/[REDACTED]/www.rre.net

"eventually, that which prevents you from your work, becomes your work"
--S. Sontag

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211. **Todd Baron**

Re: <no subject>

Thu 15 Jun 2000

o wow--that was worth
an e-mail.

alls,

Tb

ps: don't hate me because I'm...

>From: Alan Sondheim <[REDACTED]>

>To: [REDACTED]

>Date: Tue, Jun 13, 2000, 6:15 PM

>

| -

do wah wah do wah wah do wah wah di di do wah wah do wah wah do
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wo do wo wo dap di wap wo dap dap do wah wah do wa di di do wo
wap wah dah wi do wo wap di wap wap do wap do wah wah do wah wah
wah do wah wah do wap wo do wap do wah wah di di do wah wah dip

—

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212. **Brendan Lorber**

LUNGFULL! MAGAZINE'S SUMMER RELEASE EVENT

Thu 15 Jun 2000

Please be so kind as to attend the LUNGFULL! Magazine Summer Release Event in celebration of the publication of issue number nine, of the magazine's fifth anniversary & of the editor's 30th birthday.

LUNGFULL! remains the only waterproof literary & art magazine in the country & certainly the only one which prints the rough drafts along with the final version of contributors' work so you can witness their writing process. Meet the people who made this issue possible & a slew of charming others who helped LUNGFULL! reach age five. It would be wrong not to mention that the editor's "real" birthday was in March. He's just been too busy to celebrate it until now.

Issue nine features poetry, essays, crossword puzzles, visual art, letters and stickers by over 40 contributors, some of whom will read at the release event. Among those performing are:

SHARON MESMER / KRISTIN PREVALLET / ROBERT HERSHON / DAVID CAMERON / PHILIP BRUNETTI / TOM DEVANEY / NADA GORDON / JOE MAYNARD / JEN ROBINSON / BILL KUSHNER / MIKE TOPP / FRANCI LEVINE GRATER & others.

The event will take place on Friday 23 June at 8:02pm on the dot at Segue Space 303 East 8th Street, just east of Tompkins Square Park.

Admission is free & spread before you will be a world of magazines, refreshments, stickers & grace. Proceeds from sales will go towards keeping the printer's bill at bay. Please note: we have to be back out on the street by 11:00pm so endeavor to get there as early as you can -- those who make it through the entire evening are invited to help us invade a local bar afterwards.

If you'd like additional information, [REDACTED] or [REDACTED] will do nicely.

*As always
I remain yr big zero,
Brendan Lorber
Editor & Publisher
LUNGFULL! Magazine*

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213. **Joseph Massey**
Re: Ernst Jandl books
Thu 15 Jun 2000

Geoffrey: I searched Ernst Jandl at www.bibliofind.com
& over a dozen titles came up.
try that. & there's always interlibrary loan.
- JM

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214. **Mark DuCharme**
Re: Fair Use: Quoting Poetics List Posts?
Thu 15 Jun 2000

If in doubt, why not ask anyone you want to quote for their permission, which I'm sure most people would give. Not naming names/quoting quotes seems boring: I assume you wouldn't get to some of the substance which was your whole reason for wanting to quote-- hence your post. While referring readers to the archives *may* be a solution, I find that searching the archives works best when you have a pretty good idea what it is you're looking for.

Mark DuCharme

Get Your Private, Free E-mail from MSN Hotmail at <http://www.hotmail.com>

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215. **David Bromige**

Re : Keats' urn

Thu 15 Jun 2000

Bromditch wrote:

*Show me your strength---help me to see how, like the lovers on
Keats' immortal Urn, we should therefore always be happy!*

*Someone tell this fellow that it wasn't Keats's Urn. It belonged to the
Royal Ipswich Museum of Crockery. Keats was only meditating upon it
in order to write his immortal ditty of lotsa tone.*

--

George Bowering

Fax [REDACTED]

Keats' urn, George, in the sense that you are Damon's Bowering, Loden's Brew-
ering, and... My god! here where men sit and split some last sad hairs. Next
you'll be telling us it wasn't Keats' nightingale either. Here where men sit and
hear each other groan. And it wasn't Keats' heart, either.....but the world's.

Bowering's David

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216. **Harry Nudel**

m&r...apres l'internet

Thu 15 Jun 2000

looking over some of the books i've sold the last few days...strikes me how
different my book buying 'apres l'internet' has become...

from Montreal...with a thick French accent...4 Sporting New Hockey
Guides/Registers...as soon as i saw them on the dollar cart...i knew 'une person
canadienne' would buy them...not that i follow Hockey...tho one of the shining
moments of my childhood was getting Gordie Howe's autog..then poor Kids
From the Bx...could filter down to the empty rink side media only mogul rich
people's seats...

Queen's Greatest Pix, Lon. Quartet books, 1981, oversized p.b...50 to b&n...i
guess a cross-dressing r&r band..what's do i know...only 20 years ago I waited

on line for half a day so my nephew could get tickets for the CLASH...that's what i know but i'll take half the 100 anyway..

And more booooooookishly...Tasha Tudor 1st book...Alexander the Gander..but the 4th printing of such...something pre l'i...i would have never thot to touch but in this new world.....rather than a few grand for a nice 1st in d.j...there will be someone with a hundred for the 4th in fair d.j...

the times other day article...on how badly updike-roth-bellow new books be do with mucho much media mucho much hype...the tired main stream middle class mind wants to trade stocks and go to dinner..let 'em...sport..music..kids....pistachio ice-cream..real taste is in the eatin'...DRn...

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217. **Alan Sondheim**

The Song-Bird of Wilkes-Barre is Dead

Thu 15 Jun 2000

-

The Song-Bird of Wilkes-Barre is Dead

The Song-Bird of Wilkes-Barre is Dead

Nation Mourns

Wailing and Weeping in the Streets

Women Wearing Black Render Ragged Garments

Will Their Never be Another

Triumphant Return

I have Come back from The Other Side

says Song-Bird of wilkes-Barre

Splendid Concert at Carnegie Hall

His Voice one of 7 Wonders of the World

Within 5 Years I will achieve My Goal

says Song-Bird of Wilkes-Barre

Nation awaits Penultimate Concert

The Divine Voice soars Once More

One Last Time for the Song-Bird of Wilkes-Barre

Emperors and Queens attend Final Concert

I have Acheived it All says Song-Bird

of Wilkes-Barre

Nation Mourns

Song-Bird of Wilkes-Barre dies in Retirement

Nation Mourns

Monument Erected on Washington Mall

Suicides Increase

The Woman in Black at the Tomb of
The Song-Bird of Wilkes-Barre
Alas! Our History in Song is Over
Nation Mourns

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218. **Steve Shoemaker**

query: poets on poetics?

Thu 15 Jun 2000

A question for the list: I've got a friend who's putting together a proposal for a volume of essays on poetics written by practicing poets. The table of contents so far starts with Whitman and Poe & runs up to the present & I've advised him on some more contemporary and experimental stuff to include, but my advice gets a little fuzzy Post-Langpo. So the question is this: are there any essays out there by younger, experimental types that you'd like to nominate for canonical status? I have the *Poetics of Criticism* volume ready to hand, and this is probably a good place to start, but I'd like to have some recommendations of individual essays (either from that volume or elsewhere) that people would strongly recommend.

Thanks much,
Steve

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219. **Poetics List**

Farrell and Harryman at The Drawing Center

Thu 15 Jun 2000

This message came to the administrative account. T. Shaner

--On Wednesday, June 14, 2000, 9:52 PM -0400 "Emilie Clark and Lytle Shaw"

<[REDACTED]> wrote:

>

>

>

>

> Dan Farrell and Carla Harryman, New York Reading

>

> at The Drawing Center

>

> Wednesday, June 21, 7pm, \$5.

>
> The Drawing Center is in Soho
>
> located at 35 Wooster Street between Grand and Broome
>
> Thanks,
>
> Lytle Shaw
>
>

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220. **Safdie Joseph**
Re: www.femmesoul.com

Thu 15 Jun 2000

Is "pro-sex" now "right-wing"? This would be a distressing development indeed. Perhaps Rachel meant to limit these adjectives only to this particular web-site?

On another matter . . . the blue dots recently under discussion by Ms. Loden and Mr. Silliman . . . I didn't see them on the agenda of the Orono conference. Surely a misprint? I'm sure an illuminating paper could be presented on their connection to poetic activity of that time . . .

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

From: [REDACTED] [mailto:[REDACTED]]

Sent: Wednesday, June 14, 2000 4:23 PM

To: [REDACTED]

Subject: Re: www.femmesoul.com

Catherine thanks for the illumination on that site. Pro-sex right wing feminists screaming GENDER IS NOT DEAD! No, it's absolutely manifest in tawdry cyber-fantasy.

Where do art and politics collide? Well to me, the outsider, especially in this country, usually unravel more remarkably, (if art be unravelling) which is not to say their have not been fascinating fascist outsiders in the past, esp within futurism. Where is the compelling ultra right today? Where is the compelling ultra left?

And this one has been bothering me.

And why did Alger Hiss feel the need to clear his name?

--RDL

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221. **Geoffrey Gatza**

Re: Ernst Jandl

Thu 15 Jun 2000

Bill -- its a deal. Best, Geoffrey

At 09:20 PM 6/14/00 EDT, you wrote:

>In a message dated 6/14/00 2:44:35 PM, [REDACTED] writes:

>

><< This saddens me very much. A professor gave me a stack of his
>poems.

>Photocopied. I have cherished this stack for years now. Does anyone know
how

>to obtain any of his books ... Geoffrey

>

>>The German poet Ernst Jandl, a member of the Vienna Group that came into
>>prominence in the 1950s, died on Friday. He was 74.

>> >>

>I share your distress, Geoff. If and when I find a good source for Jandl,

>I'll let you know. You do the same for me, okay? Best, Bill

>

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222. **Poetics List**

Fair Use: Quoting Poetics List Posts?

Thu 15 Jun 2000

This message has been reformatted because it contained HTML code. - T. Shaner

>> From: "Brian Stefans" <[REDACTED]>

>> To: "UB Poetics discussion group" <[REDACTED]>

>> Subject: Re: Fair Use: Quoting Poetics List Posts?

>> Date: Wed, 14 Jun 2000 20:36:32 -0400

>>

>> I don't see any problem myself in quoting from the list in the context =
>> of an essay, which would contextualize the posting. However, my sense =
>> is that one shouldn't take entire things from the list and put them on =
>> their own site without asking. I've done this myself (once, though =
>> perhaps I asked, I don't remember), so I really have no right to =
>> complain, but I've also had things taken from the list (or one thing), =
>> and it wasn't something I really wanted as part of the permanent record,
=

>> or mistaken for some sort of stand-alone essay. It shows up on internet

=

>> searches, for example, and so people end up finding it without knowing =
>> why it was written.

>>

>>

>>

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223. **Poetics List**

Ernst Jandl

Thu 15 Jun 2000

Message reformatted cause it contained HTML code. - T. Shaner

>

>

>> Date: Wed, 14 Jun 2000 17:51:17 -0700

>> To: UB Poetics discussion group <[REDACTED]>

>> From: George Bowering <[REDACTED]>

>> Subject: Re: Ernst Jandl

>>

>>> This saddens me very much. A professor gave me a stack of his
> poems.

>>> Photocopied. I have cherished this stack for years now. Does anyone know
> how

>>> to obtain any of his books ... Geoffrey

>>

>> What I have done in such a situation is to look at Books in Print,
>> and then go to my local independent book store, and ask them to
>> acquire for me the books I want.

>> --

>> George Bowering

>> Fax [REDACTED]

>

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224. **kent johnson (by way of Poetics List <[REDACTED]>)"**

<[REDACTED]>

posting protocols

Thu 15 Jun 2000

Once one posts to the Poetics list it is already part of the "permanent record." And it's curious that one would fear that something posted to the internet would end up on "internet searches"!

The interesting question here is, What is the nature of this "context", really, that desires (demands) to be protected? Isn't it more interesting and "brave" to just participate somewhere where one assumes the otherwise encompassing legal protocols of 18th century print culture don't apply? I mean, we've got intelligent people-poet-pets publicly groping their virtual members with soft poetry-porn these past few days, demonstrating, on the male side, at least, that high school clique testosterone mentality operates in CANada just like in U.S. (big surprise, original canada!). This will become part of the permanent record. ON what basis would they demand that their sad silliness should not be quoted for the record? Don't get me wrong, I find it very funny, and thus am grateful-- but shouldn't EVERYONE IN THE WHOLE WORLD have a chance to read the un-hip hip thrusting of this quadriplage? (if that's a word?)

This is where a question comes up-- why are Brian Kim Stefans's posts any more intrinsically beyond free quoting than the come-covered urn pieces of a middle aged and/or geriatric horny foursome? ONE man's or woman's silliness is another's thrilling bricolage, I propose, and long live the union of poetry and it's weird seepages, wherever they may seep.

I say, Brian, let's leave poetry and poetics out of the real estate business.

Kent

Brain Kim Stefans said:

I don't see any problem myself in quoting from the list in the context =
>>of an essay, which would contextualize the posting. However, my sense =
>>is that one shouldn't take entire things from the list and put them on =
>>their own site without asking. I've done this myself (once, though =
>>perhaps I asked, I don't remember), so I really have no right to =
>>complain, but I've also had things taken from the list (or one thing), =
>>and it wasn't something I really wanted as part of the permanent record,
=
>>or mistaken for some sort of stand-alone essay. It shows up on internet
=
>>searches, for example, and so people end up finding it without knowing =
>>why it was written.

Get Your
Private, Free E-mail from MSN Hotmail at <http://www.hotmail.com>

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225. **Richard Dillon**
Re: www.femmesoul.com
Thu 15 Jun 2000

As long as people like you believe that the CONSTITUTION is a precursor to Marx and the left wing fascism of Hillary Clinton, there will be a right wing currently led by Rush Limbaugh and before him William Buckley. Since when does the SDS and their descendents own poetry? What you call a distressing development is a sign that someone's HEART is beating. I go with Camille Paglia against whatever it is you want to do to the rest of us.

*From: Safdie Joseph <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
Date: Thu, 15 Jun 2000 13:11:32 -0700
To: [REDACTED]
Subject: Re: www.femmesoul.com*

Is "pro-sex" now "right-wing"? This would be a distressing development indeed. Perhaps Rachel meant to limit these adjectives only to this particular web-site?

On another matter . . . the blue dots recently under discussion by Ms. Loden and Mr. Silliman . . . I didn't see them on the agenda of the Orono conference. Surely a misprint? I'm sure an illuminating paper could be presented on their connection to poetic activity of that time . . .

*-----Original Message-----
From: [REDACTED] [mailto:[REDACTED]]
Sent: Wednesday, June 14, 2000 4:23 PM
To: [REDACTED]
Subject: Re: www.femmesoul.com*

Catherine thanks for the illumination on that site. Pro-sex right wing feminists screaming GENDER IS NOT DEAD! No, it's absolutely manifest in tawdry cyber-fantasy.

Where do art and politics collide? Well to me, the outsider, especially in this country, usually unravel more remarkably, (if art be unravelling) which is not to say they have not been fascinating fascist outsiders in the past, esp within futurism. Where is the compelling ultra right today? Where is the compelling ultra left?

*And this one has been bothering me.
And why did Alger Hiss feel the need to clear his name?
--RDL*

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226. **David Bromige**
The Sense of Humor of Mr Kent Johnson

Fri 16 Jun 2000

*intelligent people-poet-pets publicly groping their virtual
members with soft poetry-porn these past few days, demonstrating, on the
male side, at least, that high school clique testoreronementality operates
in CAnada just like in U.S. (big surprise, original canada!).
their sad silliness
the come-covered urn pieces of a
middle aged and/or geriatric horny foursome? ONe man's or woman's silliness
Don't get me wrong,
I find it very funny, and thus am grateful-*

I think Kent is right to feel nervous about being misunderstood. Given the hostility manifest in the first 3 quotes from his post, it would be all too easy to get him wrong, and assume he hated the persons who brought him such merriment.

Indeed I was surprised by the fourth quote, but I see now that is only because Kent has a unique way of expressing gratitude. Being jester at the court of King Kent would be very much like being succesful suitor at the court of Queen Praying Mantis.

I imagine a Kent Johnson review of the Marx Bros :

"This contemptible quartet kept me in stitches for hours. How sad it is to see four men in their forties acting like disturbed adolescents! The tears streamed down my cheeks, tears of laughter that is. That the one with the wooliest head of hair should assume there is anything funny about being struck dumb and driven to have recourse in a motor-horn scrapes the bottom of the humor barrel, and I fell out of my chair whenever he appeared. There is little more hateful, more deserving of the scornful censure of all really red-blooded, mature-thinking and -acting individuals among us american culture-critics, than humor based on questions of reference---as if the merest child wasnt aware of the upsets that can occur where sound and letters get caught in a contradiction. When one of them said "You cant fool me, there aint no Sanity Clause, " I shrieked aloud with gratitude. And how puerile of that one to pretend to be an Italian. We all know he is a Jew. Adopting the stereotypical broken English of a recent arrival from Napoli -- can there be any cheaper way of getting a laugh? My

readers may rest assured that I guffawed along with the rest. But I have the last laugh, because I had snuck in without paying. Damned if I would support in any way shape or form such disgraceful entertainment! Why, the one with the cigar, the one whose gait appears to mock persons afflicted in their stride, the one with an sadly advanced case of satyriasis, the one whose every calculation is to defraud his fellow-man, this so-called "Groucho" had the bad taste to impersonate the President not only of a college (in a movie that mocks two of our greatest minds, Huxley and Darwin, by naming inferior schools after them) but the President of a republic with the stirring name of Fredonia. How can a grown man run around in front of a movie camera with a charcoal mustache and eyebrows doing all possible to destroy faith in our institutions, and not bring the house down? I laughed so hard that I had no voice left to make my usual requests of the dominatrix I repair to after I have brought disrepute upon the Johnson name by laughing uncontrollably in public. "

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227. **George Bowering**

Re : Keats' urn

Fri 16 Jun 2000

--===== _-1250988669== _ma=====

>Bromditch wrote:

*Show me your strength---help me to see how, like the lovers on
Keats' immortal Urn, we should therefore always be happy!*

*Someone tell this fellow that it wasnt Keats's Urn. t belonged to the
Royal Ipswich Museum of Crockery. Keats was only meditating upon it
in order to write his immortal ditty of lotsa tone.*

--

George Bowering

Fax XXXXXXXXXX

*Keats' urn, George, in the sense that you are Damon's Bowering, Loden's
Brewering, and... My god! here where men sit and split some last sad hairs.
Next you'll be telling us it wasnt Keats' nightingale either. Here where
men sit and hear each other groan. And it wasnt Keats' heart,
either.....but the world's.*

Bowering's David

All right. I have to, for the thousandth time, declare and admit that my buffoonery in things literary has been upbraided and corrected by my old mentor Bromige. I am, as always, though my tears fall down my cheeks and ensalten my lips, grateful for yet another correction. If it had not been for Bromige, far

more than Keats, say, I would still be trying to write quatrains in the fashion of Granville Rice. As always, thanks, roshi, and please do not despair of my eventual enlightenment. In Orono I will carry your briefcase. I will threaten the waiter and get you a good table near the fireplace. I will listen to you read passages from Red Hats without tiring. I will explain to Maria Daemon your many good qualities. I will reread all of Keats's odes. -- George Bowering Fax

██████████ --===== _-1250988669==_ma=====

```
<!doctype html public "-//W3C//DTD W3 HTML//EN">
<html><head><style type="text/css"><!--
blockquote, dl, ul, ol, li { margin-top: 0 ; margin-bottom: 0 }
--></style><title>Re : Keats' urn</title></head><body>
<blockquote type="cite" cite>&gt;Bromditch wrote:<br>
&gt;&gt;<br>
&gt;&gt;&nbsp; Show me your strength---help me to see how, like the
lovers on<br>
&gt;&gt;Keats' immortal Urn, we should therefore always be happy!<br>
&gt;<br>
&gt;Someone tell this fellow that it wasn't Keats's Urn. It belonged to
the<br>
&gt;Royal Ipswich Museum of Crockery. Keats was only meditating upon
it<br>
&gt;in order to write his immortal ditty of lotsa tone.<br>
&gt;--<br>
&gt;George Bowering<br>
&gt;Fax ██████████<br>
<br>
Keats' urn, George, in the sense that you are Damon's Bowering,
Loden's<br>
Bowering, and... My god! here where men sit and split some last sad
hairs.<br>
Next you'll be telling us it wasn't Keats' nightingale either. Here
where<br>
men sit and hear each other groan.&nbsp; And it wasn't Keats'
heart,</blockquote>
<blockquote type="cite" cite>either.....but the world's.</blockquote>
<blockquote type="cite" cite><br></blockquote>
<blockquote type="cite" cite>Bowering's David</blockquote>
<div><br></div>
<div>All right. I have to, for the thousandth time, declare and admit
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corrected by my old mentor Bromige. I am, as always, though my tears
```

fall down my cheeks and ensalten my lips, grateful for yet another correction. If it had not been for Bromige, far more than Keats, say, I would still be trying to write quatrains in the fashion of Granville Rice. As always, thanks, roshi, and please do not despair of my eventual enlightenment. In Orono I will carry your briefcase. I will threaten the waiter and get you a good table near the fireplace. I will listen to you read passages from<u> Red Hats</u> without tiring. I will explain to Maria</div>

<div>Daemon your many good qualities. I will reread all of Keats's oweds.</div>

<div>--

George Bowering

Fax [REDACTED]</div>

</body>

</html>

--===== _-1250988669== _ma=====--

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228. **Mills, Billy**

Change of address for hardPressed poetry/Billy Mills/Catherine Walsh

Fri 16 Jun 2000

hardPressed poetry

Alternative Irish poetry publishing and distribution

Shanbally Road

Annacotty

Co. Limerick

Ireland

[REDACTED] <mailto:[REDACTED]>

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229. **David Baptiste Chirot**

Re: sixties/manifestos/femmesoul.com

Fri 16 Jun 2000

An interconnecting link so to speak for the
sixties/manifestos/femmesoul.com threads--

Valerie Solanis THE SCUM MANIFESTO

--dbc

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230. **Kristin Dykstra**

Re: www.femmesoul.com

Fri 16 Jun 2000

Who is "you" and what does she presumably want to do to the rest of "us"?

?

I am trying to figure out whose post actually inspired this diatribe but I can't, because it seems to bundle all of the female respondents so far into one homogenous group and oppose them to Camille Paglia. Which doesn't sound like the writer paid much attention to what was actually said. So if we're going to air knee-jerk opinions, well--I usually find the wanna-be hipper-than-hip rebel Paglia poses to be silly. Also irresponsible: an easy justification for copping a way out of actually dealing with social issues. But I am probably failing to give Paglia enough credit. For example, she has found a way to earn a lot of money from writing books and giving lectures at large universities. Good for her.

--On Thursday, June 15, 2000, 11:05 PM -0400 "Richard Dillon" <[REDACTED]> wrote:

> As long as people like you believe that the CONSTITUTION is a precursor to
> Marx and the left wing fascism of Hillary Clinton, there will be a right
> wing currently led by Rush Limbaugh and before him William Buckley. Since
> when does the SDS and their descendents own poetry? What you call a
> distressing development is a sign that someone's HEART is beating. I go
with

> Camille Paglia against whatever it is you want to do to the rest of us.

>

>> From: Safdie Joseph <[REDACTED]>

>> Reply-To: UB Poetics discussion group <[REDACTED]>

>> Date: Thu, 15 Jun 2000 13:11:32 -0700

>> To: [REDACTED]

>> Subject: Re: www.femmesoul.com

>>

>> Is "pro-sex" now "right-wing"? This would be a distressing development

>> indeed. Perhaps Rachel meant to limit these adjectives only to this

>> particular web-site?

>>

>> On another matter . . . the blue dots recently under discussion by Ms. Loden
>> and Mr. Silliman . . . I didn't see them on the agenda of the Orono
>> conference. Surely a misprint? I'm sure an illuminating paper could be
>> presented on their connection to poetic activity of that time . . .
>>
>> -----Original Message-----
>> From: [REDACTED] [mailto:[REDACTED]]
>> Sent: Wednesday, June 14, 2000 4:23 PM
>> To: [REDACTED]
>> Subject: Re: www.femmesoul.com
>>
>>
>> Catherine thanks for the illumination on that site. Pro-sex right wing
>> feminists screaming GENDER IS NOT DEAD! No, it's absolutely manifest in
>> tawdry cyber-fantasy.
>>
>> Where do art and politics collide? Well to me, the outsider, especially
in
>> this country, usually unravel more remarkably, (if art be unravelling)
which
>> is not to say their have not been fascinating fascist outsiders in the
past,
>> esp within futurism. Where is the compelling ultra right today? Where is
>> the compelling ultra left?
>>
>> And this one has been bothering me.
>> And why did Alger Hiss feel the need to clear his name?
>> --RDL
>>

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231. **Mark DuCharme**
Re: www.femmesoul.com
Fri 16 Jun 2000

Having read Joe Safdie's original post (& Rachel Levitsky's post, which it was in response to), I have no idea what Richard Dillon is talking about. I thought Joe was bemoaning what appeared to be Rachel's suggestion that "pro-sex" meant right-wing. (Knowing Rachel, I assume that's not what she meant, but I'll leave it to her to clear that up).

Now, being one of those "people like" Joe, I also think it would be sad if being "pro-sex" were suddenly the exclusive domain of the right. (Fortunately, it's not). The right, on the other hand, seems quite content to identify sex with liberals, if not the left, so they can demonize the Clintons, gays, & anybody else they don't like.

When did anyone, on this list or anywhere else, say that the Constitution is a precursor to Marx? What, if it could be established that there is someone on earth who thinks that, does that have to do with this thread?

You're right that nobody owns poetry, Mr. Dillon. But does it come as a shock to you that a lot of people drawn to the range of poetics discussed on this list don't demonize Marx the way you seem to? Nor is a progressive or leftist bent among most poets a particularly recent historical development. If your politics are different, okay-- I assume you wouldn't find any more broad agreement on this list about politics than you would about poetics. However, I also assume you're here to talk about the issues constructively, rather than to make broad, ill-informed generalizations in the manner of that "leader" of the right (and radio personality) Rush Limbaugh.

Mark DuCharme

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Private, Free E-mail from MSN Hotmail at <http://www.hotmail.com>

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232. **austinwja**

Re: www.femmesoul.com

Fri 16 Jun 2000

In a message dated 6/16/00 6:31:21 AM, [REDACTED] writes:

<< As long as people like you believe that the CONSTITUTION is a precursor to Marx and the left wing fascism of Hillary Clinton, there will be a right wing currently led by Rush Limbaugh and before him William Buckley. Since when does the SDS and their descendents own poetry? What you call a distressing development is a sign that someone's HEART is beating. I go with Camille Paglia against whatever it is you want to do to the rest of us.

*From: Safdie Joseph <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
Date: Thu, 15 Jun 2000 13:11:32 -0700
To: [REDACTED]
Subject: Re: www.femmesoul.com*

Okay, this was not directed at me, but since I responded to Catherine Daly's info-post on femmesoul that got this whole thing started, I thought I'd chime in again. I'm more than a little worried about the good ole USA. It seems we're awash in fascists! Right wing fascists! Left wing fascists! Soup nazis! Even Charles Bernstein has been called a fascist. Look, Mussolini was a fascist. Hillary Clinton, Rush Limbaugh and Charles Bernstein are likely not fascists. Has anyone lately looked up the word "fascism" in that fascist tome, Webster's Dictionary? Fascism is defined as "rigid one party dictatorship" that forcibly suppresses opposition such as unions and "other, especially leftist, parties, minority groups, etc." Fascism is by definition is right wing, but not every right winger is a fascist. As for the left, maybe Hillary is an opportunist (really?!? a lawyer/politician who's an opportunist?!?) who has a soft spot for socialism--so did FDR and everyone else who helped provide us with social security, unemployment insurance, Medicare, the dole, etc.--but socialism is not fascism! Maybe Rush is laissez faire; maybe (since he once worked in baseball) he prefers a life of endless, World Series competition; maybe he can't formulate a world more complicated than a double play; maybe his heart is as shrunken as his new weight watchers body--but that doesn't qualify him as a fascist. Maybe Bernstein fancies himself a neo-modernist--but fascism defines political views, not aesthetic ones. Those modernists (e.g., the Italian Futurists) were fascists because they supported Mussolini, not because of their poetic styles and tastes. Now if Bernstein were to, say, forcibly ban certain points of view from the Poetics List, that might qualify. I guess [REDACTED] would be the first to go. But here s/he is, uncensored. And I must say that, her hyper-realism aside, Camille Paglia isn't completely crazy; she's 1960s crazy which is often crazy like a fox. Can we at least make a beginning at using correct terminology? As long as s/he isn't directing a military coup, or at least proposing it, let's refer to someone we disagree with as the tried and true "you silly." I know, this is America. If a few of us really insist on the hyperemotional erasure of the sensible, that's their right. And anyone who doesn't agree with me gets a soldier in the house, pointing a gun at the closet--the fascist wardrobe police. Peace and love, guys, or at least valium for those who need it.

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233. **kent johnson (by way of Poetics List <[REDACTED]>)"**

<[REDACTED]>

The excitements of Mr. D.

Fri 16 Jun 2000

D incorrectly assumes me to mean that I am laughing _along_ with him and M and R and G. That's not what I meant when I said "I find it funny." There are different kinds of funny. But D, letter jacket-wearing earnest master of

ceremonies (and admission fee collector, apparently) at the pomo poet toga party, cannot imagine that he could ever be funny other than the way he intended to be. Ah, but he is funnier than even he imagines!

TOGA!! TOGA!! TOGA!!

But I know my sense of humor (which on more than this occasion has sent D into brilliant, extended snits) is quite on the idiosyncratic side, so I may be completely on my own here.

All in all, I guess D's post makes it clear that I won't be welcomed in should I knock on the party door next week at the Naughty Pine in Orono.

alas.

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Private, Free E-mail from MSN Hotmail at <http://www.hotmail.com>

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234. **Stefans, Brian**

Peter Jaeger/Dell Olson at the Zinc Bar, June 20th (Tues), 6 p.m.

Fri 16 Jun 2000

After many emails to and from various parts of the world (Peter is a rambling man), a reading has finally been arranged for him and Dell at the following location, time, etc.:

TUESDAY June 20th, 2000

ZINC BAR: 6 PM

Peter Jeager & Dell Olsen

Direct from London (but apparently Canadian Nationals)

Will Read From Their Work

PLEASE NOTE: There is a special Summer Weekday STARTING TIME 6pm (do not be fooled I REALLY will start talking by 6:10--I only work 4 blocks away.)

{Thus, we hope to accomodate your after reading dinner plans.} So don't be late.

ZINC BAR located at 90 West Houston St. {right here in Manahatta} just west of La Guardia Place.

Contact

Douglas Rothschild



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235. **Marcella Durand**
new look for web site

Fri 16 Jun 2000

The Poetry Project is proud to announce
our new web site design by
the wonderful and marvelous John Coletti & Edwin Torres
who worked many, many hard hours to revamp our web site.
please check it out

at

<http://www.poetryproject.com>

while the content is much the same (and please forgive
broken links or anything like that--we just put the new
web site up yesterday and are still working out the kinks)
navigation will be easier and we love the
new look, with photographs of St. Mark's Church
by wonder photographer and poet Greg Fuchs.

So, enjoy!

Forthcoming in July, the next issue
of Poets & Poems, with work by
Dgls Rthschild, Jean Donnelly, Chris
McCreary, and more!

And the Tiny Press Center is being
updated--new entries are in as we speak...

Next week: announcements of summer poetry events,
such as the Boston Conference, a reading in Easton, Pennsylvania, etc.....

"Who could say for sure what we were doing until it was over."

--Magdalena Zurawski

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236. **Safdie Joseph**
Re: www.femmesoul.com
Fri 16 Jun 2000

On the humor of Mr. Richard Dillon . . .

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237. **Kristin Dykstra**
Re: www.femmesoul.com
Fri 16 Jun 2000

oops. female AND male respondents. sorry.

--On Friday, June 16, 2000, 11:29 AM -0400 "Kristin Dykstra" <[REDACTED]> wrote:

> Who is "you" and what does she presumably want
> to do to the rest of "us"?
>
> ?
>
> I am trying to figure out whose post actually inspired
> this diatribe but I can't, because it seems to bundle all
> of the female respondents so far into one homogenous
> group and oppose them to Camille Paglia. Which
> doesn't sound like the writer paid much attention
> to what was actually said. So if we're going to air
> knee-jerk opinions, well--I usually find the wanna-be
> hipper-than-hip rebel Paglia poses to be silly. Also
> irresponsible: an easy justification for copping a
> way out of actually dealing with social issues. But I
> am probably failing to give Paglia enough credit.
> For example, she has found a way to earn a lot of
> money from writing books and giving lectures at
> large universities. Good for her.

>
> --On Thursday, June 15, 2000, 11:05 PM -0400 "Richard Dillon"
> <[REDACTED]> wrote:

>
>> As long as people like you believe that the CONSTITUTION is a precursor
to
>> Marx and the left wing fascism of Hillary Clinton, there will be a right
>> wing currently led by Rush Limbaugh and before him William Buckley.
Since

>> when does the SDS and their descendents own poetry? What you call a
>> distressing development is a sign that someone's HEART is beating. I go
> with
>> Camille Paglia against whatever it is you want to do to the rest of us.
>>
>>> From: Safdie Joseph <[REDACTED]>
>>> Reply-To: UB Poetics discussion group
<[REDACTED]>
>>> Date: Thu, 15 Jun 2000 13:11:32 -0700
>>> To: [REDACTED]
>>> Subject: Re: www.femmesoul.com
>>>
>>> Is "pro-sex" now "right-wing"? This would be a distressing development
>>> indeed. Perhaps Rachel meant to limit these adjectives only to this
>>> particular web-site?
>>>
>>> On another matter . . . the blue dots recently under discussion by Ms.
> Loden
>>> and Mr. Silliman . . . I didn't see them on the agenda of the Orono
>>> conference. Surely a misprint? I'm sure an illuminating paper could be
>>> presented on their connection to poetic activity of that time . . .
>>>
>>> -----Original Message-----
>>> From: [REDACTED] [mailto:[REDACTED]]
>>> Sent: Wednesday, June 14, 2000 4:23 PM
>>> To: [REDACTED]
>>> Subject: Re: www.femmesoul.com
>>>
>>>
>>> Catherine thanks for the illumination on that site. Pro-sex right wing
>>> feminists screaming GENDER IS NOT DEAD! No, it's absolutely manifest
in
>>> tawdry cyber-fantasy.
>>>
>>> Where do art and politics collide? Well to me, the outsider, especially
> in
>>> this country, usually unravel more remarkably, (if art be unravelling)
> which
>>> is not to say their have not been fascinating fascist outsiders in the
> past,
>>> esp within futurism. Where is the compelling ultra right today? Where
is

>>> the compelling ultra left?
>>>
>>> And this one has been bothering me.
>>> And why did Alger Hiss feel the need to clear his name?
>>> --RDL
>>>

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238. **Patrick Herron**
Re: www.femmesoul.com

Fri 16 Jun 2000

Actually, Limbaugh IS a fascist. Please refer to page 137 of the AP Stylebook under "Limbaugh, Rush" or even most post-1994 dictionaries in the english language under "fascist." Please note that most copies of the AP Stylebooks published in the last 5 years are missing page 137, as they were removed by the TimeWarner/AOL corporation.

The Editors.

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

From: UB Poetics discussion group

[mailto:] On Behalf Of

Sent: Friday, June 16, 2000 11:38 AM

To:

Subject: Re: www.femmesoul.com

In a message dated 6/16/00 6:31:21 AM, writes:

<< As long as people like you believe that the CONSTITUTION is a precursor to Marx and the left wing fascism of Hillary Clinton, there will be a right wing currently led by Rush Limbaugh and before him William Buckley. Since when does the SDS and their descendents own poetry? What you call a distressing development is a sign that someone's HEART is beating. I go with Camille Paglia against whatever it is you want to do to the rest of us.

*From: Safdie Joseph < >
Reply-To: UB Poetics discussion group < >
Date: Thu, 15 Jun 2000 13:11:32 -0700
To:
Subject: Re: www.femmesoul.com*

Okay, this was not directed at me, but since I responded to Catherine Daly's info-post on femmesoul that got this whole thing started, I thought I'd chime in again. I'm more than a little worried about the good ole USA. It seems we're

awash in fascists! Right wing fascists! Left wing fascists! Soup nazis! Even Charles Bernstein has been called a fascist. Look, Mussolini was a fascist. Hillary Clinton, Rush Limbaugh and Charles Bernstein are likely not fascists. Has anyone lately looked up the word "fascism" in that fascist tome, Webster's Dictionary? Fascism is defined as "rigid one party dictatorship" that forcibly suppresses opposition such as unions and "other, e specially leftist, parties, minority groups, etc." Fascism is by definition is right wing, but not every right winger is a fascist. As for the left, maybe Hillary is an opportunist (really?!?! a lawyer/politician who's an opportunist?!?!?) who has a soft spot for socialism--so did FDR and everyone else who helped provide us with social security, unemployment insurance, Medicare, the dole, etc.--but socialism is not fascism! Maybe Rush is laissez faire; maybe (since he once worked in baseball) he prefers a life of endless, World Series competition; maybe he can't formulate a world more complicated than a double play; maybe his heart is as shrunken as his new weight watchers body--but that doesn't qualify him as a fascist. Maybe Bernstein fancies himself a neo-modernist--but fascism defines political views, not aesthetic ones. Those modernists (e.g., the Italian Futurists) were fascists because they supported Mussolini, not because of their poetic styles and tastes. Now if Bernstein were to, say, forcibly ban certain points of view from the Poetics List, that might qualify. I guess [REDACTED] would be the first to go. But here s/he is, uncensored. And I must say that, her hyper-realism aside, Camille Paglia isn't completely crazy; she's 1960s crazy which is often crazy like a fox. Can we at least make a beginning at using correct terminology? As long as s/he isn't directing a military coup, or at least proposing it, let's refer to someone we disagree with as the tried and true "you silly." I know, this is America. If a few of us really insist on the hyperemotional erasure of the sensible, that's their right. And anyone who doesn't agree with me gets a soldier in the house, pointing a gun at the closet--the fascist wardrobe police. Peace and love, guys, or at least valium for those who need it.

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239. **Patrick Herron**

Re: m&r...lesson of the master

Fri 16 Jun 2000

an e-lynching because a guy is a cynical bastard? nudel's cynicism is so large it is worthy of poetry, sorry to say. so he poked at poets. i rather like laughing at myself and found him funny. even if his methods can be considered crude. reading his posts was for me like watching "Henry Fool," that funny/not-funny simultaneous experience of being made to bear witness to the contradictions and myth-sized naiveté of literature and writers and the literary world as a whole, the experience of seeing myself as part of that which is being criticized,

and how such an experience makes me desire to become a bit better than the object of the parody.

but someone here crossed a line when they went delving into Nudel's business over some comments about poetry as a business. i love baraka, and i felt nudel's comments were tinged with anger (happy writers are boring and too cute anyway), so I did not agree with the flavor of Nudel's words in this respect. but hell, why try to draw and quarter Nudel with *_ad hominem_* viciousness and other displays of politically-aligned weakness? anger is ok, difference of opinion is ok, but i think telling the guy to "fuck off" publicly is pretty weak. though i do like the way it was said, '\$uck \$ou.' that is cute.

nudel says:

poetry is
business
politics
sex
solipsism
self
ocd

well these might be strong, in the sense that nudel might equate poetry with each of these, but if the "is" part is weakened (and i think he does that by the sheer number of items on the right side of his verbal equation), how can one really argue with ANY of these things? poetry does partake of all of these things; it is hardly some pure state of being free from the uglies of the world (though i wouldn't include 'sex' in my list of uglies). i might not agree with everything nudel says but his words are welcome even when misguided; i do not welcome 'fuck you' or an unwelcome and poorly constructed capital analysis of the guy's way of making a buck. that's pretty cheap and childish, i have to say.

i have often maintained that one of the reasons this list has consistently irked me is because it seems at times worse than the television or the front section of the NYT, 70% ads, or 'publi\$\$\$\$ity' as Nudel puts it. I stay on this list because there are some people on this list that have something to add to poetics and poetry other than announcements for their new books or readings or new journals or other mercantile-poetic efforts. At least Nudel doesn't advertise his books here.

Patrick

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

From: UB Poetics discussion group

[mailto:]On Behalf Of Patrick F. Durgin

Sent: Tuesday, May 30, 2000 11:18 PM

To: [REDACTED]

Subject: Re: m&r...lesson of the master

Dear Nudel,

\$uck \$ou. We do it just to \$iss \$ou \$ff.

Patrick \$. Durgin

At 06:11 PM 05/26/2000 -0400, you wrote:

> \$ex, \$elf, \$olip\$i\$m & what u \$d...Drn...

>

>

>

>

>UB Poetics discussion group <[REDACTED]> wrote:

>> amigo:

>

> if all biz and politics--why do so many do for free

>

> fun? obsessive compulsive disorder?

>

>

>

>

>On Thu, 25 May 2000, Harry Nudel wrote:

>

>> all poetics is politics...there's no point arguing about lit. history

just taste..there are no poetry friends just biz (spelt bi\$\$)

associates...there in no bad publicity just publi\$\$\$\$ity...DRn...

>>

>

>

k e n n i n g

a newsletter of contemporary poetry, poetics, and nonfiction writing

<http://www.durationpress.com/kenning>

[REDACTED]

418 Brown St. #10, Iowa City, IA 52245, USA

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240. **rob wilson**

"Pacific Postmodern"

Fri 16 Jun 2000

Subject: "Pacific Postmodern" chapbook from Tinfish

Dear 'poetics list' members: Susan Schultz, devoted editor of Tinfish as you know, a cultural-political & savy small-press journal of "experimental writing across the Pacific," has just printed a devious little chapbook of mine called:

Rob Wilson, "Pacific Postmodern: From the Sublime to the Devious, Writing the Experimental/Local Pacific in Hawai'i," 200 copies, designed by K.C. Mah, ISBN: 1-930068-04-2. Cost: \$5.00.

Amazon.com will stock it soon, or you can order it directly from: Susan Schultz, Tinfish, 47-391 Hui Iwa #3, Kaneohe, Hawai'i 96744 USA. email: [REDACTED]

Or order it from authorial me: Rob Wilson, Dept. of English, U of Hawai'i at Manoa, Honolulu, Hawai'i 96822 USA.

The chapbook, in a thick descriptive way, concerns articulating "two postmodernisms": one that would become deracinated and tied to a problematics of infinite and regressive deconstruction and word play; and another more 'postcolonial' brand of experimental postmodernism that would remain affiliated to place, locality, identity, nation, decolonizing struggle, and resistance to global capitalism in its many ruses. I round up a cast of innovative writers from in and around the Pacific and deal thereby with issues of white mythology, tourist simulation of location, indigenous and ethnic tensions, semiotics of place, posturing the indigenous and poetic inauthenticity, US imperialism and its resistances, all the while advocating for the emergence of a "mongrel poetics," and the blessings of mongrelhood existence in some community of globalized local work zones.

There was a thread a while back on regionality/experimental writing-- it is exactly on that issue from s/pacific angles of vision.

If you need or want to know more, please email me directly. Rob Wilson

PS. I do have a 312 page book coming out this month with Duke UP called "Reimagining the American Pacific: From 'South Pacific' to Bamboo Ridge and Beyond" but this chapbook is in some ways better, 'new and improved,' less costly, and a more innovative supplement to anything I have ever said about such matters before (but don't tell that to Duke editors).

And here is to writing some more 'clear and simple prose' of the most devious sort! May Denis Dutton blather, fume, sulk, and babble over its syntax, while he plays Glenn Gould in Christchurch sanctuary far from the Maori struggle. Me, I will be reading Gramsci and listening to Empire Burlesque and Infidels.

On Sun, 21 May 2000, Karl Maton wrote:

| Dear Rob and all,

| I am all for clarity and the plain style of ordinary language, within

certain domains of language usage and effect. But there are other "language games" that are more experimental in form and effect, risk excess, parody, hyperbole, transgression, humor and waste. Bataille comes

I seem to have failed to make myself very clear ... my fault. I certainly wasn't launching into the debate on behalf of the plain speaking lobby. Simply trying to open up the subject up for rational debate. I'm agnostic at present and hoping to develop my thoughts further through discussion. I agree with Gellner about there being no necessary relation between the state of the world and the style of writing. However, and that's a big 'but' there, I don't find the anti-conceptual arguments of the ordinary language brigade at all convincing. Usually when I feel like this it's because there a false dichotomy at work, a false either/or, where the entrenched positions of the extremes are both right and both wrong on certain issues.

I should add, by way of interest, that I recently had a reviewer of an article I submitted to a journal say that my writing moved between elegant prose and language (deliberately?) designed to keep the reader in their (dominated) position. So I'm obviously guilty on both counts, myself.

With best wishes,

Karl

*Karl Maton
School of Education, University of Cambridge*

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241. **Geoffrey Gatz**
Re: www.femmesoul.com
Fri 16 Jun 2000

You silly :)

Best, Geoffrey

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242. **T. R. Healy and L. MacMahon**
Re: *The excitements of Mr. D.*
Fri 16 Jun 2000

Perhaps, Kent, while it may be your democratic right to entertain the turbid fantasies about listees which you uncovered in your previous post, their

interest, as well as your sense of humour, may be more idiosyncratic than you imagine.

best wishes

Randolph Healy

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

From: kent johnson (by way of Poetics List <[REDACTED]>)

<[REDACTED]>

To: <[REDACTED]>

Sent: Friday, June 16, 2000 4:39 PM

Subject: The excitements of Mr. D.

> D incorrectly assumes me to mean that I am laughing _along_ with him and M
> and R and G. That's not what I meant when I said "I find it funny." There
> are different kinds of funny. But D, letter jacket-wearing earnest master
of

> ceremonies (and admission fee collector, apparently) at the pomo poet toga
> party, cannot imagine that he could ever be funny other than the way he
> intended to be. Ah, but he is funnier than even he imagines!

>

> TOGA!! TOGA!! TOGA!!

>

> But I know my sense of humor (which on more than this occasion has sent D
> into brilliant, extended snits)is quite on the idiosyncratic side, so I
may

> be completely on my own here.

>

> All in all, I guess D's post makes it clear that I won't be welcomed in
> should I knock on the party door next week at the Naughty Pine in Orono.

>

> alas.

>

>

>

>

>

>

>

>

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>

>

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243. **David Baratier**
Transcontinental Award
Fri 16 Jun 2000

Annual Transcontinental Poetry Award by Pavement Saw Press

Each year Pavement Saw Press will seek to publish at least one book of poetry and/or prose poems from manuscripts received during this competition. Selection is made anonymously through a competition that is

open to anyone who has not previously published a volume of poetry or prose. The author receives \$1000 and a percentage of the press run. The judge of the competition will not be announced until after the competition is judged. Last year's judge was Bin Ramke. Last years winner was Dana Curtis from Minnesota. The runner up was Gwyn McVay, she received \$500 worth of Pavement Saw books.

All poems must be original, all prose must be original, fiction or translations are not acceptable. Writers who have had volumes of poetry and/or prose under 40 pages printed or printed in limited editions of no

more than 500 copies are eligible. Submissions are accepted during the months of June, July, and until August 15th.

Entries must meet these requirements:

1. The manuscript should be at least 48 pages and no more than 64 pages in length.
2. A cover letter which includes a brief biography, the book's title, your name, address, and telephone number, your signature, and, if you have e-mail, your e-mail address. It should also include a list of acknowledgments for the book.
3. The manuscript should be bound with a single clip and begin with a title page including the book's title, your name, address, and telephone number, and, if you have e-mail, your e-mail address. Submissions to the contest are judged anonymously.
4. The second page should have only the title of the manuscript. There are to be no acknowledgments or mention of the author's name from this page forward.
5. A table of contents should follow the second title page.
6. The manuscript should be paginated, beginning with the first page of poetry.
7. There should be no more than one poem on each page. The manuscript can contain pieces that are longer than one page.

Your manuscript should be accompanied by a check in the amount of \$15.00

made payable to Pavement Saw Press. All US contributors to the contest will receive at least one book provided a self addressed 9 by 12 envelope with \$3.20 postage is provided. Add appropriate postage for other countries. For acknowledgment of the manuscripts arrival, please include a stamped, self-addressed postcard. For notification of results,

enclose a SASE business size envelope. A decision will be reached in September. Book(s) will be published in 2002. Do not send the only copy of your work. All manuscripts will be recycled, and individual comments on the manuscripts cannot be made.

Manuscripts and correspondence should be sent to:

Pavement Saw Press
Transcontinental Award Entry
P.O. Box 6291
Columbus, OH 43206

Submissions are accepted during the months of June, July, and until August 15th only.

<http://pavementsaw.org>

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244. **Nick Piombino and Toni Simon**
poets on poetics?

Fri 16 Jun 2000

--NSeRTWDaPUFWKJdbKXXeJKRNRMSSESL
Date: Thu, 15 Jun 2000 15:08:40 -0400
From: Steve Shoemaker <[REDACTED]>
Subject: query: poets on poetics?
MIME-Version: 1.0
Content-Type: text/plain; charset=us-ascii
Content-Transfer-Encoding: 7bit

*A question for the list: I've got a friend who's putting together a proposal for a volume of essays on poetics written by practicing poets. The table of contents so far starts with Whitman and Poe & runs up to the present & I've advised him on some more contemporary and experimental stuff to include, but my advice gets a little fuzzy Post-Langpo. So the question is this: are there any essays out there by younger, experimental types that you'd like to nominate for canonical status? I have the *Poetics of Criticism* volume ready to hand, and this is probably a good place to start, but I'd like to have some recommendations of individual essays (either from that volume or elsewhere) that people would strongly recommend.*

Thanks much,
Steve

Sounds great, Steve Shoemaker. But exactly what do you mean by "young?" Do you mean it in the sense of "experimental types" that are "younger than Spring-time?" Or do you mean young ones as in "They tried to tell us we're too young."

I myself have always held that "Youth is wasted on the Jung."

Anyway, just joking, but my suggestion is you immediately order the soon to be released mega-anthology of 23 essays on just this topic, coming from the the University of Alabama Press, edited by listee Mark Wallace. Asked "Who is in it?" the anthologist answered simply "Who isn't?"

Just inquire further herein.

All the best,
Nick Piombino

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245. **Susan M. Webster Schultz**
new TINFISH chap by ROB WILSON

Sat 17 Jun 2000

TINFISH is pleased to announce the arrival of _Pacific Postmodern: From the Sublime to the Devious, Writing the Experimental / Local Pacific in Hawai`i_ by Rob Wilson. Design by K.C. Mah. 30 pp.

Table:

1. "Two Postmodernisms"
2. Hawai`i: Becoming Miss Universe?
3. More Panic Poetics, As Such

Readings of: _Tinfish_, John Kinsella, John Tranter, Juliana Spahr, Albert Saijo, Joe Balaz, Bill Luoma, Dan Featherston, Barry Masuda, Jack London, Waikiki, the tourist industry, Rob Wilson, and more.

Yours for \$5 from Susan Schultz, Tinfish, 47-391 Hui Iwa Street #3, Kane`ohe, HI 96744 USA.

Stay tuned for _Dear Dad_, by Bill Luoma.

Copies of TINFISH 9 (the cereal box issue) are still available for \$5, \$13 for subscription to three.

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246. **Dominic Fox**

Re: pro-sex

Sat 17 Jun 2000

Being "pro-sex" sounds to me a little bit like being "pro-poetry": better than being anti-poetry, but not much.

I'm reminded of Germaine Greer's statement, "No sex is better than bad sex", which I think was meant to be trenchant but actually sounds like a Woody Allen quip...

- Dom

=====

Message sent by Dominic Fox (██████).
<http://www.geocities.com/SoHo/Den/8787/>

"Maybe we're about to radically change the operating system of the human condition. If so, then this would be a really good time to make backups of our civilization." - Bruce Sterling.

Do You Yahoo!?

Send instant messages with Yahoo! Messenger.
<http://im.yahoo.com/>

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247. **David Bromige**

Re: The excitements of Mr. D.

Sat 17 Jun 2000

All in all, I guess D's post makes it clear that I won't be welcomed in should I knock on the party door next week at the Naughty Pine in Orono.

It all depends, K. If you knock in the spirit of a nark, not welcome. If you knock in the spirit of a party-pooper, forget it. If you come as a Malvolio, go rub your chain with breadcrumbs. But if you knock as someone willing to enter into the spirit of a roast --which is the comic relief we four would actually provide; dont get led astray by the handy language game of open-heart psychobabble and talk-dirty flirting ---come on in and be roasted.

Btw, K, whats all this geriatric stuff, are you age-ist? Is it worse when people older than K, talk dirty? Hmm, is it like being forced into imagining your parents doing it? ---I think it's too bad they dont use older people in pornography

more often. Their intercourse lasts a lot longer and there aren't any of those interruptions to witness the male orgasm. In that respect, let's note that there wasn't any cum on the urn until you put it there. To play a game, it is necessary to know where to draw the line.

In a parallel development, thanks G for the offer, but you haven't seen the size of my briefcase have you?

Also, you should know that I now keep my money in a money belt.

D

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248. **Jim Andrews**

JACK KIMBALL AT DEFIB THIS SUNDAY

Sat 17 Jun 2000

I'm looking forward to Defib this Sunday with Jack Kimball of www.theeastvillage.com. He's put together some quality "volumes" of poetry there. And we'll also have a look at some graphical works of his. It'll be interesting to talk about poetry and the Web with Jack.

Defib will happen Sunday at 13:00 PST. Point your browser at <http://webartery.com> and click "Defib".

For times in your locale, check out <http://timeanddate.com/worldclock/fixedtime.html?day=2&month=4&year=2000&hour=21&min=0&sec=0&p1=136>

Make sure you get the whole url of that one; it'll spill onto the next line, no doubt.

Hope to see you there.

Regards,
Jim Andrews

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249. **Steve Shoemaker**

query / clarifications

Sat 17 Jun 2000

All--Thanks for your suggestions so far regarding the proposed poetics anthology. I should probably further clarify that 1) the essays must be written by poets, 2) they should be general statements on poetics, not essays about particular writers, and 3) the anthology is limited to U.S. Americans. And hey, don't shoot me,

I'm just a messenger. I've got no control over the project except that i'm angling to get some cool stuff included under the terms that have already been set. My tongue was in my cheek when i asked for "nominations for canonical status," i'm aware of the pitfalls of this sort of canon-building, etc etc best, s

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250. **Stephen Ellis**

Re: www.femmesoul.com

Sat 17 Jun 2000

Doesn't sex, like probably almost everything else, now find definitive place in the end-time manoevers of, let's call them the Knights Templar and the Knights of Malta rather than liberal and conservative. Maltese sex means progeny in the sense of sheer numbers, like, of voters (if you will), or, to be less optimistic, armies. Templar sex has to do with the neurological, magical and/or supernatural effects of time-factored Red Woman practices and endocrinal secretions, ie., raising a cone of power rather than children. The Templar side is pure

Army/Air Force Mickey Mantle Sears Roebuck materialism, whereas the Maltese is OSS/CIA/Navy Roger Maris Montgomery Ward idealism. The Temps are white-lodge (protestant) Masons; the Malts are black-lodgers on the Rome/Berlin neo-fascist axis (mafia, the Vatican). But where does that leave (or put) Sex? Sex is about

power, among other things; it infuses every category, indivisibly. It can be politicized in any direction, as it goes public. So in order to comprehend the public celebration, condemnation - not to say Use - of sex, one might usefully look at those who maintain and accrue power, and to events where private enterprise intersects or collides with the public eye. Those recent fires in and around Los Alamos, for instance,

wch provided opportunity for an interview w/ a local woman who claimed she had dug an ET out of her backyard, and it was her theory (therefore) that the Los Alamos fires had been "set" in order to burn away all the other remaining ETs. But what about the idea that the fires had been "set" in an attempt to melt down the computer files that were the primary evidence of deals having gone down with the Chinese? But this is Weekly World News stuff,

especially in that names aren't named. Who did what for who, and why. The "hows" are everywhere, like another manual for Manual Sex. It isn't that sex is liberal or conservative or Maltese or Templar particularly, but the fact of manipulation, who IS pulling the monkey wires, the puppet strings? Outside the theoretical,

you've got the likes of certain Orthodox rabbis in Israel, for example, who have hired this American calf breeding expert Clyde Lott, to produce a perfectly red calf in order for them to have the appropriate sign that a biblical prophesy has in fact come true. So,

heads up, poets. The order of the proper manifestation of "signs" is presumed to be known. Their production is increasingly being put in the hands (and labs) of Big Science. Legal systems and distribution and education networks are tightening up and locking out alternative interpretations. Sex, at this point anymore, has no wings - they've been pulled off. Time to button up and batten down, or unbutton, bid it up and do the diddy-wah, as if anyone knew the difference. Or not "time", really, to do anything except not play the fool - while playing him completely, to the hilt. No big difference there. S E

*From: Safdie Joseph <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: Re: www.femmesoul.com
Date: Thu, 15 Jun 2000 13:11:32 -0700*

Is "pro-sex" now "right-wing"? This would be a distressing development indeed. Perhaps Rachel meant to limit these adjectives only to this particular web-site?

On another matter . . . the blue dots recently under discussion by Ms. Loden and Mr. Silliman . . . I didn't see them on the agenda of the Orono conference. Surely a misprint? I'm sure an illuminating paper could be presented on their connection to poetic activity of that time . . .

*-----Original Message-----
From: [REDACTED] [mailto:[REDACTED]]
Sent: Wednesday, June 14, 2000 4:23 PM
To: [REDACTED]
Subject: Re: www.femmesoul.com*

Catherine thanks for the illumination on that site. Pro-sex right wing feminists screaming GENDER IS NOT DEAD! No, it's absolutely manifest in tawdry cyber-fantasy.

Where do art and politics collide? Well to me, the outsider, especially in this country, usually unravel more remarkably, (if art be unravelling) which is not to say they have not been fascinating fascist outsiders in the past, esp within futurism. Where is the compelling ultra right today? Where is

the compelling ultra left?

And this one has been bothering me.

And why did Alger Hiss feel the need to clear his name?

--RDL

Get Your
Private, Free E-mail from MSN Hotmail at <http://www.hotmail.com>

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251. **Michael Rothenberg**

ANNOUNCING BIG BRIDGE VOL.2 ISSUE 1 and PREMIER ISSUE OF JACK

Sat 17 Jun 2000

**ANNOUNCING BIG BRIDGE VOL.2 ISSUE 1 and PREMIER ISSUE OF JACK
MAGAZINE**

Big Bridge, <http://www.bigbridge.org>
is pleased to announce the publication
of Volume 2, Issue 1

and

The Premier Issue of JACK Magazine
<http://www.jackmagazine.com>

=====

BIG BRIDGE Volume 2, Issue 1

Editor: Michael Rothenberg

Contributing Editor: Wanda Phipps

Art Editors: Nancy Victoria Davis and Hal Bohner

Webmaster: Mary Sands

FEATURE CHAPBOOK: "Engraving of Snakes" by Michael McClure. Unpublished collection of poems written by McClure in 1984 during ten days traveling from San Francisco to Iceland to Amsterdam through former Yugoslavia and through Germany and back to San Francisco. Illustrated by Nancy Victoria Davis.

*

ART FEATURE: Ira Cohen: The Miracle of an Electronic/Multimedia/Shaman

"Reading Ira Cohen's poems is like smoking raw nerves"--Henri Michaux;

"Ira has fixity of purpose. When he is embarking on a new project, whether in photography, writing, publishing or editing, you can be certain that it is already a work in progress...He delivers what he promises and it is clear in whatever he

produces that another surprise is already on its way. Ira Cohen is a heavy-weight."-- Paul Bowles.

*

POEMS: Sam Abrams, Kimberly Lyons, David Gitin, Amy Hollowell, Lina ramona Vitkauskas, Ward Kelley, A.R. Lamb, Pat Nolan, Frank Parker, George Mattingly, Kate Lutzner, Stephen Betts, Wanda Phipps, Janine Pommy-Vega, Todd Colby

FICTION: Maggie Dubris, Norman Locke, RhondaK

NON-FICTION: Bill Berkson's "Serenade" reviewed by Steve Evans. Ed Friedman's "Mao & Matisse reviewed by Murat Nemat-Nejat.

LITTLE MAGS: Goodie and Fish Drum

=====

JACK Magazine, volume1, issue 1

<http://www.jackmagazine.com>

Editors: Mary Sands and Michael Rothenberg

JACK Magazine is an offshoot of Beat Generation News

(<http://www.beatnews.org>) and an arc to the Big Bridge

(<http://www.bigbridge.org>). It's where the parameters of the Beat

Generation are redefined and expanded to embrace a creative movement that goes

beyond personality wedged in temporal categories and public relations concepts

FEATURE: A review of the new film "Go Moan for Man," and an interview with Doug Sharples, director--by Dan Barth

ESSAY: "Grandfather Wisdom," a discussion of Gary Snyder's THE PRACTICE OF THE WILD--by Mary Sands

POETRY: Chad Weatherford, Tom Clark, Eddie Watkins, Lina ramona Vitkauskas, skye, Larry Sawyer, Michael Rothenberg, Wanda Phipps, Laurence Overmire, Jane Joritz-Nakagawa, Michael McClure, Paul Marion, Coral Hull, Neal Dwyer, and Dan Barth

FICTION: "Tire Story" by Michael Largo

ECO-WATCH: "Pronghorns" by Jack Collom

TEA-PARTY: "Chinese Chipmunk" by Mike Topp

THE PATH: "Mindmanifesting" by Gary Gach

ROAD TRIP: "Journey to the Poetic Tarmac" by Larry Jaffe

POLITICS: "The Violence of Oneness" by Zoketsu Norman Fischer

RENAISSANCE: "The Beat and Beyond" by Michael Rothenberg and Mary Sands

Michael Rothenberg



<http://www.bigbridge.org>

p

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252. **David Bromige**

Re: *The Tapeworm Foundry* by Darren Wershler-Henry

Sat 17 Jun 2000

Thank you George Bowering for the tip re Kevin Davies' latest book, *_Comp_*. He's one of my favorite reads so I look forward to this one.

I want to recommend a new book by another young Canadian. Well, to me anyone under 59 is young, but Mr W-H is squarely GenX, I believe. His book is very hip. You recall that Bernadette Mayer list of exercises to start one writing? This poem, book-length, 50 5 x 6 inch pages, densely filled, begins where that list leaves off, but to a much different effect : the quick profusion of suggestions, as they accumulate, by equating such various notions of text generation, slams doors shut rather than opening them. Or that is one effect. We are sitting here stranded, and the irony of W-H's feverish castings-about means that he, for one, is doing his best *_not_* to deny it.

At the same time, however, the brilliance of the wit of reference, the manifold eruptions of invention, restore my faith in the poetic act. Here's a sample :

"escape from a paragraph by eloping along bottomless discourses andor point out that super mario world is actually a complex digital allegory for the writings of terence mckenna andor pen a treatise for andre breton and philippe soupault in which you discuss the magnetic fields emitted by each vowel when it attracts the surrounding consonants like iron filings and then note that sometimes the letter y emanates a magnetism of its own andor proceed according to a philosophy of whatever andor insert chapbooks into the newspapers sold in vending boxes on the street andor do it even more than usual andor learn everything that you can about the life of cervantes and then rewrite don quixote from the viewpoint of the windmills andor print a set of instructions for dry cleaning the sacred shroud of turin andor fill a red wheelbarrow to the brim with depends brand adult undergarments and then entitle it doctor williams in his dotage andor compose a poem about the late john cage by writing sixtyfour hexasticha based on the chinese book of changes andor move them in or out of space andor

design a camera that records its own presence in the photo andor construe a word by word synonymic replacement for finnegans wake and then dedicate the new book to casey from mr dressup andor look as little like a particular point of view as possible andor compose a love poem called charged particles in which each line consists of a single word ending in the suffix ion andor stick a stamp on your forehead and then pull a mailbag over your eyes before you begin to recite andor work on a poem attempting to emulate gansers syndrome wherein a person responds to emotionally difficult questions with evasive answers andor address the united nations with your intentions andor write an encyclopedic novel about a whale but maintain throughout that the whale is a fish not a mammal andor write a series of haiku about barrett watten and bruce andrews and lyn hejinian but sign it using the pseudonym lang po andor remove specificities and then convert to ambiguities "

Reading further, we encounter other familiar names, e.g.

"andor document your participation in an illegal activity and then render the document nearly but only nearly illegible through the application of artistic means before you show the document to the cops andor write so as to make a hollow andor cover a refrigerator with fridge magnets that spell out poems from the food section of tender buttons by gertrude stein and then fill the contents of the fridge with the corresponding comestibles andor humanize the parts that are free of error andor write poems that consist of nothing but punctuation marks andor prove what george bowering says about lyric poems by lugging a beercooler containing twentysix snowballs into the middle of the tunisian desert and then put a snowball outside the door to your tent every morning at seven andor keep changing andor carve it in intaglio onto the surface of a tenpin bowling ball and then ink the ball and then throw it down the lane all the while running behind in order to read the text imprinted onto the floor awarding yourself extra points for a strike spare or coherent sentence andor imagine george clinton in the white house"

the tapeworm foundry, a book in its design handy and attractive, is available from House of Anansi Press Ltd, 34 Lesmill Road, Toronto, Ontario, M3B 2T6 . Their phone # is [REDACTED] . The book retails for CAN\$ 14.95 (about \$1.29 in US money).

David

|

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253. **Philip Nikolayev**

Irish poetry?

Sun 18 Jun 2000

Hello!

I would like to read up on current Irish poetry. Any reading recommendations (names, books, criticism, anthologies) would be greatly appreciated! I am interested in poets of all ages, all styles.

Thanks in advance!

Philip

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254. **J Kimball**

Covers for Poets

Sun 18 Jun 2000

Book covers from imaginary books. Proposals or props for Wendy Kramer, Peter Ganick and six other poets. Just an idea:

<http://www.fauxpress.com/covers>

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255. **Alan Sondheim**

***Diction Corrections to Image of Azure and Alan Splayed
(NIKUKO.JPG) (fwd)***

Mon 19 Jun 2000

-

Image Into Text:

Diction Corrections to Image of Azure and Alan Splayed (NIKUKO.JPG):

[C -> Double word.] [P -> Double word.] <S([S -> Double word.] *[Z -> Double word.] [J -> Double word.] [V -> Double word.] [v -> Double word.] ^[R -> Double word.] 9[c -> Double word.] [H -> Double word.] [O -> Double word.] [E -> Double word.] [Q -> Double word.] = [F -> Double word.] [i -> Double word.] [P -> Double word.] `Y [U -> Double word.] 7# [F -> Double word.] ?[Q -> Double word.] [U -> Double word.] _ [G -> Double word.], 3 [C -> Double word.]) [E -> Double word.] 9[i -> Double word.] {[z -> Double word.] [u -> Double word.]} [B -> Double word.] [Q -> Double word.] [H -> Double word.] [j -> Double word.] [g -> Double word.] # [L -> Double word.] [l -> Double word.] [V -> Double word.] [T -> Double word.] +7 'u -> Double word.] z4[z -> Double word.] [z -> Double word.] [z -> Double word.] [F -> Double word.] 1 [R -> Double word.],

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nik50.jpg:159: [C -> Double word.].%q [M -> Double word.]4 [e -> Double word.] [q -> Double word.] [N -> Double word.] [g -> Double word.]3/ [G -> Double word.], [r -> Double word.] [j -> Double word.] [J -> Double word.] [D -> Double word.] [O -> Double word.] [G -> Double word.]6 [U -> Double word.] [s -> Double word.] [V -> Double word.]* [g -> Double word.]{ [Q -> Double word.] [Q -> Double word.] 9[w -> Double word.] [K -> Double word.] [C -> Double word.] ?[T -> Double word.]#el [z -> Double word.] [v -> Double word.] [o -> Double word.]5 [x -> Double word.]\$ [R -> Double word.] [N -> Double word.] [X -> Double word.] ?[r -> Double word.] b%[B -> Double word.] >[p -> Double word.]@ [p -> Double word.] _[Y -> Double word.] [a -> Double word.] , [W -> Double word.] [r -> Double word.] ;[A -> Double word.],2W [P -> Double word.]:R [h -> Double word.] [h -> Double word.] [y -> Double word.] [d -> Double word.] [[m -> Double word.] [U -> Double word.]* [I -> Double word.]]l [J -> Double word.] [w -> Double word.]` =2[R -> Double word.] [r -> Double word.]9 [V -> Double word.] [y -> Double word.] [b -> Double word.] =[U -> Double word.] [S -> Double word.] [V -> Double word.] [rA -> Double word.] [k -> Double word.] [F -> Double word.] [X -> Double word.] [r -> Double word.]9 Q, [q -> Double word.] [Q -> Double word.] [x -> Double word.] [v -> Double word.] [k -> Double word.]{ [P -> Double word.] [-t -> Double word.] [I -> Double word.]8 [O -> Double word.] }[k -> Double word.]&Q [H -> Double word.] /[u -> Double word.] \$[u -> Double word.] 5[o -> Double word.] [n -> Double word.] [G -> Double word.] [V -> Double word.]- [h -> Double word.] [Q -> Double word.]5UFC [W -> Double word.] [Z -> Double word.] [A -> Double word.] [c -> Double word.] [c -> Double word.] [e -> Double word.]% [D -> Double word.] [x -> Double word.] [S -> Double word.] [w -> Double word.]&? [o -> Double word.] }M [m -> Double word.] [d -> Double word.] [q -> Double word.] j]=[SO -> (do not use as intensifier)]5' [SO -> (do not use as intensifier)] 2[SO -> (do not use as intensifier)]<3 [so -> (do not use as intensifier)] 4 phrases in 25 sentences found.

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256. **Alan Sondheim**

Style Indices of Image of Azure and Alan Splayed (NIKUKO.JPG)
(fwd)

Mon 19 Jun 2000

-

Image into Text:

Style Indices of Image of Azure and Alan Splayed (NIKUKO.JPG)

readability grades:

Kincaid: 4.5

ARI: -4.7

Coleman-Liau: -8.3

Flesch Index: 101.1

Fog Index: 8.6

1. WSTF Index: 2.7

Wheeler-Smith Index: 0.0 = below school year 5

Lix: 21.6 = below school year 5

SMOG-Grading: 3.0

sentence info:

685 characters

540 words, average length 1.27 characters = 0.99 syllables

25 sentences, average length 21.6 words

56% (14) short sentences (at most 17 words)

20% (5) long sentences (at least 32 words)

1 paragraphs, average length 25.0 sentences

6 questions, 0 imperatives

longest sent 83 wds at sent 15; shortest sent 1 wds at sent 1

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257. **Rachel Loden**

from the notebooks of suzy creamcheese

Mon 19 Jun 2000

Kent J.,

You seem an odd one to get your kimono in a bunch over acts of literary buffoonery--

In a poem called "Telescope with Urn," Yasusada wrote: "The image of the galaxies spreads-out like a cloud of sperm." Now you've spread sperm on _Keats'_ urn. Is there some connection?

Yasusada wrote: "Here the young are speaking of virility and all the hidden forms." But apparently the "middle aged and/or geriatric" are to stay hidden while the young speak.

Yasusada wrote: "The voices of the sorority girls sing of fucking in a plaintive way." Perhaps he meant: it is like the idea of a nymphet, opening within the idea of a nymphet. The sorority girls I know sing about beer, briefs v boxers and bulimia. But speak softly, Buffy, and carry a big lollipop, because the customer is always right

And who said the unexamined life isn't worth living?

Younger than springtime,
Suzy C.

P.S. Thanks for the bitchen poems.

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258. **R. Drake**

***A Wild Salience: The Writing of Rae Armantrout--ADDRESS
CORRECTION***

Mon 19 Jun 2000

If any of you would like to order *_A Wild Salience_*, or had previously tried to and had your mail returned--bless you, and my apologies! There was mistake in the mailing address in our first announcement (wrong zip--doh!). The correct address for Burning Press is:

Burning Press
PO Box 585
Cleveland OH 44107

Thanks to Rachel L. for pointing this out. Thanks also to those of you who have managed to get a copy, for all your kind comments--we're really proud of this one.

Chagrined,

luigi-bob drake, ed.
Burning Press

Burning Press is pleased to announce the publication of *_A Wild Salience: The Writing of Rae Armantrout_*, edited by Tom Beckett (with Bobbie West and Robert Drake; 180 pgs. perfect bound, ISBN 1-58711-025-3). This collection of essays and appreciations of Armantrout's work includes contributions from the following:

- * Lyn Hejinian
- * Laura Moriarty
- * Aldon L. Nielsen
- * Rachel Blau DuPlessis
- * Brenda Hillman
- * Fanny Howe
- * Ann Vickery
- * Susan Wheeler
- * Lydia Davis
- * Jessica Grim
- * Kit Robinson
- * Robert Creeley
- * Bobbie West
- * Tom Beckett
- * David Bromige
- * Charles Alexander
- * Hank Lazer
- * Bob Perelman
- * Ron Silliman
- * Plus "Return Ticket"--poems dedicated to Rae by:
Ron Silliman, Carla Harryman, Tom Mandel, Lyn Hejinian,
Kit Robinson, Bob Perelman, Steve Benson, Alan Bernheimer,
Barrett Watten, and Geoff Young (assembled & edited by
Lyn Hejinian)
- * And 9 poems by Rae Armantrout

A preview of the book, including one complete essay (Hank Lazer's "Lyricism of the Swerve"), is available at the website:

<http://www.burningpress.org/armantrout>

A Wild Salience is available direct from the publisher for \$15 ppd. Grateful thanks to all involved for their hard work and patience.

Orders to:

Burning Press
PO Box 585
Cleveland OH 44107 (NOT 44102)

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259. **David Baptiste Chirot**
San Francisco Peltier Event (fwd)
Mon 19 Jun 2000

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

Date: Mon, 19 Jun 2000 09:50:06 -0500

From: LPDC <[REDACTED]>

To: [REDACTED]

Subject: San Francisco Peltier Event

Media Release

Poetic circle for Leonard Peltier:

WORLD-RANGING MIX OF poets and musicians in Benefit at Justice league

EVENT: Poetic Circle for Leonard Peltier, a Benefit for the Leonard Peltier Defense Committee

DATE and TIME: Monday, June 26, 8:00-10:30 p.m.

VENUE: Justice League, 626 Divisadero, San Francisco

PERFORMERS: the ALI KHAN BAND, Native Drummers; writers DON BAJEMA, DIANE

DIPRIMA

(poems for Leonard), MARC BAMUTHI JOSEPH, DON PAUL, WANDA SABIR, and Youth

Speaks

poets BIKO, JASON MATEO, LAUREN QUINN and TIGER WALSH; musicians BABATUNDE

LEA

(percussion), RICHARD HOWELL (saxophones and talking-drum), KASH KILLION

(cello and

sarangi), and LISA MOSKOW (electric sarod).

ADMISSION: \$5-20 sliding-scale

CONTACT: SAKURA KONE, [REDACTED].

On the 25th anniversary of the gunfight on Pine Ridge Reservation that has led to

24 years in Federal Prisons for LEONARD PELTIER, the celebrated Native American

activist, painter and writer, a wide range of San Francisco Bay Area performers

will gather to honor him and to demand his release through Parole or Executive

Clemency.

Writers DON BAJEMA (Boy on a Swing), DIANE DIPRIMA (her poems for Leonard
read by
her grand-daughter), Slam-winner MARC BAMUTHI JOSEPH, DON PAUL (Ame-
riModern,
Just
Like You), WANDA SABIR, and Youth Speaks poets BIKO, JASON MATEO,
LAUREN
QUINN and
TIGER WALSH will be joined by BABATUNDE LEA (percussion), RICHARD
HOWELL
(saxophones and talking-drum), KASH KILLION (cello and sarangi), and LISA
MOSKOW
(electric sarod).

Native drummers will set a leading tone for the event.
The ALI KHAN BAND will
perform an acoustic set.

BOBBY CASTILLO, International Representative of the Leonard Peltier Defense
Committee, will speak on long-term Governmental mishandling of Leonard's
case, the latest news about it, and worldwide efforts for his release.

FREE LEONARD PELTIER THIS YEAR!

Call the White House Comments Line Today
Demand Justice for Leonard Peltier! [REDACTED]

Leonard Peltier Defense Committee
PO Box 583
Lawrence, KS 66044
[REDACTED]

www.freepeltier.org

To change your email address, send a message to < [REDACTED] >
with your old address in the Subject line

----- To change your email address,
send a message to [REDACTED] with your old address in the Subject: line

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260. **allegrezza**
moria in summer

Mon 19 Jun 2000

the new issue of [_moria_](#) is online at www.moriapoetry.com.

poetry by:
michael rothenberg
john birkbeck
william fairbrother
joseph thomas
bertha greschak
holly day
larry sawyer

I'm looking for poetry and poetics articles for the fall and spring. In the past articles have been on janes, bernstein, watten, inman, sillman, and derrida.

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261. **levitsk**
Re: www.femmesoul.com
Mon 19 Jun 2000

Since I have no idea where people are getting these wild notions or why my irony is so missed by a poetic audience let me just say that yes, I was referring to femmesoul.com specifically--which is what I thought we were speaking about. When I referred to fascists, I was referring to futurists who were actually a part of a movement called fascism. Pro-sex is a term that was politicized by feminist lesbians in the early 1990's (so far as I know) that is why I found it amusing to come upon this right wing ultra straight website that was putting forth this brash pro-sex (their version of sex) writing. No more explaining for a while.

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

From: Mark DuCharme <[REDACTED]>
To: [REDACTED] <[REDACTED]>
Date: Friday, June 16, 2000 11:47 AM
Subject: Re: www.femmesoul.com

>Having read Joe Safdie's original post (& Rachel Levitsky's post, which it
>was in response to), I have no idea what Richard Dillon is talking about.

I

>thought Joe was bemoaning what appeared to be Rachel's suggestion that
>"pro-sex" meant right-wing. (Knowing Rachel, I assume that's not what she
>meant, but I'll leave it to her to clear that up).

>

>Now, being one of those "people like" Joe, I also think it would be sad if
>being "pro-sex" were suddenly the exclusive domain of the right.

>(Fortunately, it's not). The right, on the other hand, seems quite content
>to identify sex with liberals, if not the left, so they can demonize the

> Clintons, gays, & anybody else they don't like.
>
> When did anyone, on this list or anywhere else, say that the Constitution
is
> a precursor to Marx? What, if it could be established that there is
someone
> on earth who thinks that, does that have to do with this thread?
>
> You're right that nobody owns poetry, Mr. Dillon. But does it come as a
> shock to you that a lot of people drawn to the range of poetics discussed
on
> this list don't demonize Marx the way you seem to? Nor is a progressive or
> leftist bent among most poets a particularly recent historical development.
> If your politics are different, okay-- I assume you wouldn't find any more
> broad agreement on this list about politics than you would about poetics.
> However, I also assume you're here to talk about the issues constructively,
> rather than to make broad, ill-informed generalizations in the manner of
> that "leader" of the right (and radio personality) Rush Limbaugh.
>
> Mark DuCharme
>
>
>
> _____
> Get Your Private, Free E-mail from MSN Hotmail at <http://www.hotmail.com>
>

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262. **Louis Cabri**
hole chapbooks available

Mon 19 Jun 2000

New! from hole chapbooks--

Ammiel ALCALAY: A MASQUE IN THE FORM OF A CENTO

Cover by Peter Blegvad, 8.5 X 11 in., saddle-stitched

300 copies printed. \$5 (incl. postage)

Alcalay is also author of **the cairo notebooks** & **After Jews and Arabs**

Jeff DERKSEN: BUT COULD I MAKE A LIVING FROM IT

Color silkscreen cover by author, 7 X 7 in., saddle-stitched

100 copies printed. \$6 (incl. postage)

Derksen is also author of **Down Time**, **Selfish** & **Dwell**

Available from:

Louis Cabri
529B - 19th Ave. S.W.
Calgary, Alberta
Canada T2S 0E3

or

Rob Manery
2664 William St.
Vancouver, B.C.
Canada V5K 2Y5

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263. **Kristen Gallagher**

***WINDORE* by Aaron Levy**

Mon 19 Jun 2000

All Handwritten Press books can be viewed online at:
<http://www.english.upenn.edu/~wh/handwritten/>

Handwritten Press is pleased to announce the publication of our fourth book, *_Windore_*, by Aaron D. Levy. This work - a brief study of darkness and light - makes use of Levy's early photographic study of the window, as well as his textual figuring of memory. As he suggests in the introductory interview, the window allows for a certain re-imagining of the space between the self and the outside world, so fluid at times as to constitute solidity. He writes: "I would ask that everything remain the same in the window, albeit a little difference - all this piles up, making inane the possibility of conceptualizing a medium so pliable as to often allow ourselves to forget it."

Aaron Levy is currently Resident Junior Fellow, Kelly Writers House, University of Pennsylvania. He is currently an editor of "Other Voices", an (e)journal of cultural criticism, co-organizer of the lecture series "Theorizing in Particular," and coordinator and archivist of "Phillytalks," a lecture series on contemporary experimental poetry. Recent exhibits include "ex.02.plastics," a photography exhibit at Fox Gallery, University of Pennsylvania, "notes towards flight" at the Kelly Writers House, and "artsEdge," the digital blueprint for a community arts initiative in the Faculty 2000 Architecture Exhibit, University of Pennsylvania. His visual work has been featured in publications such as CrossConnect; his writings in publications such as the upcoming issue of Chain.

40 pp., 8.5" x 8.5", leatherette cover, images printed on transparency, bolt & washer binding. \$15.00

Copies of _Windore_ can be ordered through Small Press Distribution (<http://www.spdbooks.org>).

Best,
Kristen Gallagher, editor

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264. **Barry Smylie**
HOMER'S ILIAD

Tue 20 Jun 2000

Siamese Alligator Man Productions proudly presents:

Book two of HOMER'S ILIAD

<http://barrysmylie.com/iliad/iliad000.htm>

sung by: Jeff Wietor and Barry Smylie

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265. **Harry Nudel**
m&r..golden oldies...

Tue 20 Jun 2000

Loewey's Paradise

at the Galleria

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266. **Harry Nudel**
m&r...golden oldies..

Tue 20 Jun 2000

Loewey's Paradise

At the Galleria

On Crystal Run

The Hasidim

Flock to the

8:00 showing

of 'Mickey Blue-Eyes'

God is the brown bush

in the summer of drought

thus the Talmud

sz pp. 1,001

Diet Coke

Ices down the mind

& increases the thirst.....Aug/99.....DRn...

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267. **Robert Archambeau**

Re: Irish poetry?

Tue 20 Jun 2000

Philip (& others looking for Irish poetry),

Any of the titles published by Wild Honey Press or hardPressed Poetry will be of interest -- they publish the most interesting and innovative Irish poetry. You can get a distribution list of available titles by writing to Billy Mills at



Trevor Joyce maintains a web site devoted to innovative Irish poetry. The URL is:

http://indigo.ie/~tjac/sound_eye_hme.htm

read.me magazine #1 features an interview I did with Randolph Healy, one of the best Irish poets. At the end there's a bibliography listing articles on Healy and others.

<http://www.jps.net/nada/healy.htm>

The only thing I'd add to the bibliography is Samizdat #4 (available from yours truly) which includes an essay by Billy Mills on the publishing of innovative poetry in Ireland.

Best,

Robert Archambeau

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268. **Douglas**

new Green Integer titles

Tue 20 Jun 2000

Green Integer is proud to announce two new titles, now available:

3 MASTERPIECES OF CUBAN DRAMA: PLAYS BY JULIO MATAS, CARLOS FELIPE, AND VIRGILIO PINERA, Translated, edited and with an Introduction by Luis F. Gonzalez-Cruz and Ann Waggoner Aken

Beginning in the 1930s and continuing through the 1950s, a succession of dramatic groups appeared in Havana, introducing select Cuban audiences to the artistic trends that had been revolutionizing the European stage since the turn of the Twentieth Century. From this dynamic theater movement emerged several first-rate playwrights, among whom stand out Julio Matas, Carlos Felipe and Virgilio Pinera, included here. As a director, Matas was the first to stage Eugene Ionesco's theater in Havana. Matas's play "El extravio" had its premiere, in both Spanish and English, in Miami in 1993, and was later presented in Costa Rica as part of the annual Festival of the Arts. Felipe's "The Chinaman" was written in 1947, and was staged in Havana that same year. It was awarded first prize of the competition sponsored by the Academia de Artes Dramaticas. The third play, "An Empty Shoebox," by renowned Cuban writer Virgilio Pinera, was written in 1968 and was sent clandestinely by the author to Luis Gonzalez-Cruz, who published an annotated edition of the play in Spanish in 1986. Together, these plays represent some of the most outstanding and broad-ranging theater traditions in Cuba before and after the Revolution. Green Integer 70, \$12.95 (264 pages)

RECTIFICATION OF EROS, by Sam Eisenstein

"Change is a state of mind and the [author] Sam Eisenstein knows this territory well. Sometimes everything changes while nothing happens," wrote the NEW YORK TIMES BOOK REVIEW of THE INNER GARDEN. In his baffling, playful, and erotic new fiction, transformation is the key to all possibilities. Joe and his Labrador retriever, Jezebel, secretly ship themselves to Havana, hoping to start anew while escaping one of Joe's old girlfriends. Against the lush, tropical background of an imagined Cuba, in which Fidel Castro himself plays a major role, all hell breaks loose as Joe and Jezebel come to play a major role in the battle against world domination by the crafty, murderous Cat Women. Author of THE INNER GARDEN and PRICE OF ADMISSION, Los Angeles writer Eisenstein lets loose his imagination in this marvelously unusual novel. Green Integer 74, \$10.95 (352 pages)

These two titles are available to friends of Green Integer at a 20% discount. Please send checks for \$10.36 + \$1.25 for shipping for 3 CUBAN MASTERPIECES and \$8.76 plus \$1.25 for RECTIFICATION OF EROS.

I would remind you also that we are still offering the same discount for THE PIP ANTHOLOGY OF WORLD POETRY OF THE 20TH CENTURY, Edited with a preface by Douglas Messerli (\$15.95) and READINESS / ENOUGH / DEPENDS / ON by Larry Eigner, edited with an afterword by Robert Grenier (\$12.95).

Send your orders with payment (by check or money order) to Green Integer, 6026 Wilshire Boulevard, Los Angeles, CA 90036. Make checks out to me, Douglas Messerli.

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269. **Brian Clements**
COLLECTED NOT SPEWED

Tue 20 Jun 2000

COLLECTED NOT SPEWED, a reverse reading of synthetic poetry, featuring the work of Elana Abernathy, Humera Afridi, Joe Ahearn, Ray Bianchi, Brian Clements, Ilex Fenusova, Michael Puttonen, John Richards, and Kristin Ryling, will be held June 28, 7:51 PM, at the McKinney Avenue Contemporary in Dallas.

This is a "reverse" reading since, rather than the poets standing up and reading their work, the work will be posted on the walls and the audience will be free to roam from poem to poem and read what they want. Note also that rather than paying to get in, the audience will be paid for coming!

Free t-shirts will be given away and a toaster oven will be raffled.

Synthetic poetry is a new method and style of poetry writing which should be almost completely dead by Wednesday, June 28 at 7:51 p.m.

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270. **Richard Dillon**
Clarification

Tue 20 Jun 2000

I am going to explain something to you in the near future that may seem to be said in vain but regardless I am going to go ahead and say it. Don't worry, it isn't a criticism of you. It, this explanation, is about the word, "emotion." Okay? Thanks. Remember - soon.

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271. **Philip Nikolayev**
Re: query / clarifications

Tue 20 Jun 2000

John Kinsella is currently publishing an anthology like this.

PN

At 12:10 PM 6/17/00 -0400, you wrote:

>All--Thanks for your suggestions so far regarding the proposed poetics
>anthology. I shld probably further clarify that 1) the essays must be

>written by poets, 2) they shld be general statements on poetics, not
>essays about particular writers, and 3) the anthology is limited to U.S.
>Americans. And hey, don't shoot me, I'm just a messenger. I've got no
>control over the project except that i'm angling to get some cool stuff
>included under the terms that have already been set. My tongue was in
>my cheek when i asked for "nominations for canonical status," i'm aware
>of the pitfalls of this sort of canon-building, etc etc best, s
>

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272. **Aaron Fewell**
contact for Ron Whitehead

Tue 20 Jun 2000

If anyone knows how to get in touch with Ron Whitehead, please email me privately.

Aaron Keith
[REDACTED]

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273. **Poetics List Administration**
Student Writers Night!! / Fouhy

Tue 20 Jun 2000

This message came to the administrative account.

% Christopher W. Alexander
% poetics list moderator

--

Date: Fri, 16 Jun 2000 12:25:16 -0400

From: George Fouhy <[REDACTED]>

Subject: Student Writers Night!!

Please pass this information to teachers and HS students! It will be a dynamic event!

Northern Westchester Center for the Arts
272 N. Bedford Road
Mt. Kisco, NY 10549
[REDACTED]

FOR IMMEDIATE RELEASE:

GREELEY HS SENIOR, MATT FUREY,
FEATURE POET AT CREATIVE ARTS CAFÈ POETRY SERIES

Mt. Kisco, NY: Matt Furey, a Senior at Horace Greeley HS will be the feature poet for the Student Writers Night at the Creative Arts CafÈ Poetry Series located at the Northern Westchester Center for the Arts. The reading is scheduled for Monday June 26th at 7:30 PM. An open mike for students reading poetry, original lyrics and music, and short monologues will follow the reading. NWCA Literary Arts Director, Cindy Beer-Fouhy will host the event.

Matt Furey has been reading poetry at the open mike at Creative Arts CafÈ Poetry Series for the past few years. Two past events featured students from community High Schools who have excelled as talented young writers. Matt first attended the poetry readings as part of the Horace Greeley Creative Writing class with teacher Alessandra Lynch.

According to Mrs. Beer-Fouhy, the student readings are full of enormous creative energy and spirit. She plans to feature students on a regular monthly basis as part of the weekly poetry series. Now in its sixth year, the Creative Arts CafÈ Poetry Series has been host to published poets of national and international acclaim including Billy Collins, Gerald Stern, Amiri Baraka, Molly Peacock and others. It is Mrs. Beer-Fouhy's hope that the student feature readings will inspire young writers to continue to read and write poetry and expand their literary awareness.

The poetry series is supported by the New York State Council on the Arts and the Bydale Foundation.

The Creative Arts CafÈ poetry Series is located at the Northern Westchester Center for the Arts, 272 N. Bedford Road, Mt. Kisco, NY. For information call [REDACTED]. !

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274. **Poetics List Administration**

News from Small Press Traffic, New Director / Small Press Traffic

Tue 20 Jun 2000

This message had to be reformatted to remove HTML tags.

% Christopher W. Alexander

% poetics list moderator

--

Date: Mon, 19 Jun 2000 14:30:24 -0700

From: Small Press Traffic <[REDACTED]>

Subject: News from Small Press Traffic, New Director

Small Press Traffic is pleased to announce its new Executive Director, Elizabeth Treadwell. Elizabeth has worked as a program coordinator for an agricultural nonprofit in San Francisco, and more recently has been teaching creative writing and literature courses in community colleges and at UC Extension. She holds a MFA from SFSU and has published several collections of poetry and prose including, *Populace* from Avec Books and *Eve Doe: Prior to Landscape* from a+bend books, and has published widely in literary journals. She edits *Outlet* magazine and *Double Lucy Books*. She is honored and excited to have the opportunity to continue and expand on the fine work of Dodie Bellamy and Jocelyn Saidenberg, and to guide SPT into the new millennium. Jocelyn Saidenberg will be entering a graduate program in Library and Information Science while Dodie Bellamy will continue her work teaching at Mills College; both will be available for advice, help and support to ensure a smooth transition.

Small Press Traffic
766 Valencia Street
San Francisco, CA 94110
415/ [REDACTED]

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275. **Poetics List Administration**

Kootenay School of Writing Book Release & Reading / Small Press Traffic

Tue 20 Jun 2000

This message had to be reformatted to remove HTML tags.

% Christopher W. Alexander
% poetics list moderator

--

Date: Tue, 20 Jun 2000 10:36:37 -0700
From: Small Press Traffic <[REDACTED]>
Subject: Kootenay School of Writing Book Release & Reading at Small Press Traffic, San Francisco, This Saturday 6/24

Saturday, June 24, 2000, 7:30 p.m.
Book Launch and Reading

Writing Class: The Kootenay School of Writing Anthology, edited by Andrew Klobucar and Michael Barnholden (New Star Books)

For fifteen years the Kootenay School of Writing has been an important cultural force in the poetries of Canada and the US, and Writing Class, a long-awaited

anthology, presents the work of many of the writers who have contributed to its success. The poetics of the KSW continue to exert an indelible force across the conventional pieties of US-based "workshop" poetry. Like Small Press Traffic, the Kootenay School enacts an ideal model of an artists-run organization with a social, political and aesthetic agenda. The collective as anti-institution. With the help of the Canada Council, the editors Andrew Klobucar and Michael Barnholden, the publisher Rolf Maurer, and the poets Lisa Robertson and Peter Culley will appear on our stage to discuss the School, the book and read from some of the work.

New College Cultural Center
766 Valencia Street, San Francisco
\$5

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276. **Poetics List Administration**
new email address / Small Press Traffic

Tue 20 Jun 2000

This message had to be reformatted to remove HTML tags.

% Christopher W. Alexander
% poetics list moderator

--

Date: Mon, 19 Jun 2000 16:56:14 -0700
From: Small Press Traffic <[REDACTED]>

Dear friends and readers:

Please kindly note my new email address:

[REDACTED]

Thanks,
Aaron Shurin

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277. **Alan Sondheim**
Qasida of Qiwami

Tue 20 Jun 2000

-

Qasida of Qiwami

When all at last could render and infer, Jennifer would last and call her men,
Then atmospheric mesmer near her menhir, Ornament meant her wall before
her fall, Then Jennifer went her Qasida:

You will be nothing but a name. The hard pebble of your name. Your flesh will disappear. Not even a Qasida of your name. Only your name will re- main.
There will be nothing but this name. This name will be all there is. There will be no sign of the signified. There will only be this sequence of letters. It will not be beside the torn flesh or broken bones. It will not be beside the dust of the jeweled skull. It will be nowhere around the sceptre. It will have nothing to do with the glinting sword. It will not be connected in any way to the curved jewels. It will have no relation to the conch shell trumpet or the dorje. It will not be of pure flame or the vajra. It will not exist or reference a stupa or glittering city of marble towers. The name which remains will be connected to no one. No thing will resonate with the appearance of the name. There will be no shakti or sutra but only this name. This name will be buried under mountains and boulders but this name will be buried beneath seas and rivers. But only this name, but not even a Qasida of the name.

—

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278. **Richard Dillon**

Re: www.femmesoul.com

Tue 20 Jun 2000

Okay. I'll respond apropos Rush, Paglia and all the rest. But, not at this moment. (I'm in the midst of acquiring some shares in Celera and afterwards have an appointment in town with clients.) Later tonight.

RCHD

*From: Maria Damon <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
Date: Tue, 20 Jun 2000 13:40:34 -0600
To: [REDACTED]
Subject: Re: www.femmesoul.com*

hunh??? we're talking about camille paglia in the year 2000? can we talk about someone or something real?

*At 12:30 PM -0400 6/16/00, Kristin Dykstra wrote:
oops. female AND male respondents. sorry.*

*--On Friday, June 16, 2000, 11:29 AM -0400 "Kristin Dykstra"
<[REDACTED]> wrote:*

Who is "you" and what does she presumably want to do to the rest of "us"?

?

I am trying to figure out whose post actually inspired this diatribe but I can't, because it seems to bundle all of the female respondents so far into one homogenous group and oppose them to Camille Paglia. Which doesn't sound like the writer paid much attention to what was actually said. So if we're going to air knee-jerk opinions, well--I usually find the wanna-be hipper-than-hip rebel Paglia poses to be silly. Also irresponsible: an easy justification for copping a way out of actually dealing with social issues. But I am probably failing to give Paglia enough credit. For example, she has found a way to earn a lot of money from writing books and giving lectures at large universities. Good for her.

--On Thursday, June 15, 2000, 11:05 PM -0400 "Richard Dillon" <[REDACTED]> wrote:

As long as people like you believe that the CONSTITUTION is a precursor to Marx and the left wing fascism of Hillary Clinton, there will be a right wing currently led by Rush Limbaugh and before him William Buckley. Since when does the SDS and their descendents own poetry? What you call a distressing development is a sign that someone's HEART is beating. I go with Camille Paglia against whatever it is you want to do to the rest of us.

*From: Safdie Joseph <[REDACTED]>
Reply-To: UB Poetics discussion group
<[REDACTED]>
Date: Thu, 15 Jun 2000 13:11:32 -0700
To: [REDACTED]
Subject: Re: www.femmesoul.com*

Is "pro-sex" now "right-wing"? This would be a distressing development indeed. Perhaps Rachel meant to limit these adjectives only to this particular web-site?

On another matter . . . the blue dots recently under discussion by Ms. Loden and Mr. Silliman . . . I didn't see them on the agenda of the Orono

conference. Surely a misprint? I'm sure an illuminating paper could be presented on their connection to poetic activity of that time . . .

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

From: [REDACTED] [mailto:[REDACTED]]

Sent: Wednesday, June 14, 2000 4:23 PM

To: [REDACTED]

Subject: Re: www.femmesoul.com

Catherine thanks for the illumination on that site. Pro-sex right wing feminists screaming GENDER IS NOT DEAD! No, it's absolutely manifest in tawdry cyber-fantasy.

Where do art and politics collide? Well to me, the outsider, especially in this country, usually unravel more remarkably, (if art be unravelling) which is not to say they have not been fascinating fascist outsiders in the past, esp within futurism. Where is the compelling ultra right today? Where is the compelling ultra left?

And this one has been bothering me.
And why did Alger Hiss feel the need to clear his name?
--RDL

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279. **Poetics List Administration** **deep end / Richman**

Tue 20 Jun 2000

This message had to be reformatted to remove HTML tags.

% Christopher W. Alexander

% poetics list moderator

--

Date: Tue, 20 Jun 2000 11:45:44 -0700

From: Jan Richman <[REDACTED]>

Subject: deep end

DARING DIVE!!

Tuesday, June 27, 2000

7:30 pm

New College Cultural Center

766 Valencia St., SF

Blue Books presents

JAN RICHMAN and RAY GONZALEZ

Securely handcuffed and leg ironed, RICHMAN and GONZALEZ will be placed in a heavy packing case, which will be nailed and roped, then encircled by steel bands, firmly nailed. Two hundred pounds of iron weights will be lashed to this box containing RICHMAN and GONZALEZ. The box will then be THROWN INTO THE RIVER! The pair will then undertake to release themselves whilst submerged under water.

THE MOST MARVELOUS FEAT EVER ATTEMPTED IN THIS OR ANY OTHER AGE!

\$5 (no one turned away for lack of clams)

JAN RICHMAN

is the author of the Walt Whitman Award-winning "Because the Brain Can Be Talked Into Anything," and the current editor of 6,500: "Ow! The Pain Issue"

RAY GONZALEZ

is the author of six books of poetry, including the new Turtle Pictures (University of Arizona Press). He is the editor of twelve anthologies and publisher of LUNA, a journal of poetry and translations. He is Associate Professor in the MFA Program at the University of Minnesota in Minneapolis.

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280. **Maria Damon**

Re: www.femmesoul.com

Tue 20 Jun 2000

hunh??? we're talking about camille paglia in the year 2000? can we talk about someone or something real?

At 12:30 PM -0400 6/16/00, Kristin Dykstra wrote:

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><[REDACTED]> wrote:

>

>> Who is "you" and what does she presumably want

>> to do to the rest of "us"?

>>

>> ?

>>

>> I am trying to figure out whose post actually inspired
>> this diatribe but I can't, because it seems to bundle all
>> of the female respondents so far into one homogenous
>> group and oppose them to Camille Paglia. Which
>> doesn't sound like the writer paid much attention
>> to what was actually said. So if we're going to air
>> knee-jerk opinions, well--I usually find the wanna-be
>> hipper-than-hip rebel Paglia poses to be silly. Also
>> irresponsible: an easy justification for copping a
>> way out of actually dealing with social issues. But I
>> am probably failing to give Paglia enough credit.
>> For example, she has found a way to earn a lot of
>> money from writing books and giving lectures at
>> large universities. Good for her.

>>

>> --On Thursday, June 15, 2000, 11:05 PM -0400 "Richard Dillon"

>> <[REDACTED]> wrote:

>>

>>> As long as people like you believe that the CONSTITUTION is a precursor
>to

>>> Marx and the left wing fascism of Hillary Clinton, there will be a right

>>> wing currently led by Rush Limbaugh and before him William Buckley.

>Since

>>> when does the SDS and their descendents own poetry? What you call a

>>> distressing development is a sign that someone's HEART is beating. I go

>> with

>>> Camille Paglia against whatever it is you want to do to the rest of us.

>>>

>>>> From: Safdie Joseph <[REDACTED]>

>>>> Reply-To: UB Poetics discussion group

><[REDACTED]>

>>>> Date: Thu, 15 Jun 2000 13:11:32 -0700

>>>> To: [REDACTED]

>>>> Subject: Re: www.femmesoul.com

>>>>
>>>> Is "pro-sex" now "right-wing"? This would be a distressing development
>>>> indeed. Perhaps Rachel meant to limit these adjectives only to this
>>>> particular web-site?
>>>>
>>>> On another matter . . . the blue dots recently under discussion by Ms.
>> Loden
>>>> and Mr. Silliman . . . I didn't see them on the agenda of the Orono
>>>> conference. Surely a misprint? I'm sure an illuminating paper could be
>>>> presented on their connection to poetic activity of that time . . .
>>>>
>>>> -----Original Message-----
>>>> From: [REDACTED] [mailto:[REDACTED]]
>>>> Sent: Wednesday, June 14, 2000 4:23 PM
>>>> To: [REDACTED]
>>>> Subject: Re: www.femmesoul.com
>>>>
>>>>
>>>> Catherine thanks for the illumination on that site. Pro-sex right wing
>>>> feminists screaming GENDER IS NOT DEAD! No, it's absolutely mani-
fest in
>>>> tawdry cyber-fantasy.
>>>>
>>>> Where do art and politics collide? Well to me, the outsider, especially
>> in
>>>> this country, usually unravel more remarkably, (if art be unravelling)
>> which
>>>> is not to say their have not been fascinating fascist outsiders in the
>> past,
>>>> esp within futurism. Where is the compelling ultra right today? Where
>is
>>>> the compelling ultra left?
>>>>
>>>> And this one has been bothering me.
>>>> And why did Alger Hiss feel the need to clear his name?
>>>> --RDL
>>>>

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281. **David Kellogg**

Re: Irish poetry?

Tue 20 Jun 2000

Philip,

Bob Archambeau's references are very good. The essay by Billy Mills is a useful corrective to some misimpressions I gave about Irish poetry publishing in a review of some Wild Honey titles in Samizdat #3. I still like my specific comments on the Wild Honey titles, however, and you might want to read that review to get an impression Healy, Trevor Joyce, Billy Mills, Pete Smith, and honorary Irish poet Bob Archambeau.

Bob, I apologize for not returning your call. I've been swamped. I'll try to call tomorrow.

Cheers,
David

On Tue, 20 Jun 2000, Robert Archambeau wrote:

*Date: Tue, 20 Jun 2000 13:59:02 +0000
From: Robert Archambeau <[REDACTED]>
To: [REDACTED]
Subject: Re: Irish poetry?*

Philip (& others looking for Irish poetry),

Any of the titles published by Wild Honey Press or hardPressed Poetry will be of interest -- they publish the most interesting and innovative Irish poetry. You can get a distribution list of available titles by writing to Billy Mills at

[REDACTED]

Trevor Joyce maintains a web site devoted to innovative Irish poetry. The URL is:

http://indigo.ie/~tjac/sound_eye_hme.htm

read.me magazine #1 features an interview I did with Randolph Healy, one of the best Irish poets. At the end there's a bibliography listing articles on Healy and others.

<http://www.jps.net/nada/healy.htm>

The only thing I'd add to the bibliography is Samizdat #4 (available from yours truly) which includes an essay by Billy Mills on the

publishing of innovative poetry in Ireland.

Best,

Robert Archambeau

~~~~~  
~~~~~  
David Kellogg Duke University
██████████ Center for Teaching, Learning, and Writing
██████████ Durham, NC 27708
FAX ██████████ <http://www.duke.edu/~kellogg/>

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282. **Maria Damon**
Watten/Harryman Reading, Falmouth MA

Tue 20 Jun 2000

on June 24, Barrett Watten and Carla Harryman will be reading from their work chez moi, maria d, in falmouth MA at 8:00 PM, preceded by a potluck dinner at 7:00 pm. hopefully the weather will cooperate and we will have a splendid sunset over buzzard's bay in media rei. the address is 128 racing beach ave, Phone # ██████████. call or email for directions. all are invited!

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283. **Stephen Ellis**
Re: pata-sex

Tue 20 Jun 2000

Beyond the good sex, bad sex, anti-sex and pro-sex theses of the likes of the Mitford girls, the Stepford wives and/or Apollo's nine, there's always pata-sex: the total copulation of mindlessness, bodilessness and selflessness, that produces a grand opening that no single argument can fill. Think of it this way - the world as one gigantic Wet Spot. No rolling out of the way of This one.

*From: Dominic Fox <██████████>
Reply-To: UB Poetics discussion group <██████████>
To: ██████████
Subject: Re: pro-sex
Date: Sat, 17 Jun 2000 04:00:47 -0700*

*Being "pro-sex" sounds to me a little bit like being
"pro-poetry": better than being anti-poetry, but not
much.*

I'm reminded of Germaine Greer's statement, "No sex is better than bad sex", which I think was meant to be trenchant but actually sounds like a Woody Allen quip...

- Dom

=====

*Message sent by Dominic Fox (██████).
<http://www.geocities.com/SoHo/Den/8787/>*

"Maybe we're about to radically change the operating system of the human condition. If so, then this would be a really good time to make backups of our civilization." - Bruce Sterling.

*Do You Yahoo!?
Send instant messages with Yahoo! Messenger.
<http://im.yahoo.com/>*

Private, Free E-mail from MSN Hotmail at <http://www.hotmail.com> [Get Your](#)

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284. **George Bowering**
Re: The excitements of Mr. D.
Tue 20 Jun 2000

In a parallel development, thanks G for the offer, but you havent seen the size of my briefcase have you?

Also, you should know that I now keep my money in a money belt.

D

Dear David:

Ah! You must be wealthy indeed, for the last time I looked, your belt had a big circumference.

--

George Bowering

Fax ██████████

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285. **Geoffrey Gatz**

Re: www.femmesoul.com

Tue 20 Jun 2000

At 03:06 PM 6/20/00 -0400, you wrote:

>Okay. I'll respond apropos Rush, Paglia and all the rest. But, not at this
>moment. (I'm in the midst of acquiring some shares in Celera and afterwards
>have an appointment in town with clients.) Later tonight.
>

You silly capitalist

poetry before stocks
common rule, besides
with their PE ratio you'd be wise to wait ...

Best. Geoffrey

RCHD

From: Maria Damon <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
Date: Tue, 20 Jun 2000 13:40:34 -0600
To: [REDACTED]
Subject: Re: www.femmesoul.com

*hunh??? we're talking about camille paglia in the year 2000? can we talk
about someone or something real?*

At 12:30 PM -0400 6/16/00, Kristin Dykstra wrote:
oops. female AND male respondents. sorry.

--On Friday, June 16, 2000, 11:29 AM -0400 "Kristin Dykstra"
<[REDACTED]> wrote:

*Who is "you" and what does she presumably want
to do to the rest of "us"?*

?

*I am trying to figure out whose post actually inspired
this diatribe but I can't, because it seems to bundle all
of the female respondents so far into one homogenous
group and oppose them to Camille Paglia. Which
doesn't sound like the writer paid much attention
to what was actually said. So if we're going to air
knee-jerk opinions, well--I usually find the wanna-be
hipper-than-hip rebel Paglia poses to be silly. Also
irresponsible: an easy justification for copping a*

way out of actually dealing with social issues. But I am probably failing to give Paglia enough credit. For example, she has found a way to earn a lot of money from writing books and giving lectures at large universities. Good for her.

--On Thursday, June 15, 2000, 11:05 PM -0400 "Richard Dillon" <[REDACTED]> wrote:

As long as people like you believe that the CONSTITUTION is a precursor to Marx and the left wing fascism of Hillary Clinton, there will be a right wing currently led by Rush Limbaugh and before him William Buckley. Since when does the SDS and their descendents own poetry? What you call a distressing development is a sign that someone's HEART is beating. I go with Camille Paglia against whatever it is you want to do to the rest of us.

*From: Safdie Joseph <[REDACTED]>
Reply-To: UB Poetics discussion group
<[REDACTED]>
Date: Thu, 15 Jun 2000 13:11:32 -0700
To: [REDACTED]
Subject: Re: www.femmesoul.com*

Is "pro-sex" now "right-wing"? This would be a distressing development indeed. Perhaps Rachel meant to limit these adjectives only to this particular web-site?

On another matter . . . the blue dots recently under discussion by Ms. Loden and Mr. Silliman . . . I didn't see them on the agenda of the Orono conference. Surely a misprint? I'm sure an illuminating paper could be presented on their connection to poetic activity of that time . . .

*-----Original Message-----
From: [REDACTED] [mailto:[REDACTED]]
Sent: Wednesday, June 14, 2000 4:23 PM
To: [REDACTED]
Subject: Re: www.femmesoul.com*

Catherine thanks for the illumination on that site. Pro-sex right wing feminists screaming GENDER IS NOT DEAD! No, it's absolutely manifest in tawdry cyber-fantasy.

Where do art and politics collide? Well to me, the outsider, especially

in
this country, usually unravel more remarkably, (if art be unravelling)
which
is not to say their have not been fascinating fascist outsiders in the
past,
esp within futurism. Where is the compelling ultra right today? Where
is
the compelling ultra left?

And this one has been bothering me.
And why did Alger Hiss feel the need to clear his name?
--RDL

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286. **K.Angelo Hehir**
Re: The excitements of Mr. D.

Tue 20 Jun 2000

On Sat, 17 Jun 2000, David Bromige wrote:

> Btw, K, whats all this geriatric stuff, are you age-ist? Is it worse when
> people older than K, talk dirty? Hmm, is it like being forced into

david,

even in the barren
what age
will not scars
host themselves
on temples
of the acneist poets?
pock mark
my words

my dad had them too
and I walk in his
vericous vein

i love my mum
make a sandwhich she says
but only lack can
teach me to light the barbeque

like my dad

yeah, he's all right

can't boil an egg but
he
lped me sign my first library card
so Da, please don't be angry with me or
my jungle music
remember
you bought the stereo
thanks,
kevin

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287. **Steve Shoemaker**

Re: Irish poetry?

Tue 20 Jun 2000

Philip--There are many Irish poetry titles in the Wake Forest UP catalog.

Philip Nikolayev wrote:

>
> Hello!
>
> I would like to read up on current Irish poetry. Any reading
> recommendations (names, books, criticism, anthologies) would be greatly
> appreciated! I am interested in poets of all ages, all styles.
>
> Thanks in advance!
>
> Philip

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288. **K.Angelo Hehir**

Re: _The Tapeworm Foundry_ by Darren Wershler-Henry

Tue 20 Jun 2000

while i'm felling typy,

i second this book. i've heard darren read from it twice and it is amazing. funny and telling.

i know not much of an endorsment but after reading a review of John Kinsella's book on this list to be (maybe already) published by some sort of Harvard organ, I have to make a distiction between American and Canadian writing. The review lumps together all North American writing in english. I'll find it in my

mail boxes- i have just moved and haven't yet unpacked. I recommend having a read of David Bomige's introduction to East Village # 4

<http://www.TheEastVillage.com/vc.htm>

as to what Canadian poets are up to.

on this note. i'd love a review of Peter Jaeger's reading to appear on this list.

ok.

kevin

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289. **Patrick Herron**

Re: from the notebooks of suzy creamcheese

Tue 20 Jun 2000

suzy creamcheese, oh mama now, what's got into you
whewwww-wee-ewww-de-dew

truth is not knowledge

Patrick

PS Does anyone remember the "baby" thread from last year? I always wondered how "mama" fit into the whole subjugation argument.

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

From: UB Poetics discussion group

[mailto:]On Behalf Of Rachel Loden

Sent: Monday, June 19, 2000 7:59 AM

To:

Subject: from the notebooks of suzy creamcheese

Kent J.,

You seem an odd one to get your kimono in a bunch over acts of literary buffoonery--

In a poem called "Telescope with Urn," Yasusada wrote: "The image of the galaxies spreads-out like a cloud of sperm." Now you've spread sperm on _Keats'_ urn. Is there some connection?

Yasusada wrote: "Here the young are speaking of virility and all the hidden forms." But apparently the "middle aged and/or geriatric" are to stay hidden while the young speak.

Yasusada wrote: "The voices of the sorority girls sing of fucking in a plaintive way." Perhaps he meant: it is like the idea of a nymphet, opening within the idea of a nymphet. The sorority girls I know sing about beer, briefs v boxers and

bulimia. But speak softly, Buffy, and carry a big lollipop, because the customer is always right

And who said the unexamined life isn't worth living?

Younger than springtime,
Suzy C.

P.S. Thanks for the bitchen poems.

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290. **Ex Nihilo Press**

points of interest

Wed 21 Jun 2000

Check out:

Walserian Waltzes by Gad Hollander, from Avec Books.

<http://www.exnihilopress.com/exp1.html>

Ex Nihilo Press's latest e-book:

Interims by Cydney Chadwick

click here:

<http://www.exnihilopress.com/expauthorspages/chadwick/chadwick.html>

8 new bios have been posted:

Cara Bruce

Marcella Durand

Annie Finch

Susan Gevirtz

Marilyn Krysl

Bart Plantenga

Ron Silliman

John Tranter

check them out here:

<http://www.exnihilopress.com/conauth/conauthhome.html>

If you'd care to submit a bio, please send it to:



(Please put "bio" in the subject line.)

SCOTT MACLEOD: CLOSER TO HOME: JUNE 1 - JULY 1, 2000
LINK

WALTER AND MCBEAN GALLERIES
SF ART INSTITUTE
800 Chestnut Street
SF CA
<http://www.sfai.edu>
2000 ADELINE KENT AWARD EXHIBITION

CLOSING PARTY: JUNE 30, 7-9 PM

This show slapped us in the face and yelled, "ART!" --The Ex Nihilist

The photography of Thomas Lowe Taylor
Thru June 30th
Moby Dick Hotel and Restaurant
25814 Sandridge Rd., Nahcotta WA

Word Gourmet @ Gourmand Cafe, Friday evenings at 7:00 PM
728 S Dearborn in Printer's Row, Chicago. Suggested donation is \$3.

Berkeley Art Center in collaboration with Five Fingers Review

Friday, June 23: subtitled, a collaboration by Margaret Tedesco, in collaboration with writer/artist Zoey Kroll, poet Susan Gevirtz, writer/artist Minnette Lehmann, and vocalist Susan Volkan

Saturday, June 24 Out of the Q, by Dale Going
Enacted by Faith Barrett, Kathleen Burch, Gillian Conoley, Dale Going, Phillip Going, and Jaime Robles

Back by wild popular demand, a gang of artists and writers perform a mad tea party of love, desperation, and mistaken identity in the world of letters, books, and all-white outfits. Directed by Marie Carbone.

Concurrent with these performances is the exhibit, Livres de po=Ètes (femmes), a selection of handmade books by women writers, collaborative books by women artists and writers, and small press books by women writers. The exhibition is curated by Dale Going and Jaime Robles.

For information, call 510-644-689

Berkeley Art Center

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291. **David Bromige**

Re: pro-sex

Wed 21 Jun 2000

I think back of GG's bon mot is one of W.C.Fields, to the effect that even bad sex is beter than no sex. That isnt quite it, and WC's quip is crisper--but 'tis lost to me. Anyone?

David

Being "pro-sex" sounds to me a little bit like being "pro-poetry": better than being anti-poetry, but not much.

I'm reminded of Germaine Greer's statement, "No sex is better than bad sex", which I think was meant to be trenchant but actually sounds like a Woody Allen quip...

- Dom

=====

*Message sent by Dominic Fox (██████).
<http://www.geocities.com/SoHo/Den/8787/>*

"Maybe we're about to radically change the operating system of the human condition. If so, then this would be a really good time to make backups of our civilization." - Bruce Sterling.

*Do You Yahoo!?
Send instant messages with Yahoo! Messenger.
<http://im.yahoo.com/>*

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292. **John Tranter**

i.m. Martin Johnston

Wed 21 Jun 2000

Today (21st June) is the tenth anniversary of the death of poet Martin Johnston, who spent his youth in England and Greece, and his adult life in Australia and Europe.

A broad sampling of essays and reminscences about Martin as well as many of Martin's poems, translations of Greek folk songs, and essays are available in Jacket magazine, both in

Jacket # 1 <http://www.jacket.zip.com.au/jacket01/index01.html>

and in

Jacket # 11 <http://www.jacket.zip.com.au/jacket11/index.html>

I'd like to offer for the consideration of the list these two fragments of poems by Seferis which Martin translated.

When will you speak again?
Our words are many men's children.
They're sown they're born like children
they take root they feed on blood.
As pine trees hold the wind's form
after the wind's gone, is no longer there,
so words preserve man's form
and he's gone, he's no longer there.

- George Seferis, "On Stage", trans. Martin Johnston

We knew that the islands were beautiful, somewhere
aroundabout here where we were searching:
a little nearer or a little further:
the slightest distance.

- George Seferis, "Mythical Story", trans. Martin Johnston

Apologies for cross-posting.

JT

from John Tranter

Editor, Jacket magazine: <http://www.jacket.zip.com.au/welcome.html>

Ancient history - the late sixties - at

<http://setis.library.usyd.edu.au/tranter/index.html>

39 Short Street, Balmain NSW 2041, Sydney, Australia
tel ([REDACTED] fax ([REDACTED]

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293. **Gerald Schwartz**

Re: Irish poetry?

Wed 21 Jun 2000

Philip:

I'd rec. BITTER HARVEST, An Anthology Of Contemporary Irish Verse, Selected and Introduced by John Montague (Charles Scribner's Sons, 1989).

It runs the length from Coffey (who gives Bunting a run for his money) to Sara Berkeley, who can powder the lust of a sharp line.

The established and the young guns can be found here.

Best,

Gerald

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294. **Macgregor Card**
THE GERM, NOW, MAY 2000

Wed 21 Jun 2000

Germ knackered? Not on your nelly!

THE GERM, SPRING 2000,

"The Past's Eternal Ampersands,"

In Fond Loving Memory of Peter & Katherine the Great,

(life to them was just one big nosh)

312 pp. of prime lyric haunch,

wants to moon about on your nightstand.

"Its standard is hoisted in the clouds, and out of ken of reason and the rational world." --from "Literary Gazette and Journal of the Belles Lettres, Arts, Science, etc.", January 19, 1850.

So much clobber in your bedsit, there isn't room to swing a cat.

POETIC RESEARCH BLOC #4: --Kostas Anagnopoulos, Beth Anderson, Rae Armantrout, John Ashbery, Brenda Bordofsky, m'self (hiccup), Fran Carlen, Clark Coolidge, Jean Day, Nicole Desrosiers, Brandon Downing, Kenward Elmslie, Dominique Fourcade, Drew Gardner, Merrill Gilfillan, Michael Gizzi, Peter Gizzi, Michael Gushue, Elspeth Healey, Emmanuel Hocquard, Christine Hume, John Latta, Tony Lopez, Nadine Maestas, Andrew Maxwell (hiccup), Rachel Mayeri, Candace Pirnak, Elizabeth Robinson, Rod Smith, Gustaf Sobin, Cole Swensen, Carol Szamatowicz, Elizabeth Treadwell, Rosmarie Waldrop, John Barton Walgamot, Jacqueline Waters, Karen Weiser. --Peter Gizzi interviews Keith Waldrop (installment #1). --Bill Marsh reviews four chapbooks from Leonard Brink's press, *Instress: Transients*, by Shannon Welch; *Lore*, by Laynie Browne; *Blindsight*, by Rosmarie Waldrop; *Leaflets*, by Sheila E. Murphy.

HELP US PUT ONE FOOT IN IT AND STIR! Come share some strong plonk with us at Teachers & Writers, Wed. June 28, 7pm. Details to follow (we're hoping for borscht, wee readings, strong plonk, a screening of Rachel Mayeri's animated short, "The Anatomical Theater of Peter the Great," arsing about and a makeshift soprano). For more info, email or call us at [REDACTED] [RI] or [REDACTED] [CA]. You a trained lyric or falsetto soprano? Please call...

GIVE THE GIFT OF THE GERM!

Individuals: 1 issue (\$6), 2 issues (\$12), 4 issues (\$20), 6 issues (\$28).

Enclose a note with your address, and indicate which program to start with:

#1 Etre Produit Ne Fruit

#2 The Place, The Mag, The Job

#3 All Is Not Bird That Twitters

#4 The Past's Eternal Ampersands

#5 (Forthcoming, Winter 2000)

Make checks payable to The Germ, and mail to either of our coastal outfits:

Andrew Maxwell, 725 S. Spring Street #22, Los Angeles, CA 90014

Macgregor Card, PO Box 2543, Providence, RI 02906

--eds.

[REDACTED]
[REDACTED]

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295. **Richard Long** *New Issue of 2River*

Wed 21 Jun 2000

All,

Feel free to stop by the 2River site to read the 4.4 (Summer 2000) issue of THE 2RIVER VIEW, with new poems by Dancing Bear, Wendy Carlisle, Claudia Grinnell, Joseph Lisowski, Duane Locke, Kate Lutzner, Anne Pepper, Sarah Picklesimer, C. J. Sage, and Lisa Marie Zaran, with art by Cindy Duhe. This issue marks the end of the fourth year of 2River. We're already preparing for the start of year five.

Richard Long

=====

2River

<http://www.daemen.edu/~2River>

[REDACTED]

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296. **Susan Wheeler** *Re: POETICS Digest - 16 Jun 2000 to 20 Jun 2000 (#2000-101)*

Wed 21 Jun 2000

| Handwritten Press is pleased to announce the publication of our fourth book,
| _Windore_, by Aaron D. Levy.

It's an ace book.

P.S. Congratulations, Randolph!

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297. **Marcella Durand**

Manuscript Development Workshop at the Poetry Project

Wed 21 Jun 2000

MANUSCRIPT DEVELOPMENT WORKSHOP

The Poetry Project at St. Mark's Church in-the-Bowery will be offering a workshop that proposes to help poets develop a publishable, book-length manuscript, over 26 two-hour weekly sessions. Beginning in October 2000, the workshop will be taught by poet and editor Larry Fagin. At the outset, the workshop will assist participants in locating successful or promising aspects of their work. As the workshop proceeds, the poets will experiment with various approaches for producing new poems and expanding the range of their work. Throughout the 26 sessions, the teacher will introduce a selection of long poems, serial poems, and collections, focusing on how they are organized and what makes for a successful book. In May 2001, students will submit a draft of their completed manuscripts to the teacher for reading.

FEES: The workshop costs \$250 for the 26 sessions. The fee includes a subscription to The Poetry Project Newsletter and a membership in The Poetry Project, enabling students to attend Project readings, performances, and special events at a discount.

TO APPLY: Please submit (1) a selection of 10-20 poems and (2) a resume or a biographical note that summarizes your writing experience, publishing history, and education. Mail to The Poetry Project, St. Mark's Church, 131 East 10th St., New York, NY 10003, att: Manuscript Workshop. Deadline: SEPTEMBER 1st.

LARRY FAGIN is the author of many collections of poems, including *Parade of the Caterpillars*, *Stabs*, and *I'll be Seeing You: Poems 1962-1976*. During the 1970s, he served as the Acting Director of the Poetry Project at St. Mark's Church, where he was also the founder of the Danspace Project. Fagin was the editor of the influential *Adventures in Poetry* literary magazine and press. Among the books he published were seminal works by John Ashbery, Clark Coolidge, Jamie MacInnis, and John Godfrey. Fagin also published the poetry newsletter *Un Poco Loco*. Working under the auspices of Poets in the Schools, Poets in Public Service, and the Teachers and Writers Collaborative, Fagin has, for more than 25 years, taught poetry to school children of all ages. He has also taught workshops at the Poetry Project and been in residence at the Jack Kerouac School of Disembodied Poetics at the Naropa Institute in Boulder Colorado. In 1991, Teachers and Writers issued the teaching text *The List Poem: A Guide to Teaching & Writing Catalog Verse* which Fagin edited.

The Manuscript Development Workshop has been made possible by a generous grant from the Jerome Foundation.

Additional support has been received from the New York State Council on the Arts, the Foundation for Contemporary Performance Arts, Inc., members of the Poetry Project and various individual donors.

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298. **Ex Nihilo Press**
with apologies

Wed 21 Jun 2000

To all who received an e-mail from us with a giant list of addresses, please be advised this was an error on our part and we have fixed it. Please delete that list. Many of the people on the list do not want their e-mail addresses known and are on the list by agreement that we not make the addresses public. We appreciate your cooperation.

We apologize for this gross inconvenience.

Here is what's supposed to be there:

Check out:

Walserian Waltzes by Gad Hollander, from Avec Books.

<http://www.exnihilopress.com/exp1.html>

Ex Nihilo Press's latest e-book:

Interims by Cydney Chadwick

click here:

<http://www.exnihilopress.com/expauthorspages/chadwick/chadwick.html>

8 new bios have been posted:

Cara Bruce

Marcella Durand

Annie Finch

Susan Gevirtz

Marilyn Krysl

Bart Plantenga

Ron Silliman

John Tranter

check them out here:

<http://www.exnihilo.press.com/conauth/conauthhome.html>

If you'd care to submit a bio, please send it to:



(Please put "bio" in the subject line.)

SCOTT MACLEOD: CLOSER TO HOME: JUNE 1 - JULY 1, 2000

LINK

WALTER AND MCBEAN GALLERIES

SF ART INSTITUTE

800 Chestnut Street

SF CA

<http://www.sfai.edu>

2000 ADELINE KENT AWARD EXHIBITION

CLOSING PARTY: JUNE 30, 7-9 PM

This show slapped us in the face and yelled, "ART!" --The Ex Nihilist

The photography of Thomas Lowe Taylor

Thru June 30th

Moby Dick Hotel and Restaurant

25814 Sandridge Rd., Nahcotta WA

Word Gourmet @ Gourmand Cafe, Friday evenings at 7:00 PM

728 S Dearborn in Printer's Row, Chicago. Suggested donation is \$3.

Berkeley Art Center in collaboration with Five Fingers Review

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Concurrent with these performances is the exhibit, *Livres de po=Ètes* (femmes), a selection of handmade books by women writers, collaborative books by women artists and writers, and small press books by women writers. The exhibition is curated by Dale Going and Jaime Robles.

For information, call 510-644-689

Berkeley Art Center

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299. **Marcella Durand**
Jobs at the Poetry Project

Wed 21 Jun 2000

The Poetry Project at St. Mark's Church in New York City is seeking qualified and energetic applicants for two administrative positions. Both positions are full-time September-June and part-time July-August, when the office is closed. Both positions begin in Summer 2000.

The PROGRAM COORDINATOR facilitates the Poetry Project's ongoing programs and publications. The Program Coordinator carries out her/his responsibilities in conjunction with and under the supervision of the Poetry Project's Artistic Director. Areas of responsibility include office management, event coordination, and public relations. Salary: \$27,000 plus medical benefits.

The PROGRAM ASSISTANT manages the Poetry Project's membership and subscription databases; coordinates advertising, distribution, and circulation for the Project's publications; assists event coordination; manages box office personnel; and assists with general office duties. Salary: \$20,000 plus medical benefits.

For fuller job descriptions and application procedures, please send requests via e-mail to [REDACTED].

THE POETRY PROJECT LTD. AT ST. MARK'S CHURCH IN-THE-BOWERY

Since its founding in 1966, the Poetry Project, Ltd. at St. Mark's Church in-the-Bowery has served as a venue for public literary events and as a resource for writers. Over the years, readers, lecturers and performers at the Poetry Project have included John Ashbery, John Cage, Allen Ginsberg, Alice Walker, Amiri Baraka (Leroi Jones), Virgil Thomson, Diane Wakoski, Hugh Kenner, Adrienne Rich, Kenneth Koch, Galway Kinnell, Yoko Ono, Nicanor Parra, James Schuyler, Lou Reed, and Patti Smith. Staffed completely by poets, the Poetry Project consistently achieves an integrity of programming that challenges, informs and inspires working writers, while remaining accessible to the general public.

The Poetry Project offers a Wednesday night readings series, a Monday night reading/ performance series, three weekly writing workshops, a monthly lecture series, two literary periodicals, a broadcast service, an biennial four-day symposium, a Web site, and tape and document archives.

For more information, please visit our Web site at
<http://www.poetryproject.com>

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300. **Poetics List Administration**

SF concert / Burdick

Wed 21 Jun 2000

This message had to be reformatted to remove HTML tags.

% Christopher W. Alexander

% poetics list moderator

--

Date: Wed, 21 Jun 2000 09:51:26 -0700

From: Richard_Burdick <[REDACTED]>

Greetings, If you happen to be in San Francisco next month here is a concert for you:

Richard Burdick horn;

George Weis, 'cello; &

Dora Burdick, piano

in baroque music of Benedetto Marcello

Romantic music of Mendelssohn & Max Bruch

classical music of Franz Joseph Haydn.

Sunday, July 23rd @ 5 p. m.

on the

OLD FIRST CONCERTS

series

1751 Sacramento Street

San Francisco, CA 94109

call [REDACTED] for more information

email: [REDACTED]

web site: <http://www.i-ching-music.com>

Hornist, Richard Burdick is a prolific writer of music, manager of Trinity Chamber Concerts in Berkeley, and solo proprietor of I Ching Musicpublishing.

Mr. Burdick performs frequently as a soloist throughout Northern California. Richard performed full-time with Sacramento Symphony from 1990 until its bankruptcy in 1996. Before that, he was the Principal Horn of Napa Symphony, North Bay Opera and Oakland Municipal Band and second with Lamplighters Orchestra in San Francisco. He is currently 2nd Horn for Napa Symphony 4th Horn for Fresno Philharmonic, and 2nd horn Sacramento Philharmonic. He is also the personnel manager of the Sacramento Philharmonic.

'cellist George Weis attended the Manhattan School of Music, where he received a Bachelor of Music in 1979 and a Master of Music degree in 1982. After graduating, Mr. Wies played in le sinfonietta d'Amiens, the French regional orchestra for the province of Picardy. Then went to Cologne, Germany, where he freelanced for four years, playing quite a bit with the Heidelberg Chamber Orchestra as their Principal 'Cellist, touring all over France, Germany, England and Skandinavia.

George Weis then took a position of 'Cellist with the Haydn String Quartet in Eisenstadt, Austria, where he played until 1991, at which time I went back to graduate school and earning a Masters in Computer Science in 1996. Since 1998, I have been the lead programmer with Dogpile LLC., which runs the MetaSearch engine www.dogpile.com.

Dora Burdick is a professional pianist, organist, and accompanist in the San Francisco Bay Area. She served as music director at St. Anselm's Episcopal Church in Lafayette for ten years and currently does interim work as organist and choir director at a variety of Bay Area churches. She has been assistant director of the Berkeley Chamber Singers and a member of a choral and instrumental chamber group called Kammermusiker. At present, she is secretary of the S.F. Chapter of American Guild of Organists.

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301. **David Bromige**
Re: The quiddities of Mr. G.

Wed 21 Jun 2000

In a parallel development, thanks G for the offer, but you havent seen the size of my briefcase have you?

Also, you should know that I now keep my money in a money belt.

D

Dear David:

Ah! You must be wealthy indeed, for the last time I looked, your belt had a big circumference.

--

George Bowering

Oh ha ha. Touché, M. Bullring, it is you are the svelte one, mais what is all the world thinking when knowing what I am telling re ze bi-monthly visits to yr brother the liposuctioniste? Also, re ze size of my money-belt: all the better once i am selling tickets to ze donqui xote show. "TILT" are flashing all yr wind-mills with their arms in their hair. Yr corn is grinding. Pasta! Or Too much.

M. Dove, from Generation Pai x.

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302. **David Baptiste Chirot**
hangin' by a sex thread

Wed 21 Jun 2000

poster seen around the neighborhood

proclaiming a July 24 event

(milwaukee)

FEMINISTS FOR FORNICATION

REAL LIVE PUSSY

ART, FILM & PERFORMANCE

--dbchirot

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303. **Alan Sondheim**
The Telling Quote

Wed 21 Jun 2000

-

The Telling Quote

"Sexualities, issues of dreamed bodies and bodies dreaming, trance-states, philosophies of the future - the textual body and the body of text - the scanned body - mired, abject - dirty filthy body - down _there_ - the whole falling plaster. I learn this body is bound. I learn about writing through at it di dah bi bi bi dah

bah. It looks like a bodily organ bah of dessicated bodies. A huge, maw, opened, arched, empty beneath, of dessic- ated bodies, the shape of it. Or somebody working. I am always working on me. It rain. I do not know, nobody knows. There are torrents inside me. They nuance my body; I said it was hard to explain - as if surgery were of no interest in explaining myself. The Bodhisattva helps - that is a space to remember. I assemble this quote. I attribute it to Jennifer-Julu. I say HELO body. I say RCPT. I say MESH. I say DATA," says Jennifer-Julu.

—

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304. **Pam Brown**
(no subject)

Wed 21 Jun 2000

Dear Poetics,

The new version of the Melbourne-based electronic component of "overland" magazine, "overland express", is now up on the web at

<http://www.overlandexpress.org/>

Thanks- enjoy-

Pam Brown

=====

Web site/P.Brown - <http://www.geocities.com/SoHo/Workshop/7629/>

Do You Yahoo!?

Send instant messages with Yahoo! Messenger.

<http://im.yahoo.com/>

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305. **Tenney Nathanson**
Re: Novelist Alberto Rios visits [June 22, 7:30 pm]

Thu 22 Jun 2000

late breaking poetry news!

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

From: Yuri Makino [mailto:]

Sent: Wednesday, June 21, 2000 12:37 PM

FOR IMMEDIATE RELEASE

Alternate Routes, an annual summer progressive media series presents "On the Border: A Sense of Place and Voice" at 7:30 p.m. June 22 in the UA Aerospace and Mechanical Engineering Auditorium. As a part of this program, Alberto Rios, poet and novelist, will read from a selection of his works portraying the border as an internal location of culture and identity.

Rios' reading will include excerpts from his most recent book "Capirotada", a memoir about growing up in Nogales in the 1950's and 60's. In addition, In Transit, a short video about the dislocated reality of migrants, and Leche, a non-traditional documentary on a Mexican cattle ranching family will be screened.

Curated by faculty across the UA College of Fine Arts, this free media series, presented to challenge, entertain, and provoke audiences, is sponsored by the Department of Media Arts and the Office of Summer Session at the University of Arizona.

*For more information on this event and upcoming programs:
<<http://www.arts.arizona.edu/mediaarts/alt-routes/>*

*Yuri Makino
Assistant Professor
University of Arizona
Department of Media Arts
Harvill 226
Tucson, AZ 85721
520/████████*

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306. **Philip Nikolayev**

Re: The Tapeworm Foundry by Darren Wershler-Henry

Thu 22 Jun 2000

At 01:19 AM 6/21/00 -0230, K.Angelo Hehir wrote:

i know not much of an endorsment but after reading a review of John Kinsella's book on this list to be (maybe already) published by some sort of Harvard organ, I have to make a distiction between American and Canadian writing. The review lumps together all North American writing in english. I'll find it in my mail boxes- i have just moved and haven't yet unpacked. I recommend having a read of David Bomige's introduction to East Village # 4 <http://www.TheEastVillage.com/vc.htm>

The review was mine. Point well taken.

Philip Nikolayev

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307. **Philip Nikolayev**

Re: Irish poetry?

Thu 22 Jun 2000

Many thanks to all respondents!

Philip

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308. **Alan Sondheim**

Burning Skull

Thu 22 Jun 2000

-

Burning Skull

Burning Skull

Body Ashes

Severed Limbs

Drowning Blood

Sheaves of Swords

Shafts of Glittered Knives

There are troubles in words, I call our bodies together, my limbs are severed, Nikuko drinks blood from my skull. I will survive in non-survival. Hello, old friend, my flesh is worthless, Nikuko save me, do not save me. I will unravel the knot of existence; I will live through sickness, die through health; oh Nikuko, help me escape with the liberation of all creatures great and small! Um ma am um!

Burning Skull

Body Ashes

Severed Limbs

Drowning Blood

Sheaves of Swords

Shafts of Glittered Knives

There are troubles in words, I call our bodies together, my limbs are severed, Nikuko drinks blood from my skull. I will survive in non-survival. Hello, old friend, my flesh is worthless, Nikuko save me, do not save me. I will unravel the knot of existence; I will live through sickness, die through health; oh Nikuko, help me escape with the liberation of all creatures great and small! Um ma am um! Hello, Nikuko, this is Julu. You cannot imagine; I am one of your dreamers,

caught in the skein of worlds. Every loss loosens the vault of heavens; every illness screams my name into voids. Bodhisattva, help me. Nikuko, destroy me, liberate me, starve me until my clothes fall into chasms, my skin floats free in unspeakable skies. Hello old friend, said Nikuko in the Julu run-time program. It's been a long time. I don't sleep too well at night; I'm always troubled by dreams. The worlds I have created - they haunt me. Samsara and repetition bedevil my creations. I hurry on to another. I never stay, never write a book until the end. Um ma am um!

Burning Skull
Body Ashes
Severed Limbs
Drowning Blood
Sheaves of Swords
Shafts of Glittered Knives

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309. **Claire Dinsmore**
submissions desired

Thu 22 Jun 2000

Cauldron & Net, an electronic magazine of the arts and new media, is currently reading/viewing submissions for vol.II, no.II [from may 1 - september 15, or until journal is full]

The guidelines are as follows: my [ideal] conception is: for this to be a showcase of diverse voices of the arts & criticism. i would like the focus to be on the creative process, i.e., i would like the submissions to be of ideas, concepts, notes -- not simply of finished (polished) pieces. the RAW is invited: works that may retain the edge of their (hopefully inspired) inception. this means the desire is for experimental work -- however obscure.

nonetheless: the guidelines are very broad as cauldron & net is particularly interested in showcasing the wide variety of the diverse voices which may be found on the Net. that means that [almost] all is invited: literature, poetry, non-fiction [creative or otherwise], hypertext/hypermedia, theory, criticism, reviews, music, photographs of performance or other 'hard-copy' art, experiments, outlines /sketches of ideas, jottings, notes, proposals, research papers, sophistries, etc., etc., etc. quality is really the only criterion [though of course such judgments are left to the discretion of a rather opinionated editor]. programmers and computer scientists who have ideas and/or work that a 'wired' laywo/man could grasp are [enthusiastically!] invited to submit also.

simultaneous submissions and work that has already been published will be considered, although the preference is for unpublished work.

please send all inquiries / submissions as e-mail attachments [as plain text in the body of a mail if you work on a Mac] or URL indications in the body of a mail to: [REDACTED]

Claire Dinsmore,
Editor

--

"You must deny the ineffable, for somehow it will speak ..."

- Stephane

Mallarme

latest web work: <http://www.studiocleo.com/projects/meridian/crimson/>
<http://www.studiocleo.com/entrancehall.html>

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310. **Rebecca Wolff**

(no subject)

Thu 22 Jun 2000

Fence Barge and Boat Party Fence Summer Barge and Boat Party Message-Id:

<103010d19b577d1fa4f45@[204.141.49.30]>

Date: Thu, 22 Jun 2000 09:01:38 -0700

To: [REDACTED]

From: Rebecca Wolff <[REDACTED]>

Subject: Fence Barge and Boat Party

Tuesday, June 27th, from 8 pm on

at The Frying Pan

Pier 63

12th Avenue at 23rd Street, behind Basketball City

One Pier North of Chelsea Piers

New York City

\$5

Dee Jay

Cash Bar

Bring Friends

please note: I have recently updated this email announcement list. Please let me know if a) you are now receiving multiple messages; b) you'd rather not receive these infrequent invitations to Fence-and poetry-related events around New York City and the occasional nationally-relevant press release; c) you'd

rather be put on our snail-mailing list; d) you'd rather receive emails at a different address; e) you know someone who would like to be put on this mailing list.

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311. **Philip Nikolayev**

Re: Irish poetry?

Thu 22 Jun 2000

I've got myself the only anthology I was able to find immediately: Anthony Bradley's *_Contemporary Irish Poetry_*. I've already found some great stuff in it. Opinions of that anthology?

Cheers,
Philip

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312. **Philip Nikolayev**

contact info needed

Thu 22 Jun 2000

Dear all,

Desperately looking for contact information on these people:

Catherine Walsh (Ireland)

Gwyneth Lewis (Wales)

Margaret Atwood (Canada)

Edwin Morgan (Scotland)

Please help!

Philip

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313. **Poetics List**

HTML Reminder

Thu 22 Jun 2000

from the Welcome Message:

4. Format of Email Messages - PLEASE READ

When sending to the list, please send only "plain text".

The use of "styled" text or HTML formatting in the body of messages sent to the list disrupts the Listserv's automatic digest and archive features by adding lengthy passages of

markup tags that will not be interpreted from the digest by most email programs or by a web browser when viewing the list archive. Note, however, there is no problem with sending clickable URLs in HTML format.

Microsoft Outlook and Netscape Communicator users take note! You may need to specify "plain text" or "ASCII text" or "text only" in the outgoing messages section of your application Preferences. Check your application's Edit | Preferences or Help menus for further details.

--

% Christopher W. Alexander

% poetics list moderator

----- End Forwarded Message -----

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314. **Broder, Michael**
Ear Inn Readings--June and July

Thu 22 Jun 2000

The Ear Inn Readings
Saturdays at 3:00
326 Spring Street, west of Greenwich
New York City

June 24
Tory Dent, Wayne Koestenbaum, Richard Tayson

July 8
Amy King, Lorraine Sova

July 15
Jean Lambert, Shoshana Wingate

July 22
Joe Juracek, Patrick Phillips

July 29
Tanya Rubbak, Lily Saint

The Ear Inn Readings
Michael Broder, Patrick Donnelly,
Lisa Freedman, Kathleen E. Krause, Curators

Martha Rhodes, Director

For additional information contact Michael Broder 

The Ear Inn is an historic pub located at 326 Spring Street, west of Greenwich, in Manhattan. There has been a reading series in this space for decades.

Past readers include Mary Jo Bang, Laure-Anne Bosselaar, Jane Cooper, Ellen Dudley, Richard Foerster, David Lehman, Geoffrey O'Brien, Marie Ponsot, D. Nurkse, and Susan Wheeler

The Ear is one block north of Canal Street, a couple blocks west of Hudson.

The closest trains are the 1-2-3-9 to Canal Street @ Varick, the A to Canal Street @ Sixth Ave, or the C-E to Spring [REDACTED] Ave.

If you wish to be removed from this list, please let me know via reply e-mail.

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315. **Elizabeth Treadwell**
Outlet (6) Stars now available

Thu 22 Jun 2000

(Apologies to those cross-posted. ET)

***** Double Lucy

Books is proud to announce the publication of

Outlet (6) Stars

featuring poems & proses by

Bruce Andrews

David Baratier

Ray DiPalma

Susan Gevirtz

Paul Long

Bill Marsh

Pattie McCarthy

Wilma Elizabeth McDaniel

Eileen Myles

Jamie Perez

Linda Russo

Jocelyn Saidenberg

Hazel Smith

Nicole Stefanko

Jill Stengel

Gary Sullivan

Eileen Tabios

Robin Tremblay-McGaw

Kevin Varrone

film work by
Carol Treadwell

astrology by
Elizabeth Treadwell

cover art by
Paul Jackson

58 pp

\$5

(both stamps & cash are lovely, as are checks payable to Elizabeth Treadwell)

OUTLET c/o

Double Lucy Books

PO Box 9013

Berkeley, CA 94709 USA

excerpts from past Outlets online

<http://users.lanminds.com/dblelucy>

(if you'd like to be removed from this list, let me know -- ET)

(subscriber & contributor copies will be mailed early next week)

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316. **K.Silem Mohammad**
SUBSCRIPTION INFO NEEDED

Thu 22 Jun 2000

Hi All,

I'm compiling a list of little poetry magazines to give to my students in my con-temp. Amer. poetry course at UC Santa Cruz. Could anyone with the info please e-mail me subscription rates, etc. so I can plug it for you? Also, as I mentioned in an earlier post, all contributions are welcome if you want to send promo material (i.e. copies of the mag) that I can pass out as prizes. Many thanks to those who've already sent stuff! The class is now in full swing, & it's only five weeks--don't miss your chance to contribute to the further canoniza-tion of everything.

Thanks,

Kasey Mohammad

.....

K. SILEM MOHAMMAD

116 Nevada Street
Santa Cruz, CA 95060



<http://communities.msn.com/KSilemMohammad>

Get Your Private, Free E-mail from MSN Hotmail at <http://www.hotmail.com>

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317. **Elizabeth Treadwell**
contact request for Lusk & Tran

Thu 22 Jun 2000

Hi, if any of you have contact info for these two I'd appreciate it. Thanks.

Truong Tran
Dorothy Trujillo Lusk

Double Lucy Books & Outlet Magazine
<http://users.lanminds.com/dblelucy>

Elizabeth Treadwell
<http://users.lanminds.com/dblelucy/page2.html>

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318. **Stephen Ellis**
Fare Thee Well

Thu 22 Jun 2000

Who said [...] [...] is a [...]? This would
be [...], from an [...] [...] of [...]. A poetry [...] [...],
[...], but [...] [...].

[...]

PS: [...], since you are [...] this and it's gone through [...] as it now must
([...], etc. [...] [...] [...] via

[...] [...], [...], it would appear [...] [...] [...]. [...], we can have [...]
Court [...] here [...] and [...], [...] [...] for experimental poetry [...], it's
like the new [...]!

Thank you for your [...].

Stephen Ellis

Get Your
Private, Free E-mail from MSN Hotmail at <http://www.hotmail.com>

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319. **Louis Cabri**
free book chip

Fri 23 Jun 2000

FWEE copy of either Ammiel Alcalay's A Masque in the Form of a Cento or Jeff Derksen's But Could I Make A Living From It to anyone who wants to review it/them on the UBPoetics listserve.

Yr pashion will a fashion be.

Drop yr links & engage.

--Senior "L"

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320. **Poetics List Administration**
Re: Fair Use: Quoting Poetics List Posts?

Fri 23 Jun 2000

Kathy Lou Schultz is essentially correct in her reply to this query. As a point of clarification, this paragraph comes from from section 5 of the (new) Welcome Message:

Posting on the list is a form of publication. However, please do not publish list postings 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" of published materials.

% Christopher W. Alexander

% poetics list moderator

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321. **Poetics List Administration**
Welcome Message

Fri 23 Jun 2000

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 Moderator: Christopher W. Alexander
Please address all inquiries to <[REDACTED]>.

Electronic Poetry Center: <<http://epc.buffalo.edu>>

= Contents =

1. About the Poetics List
2. Subscriptions
3. Posting to the List
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5. Cautions
6. Digest Option
7. Temporarily turning off Poetics mail
8. "No Review" Policy
9. The Electronic Poetry Center (EPC)
10. Poetics Archives at EPC

This Welcome Message updated 23 June 2000.

--

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

1. About the Poetics List

With the preceeding epigraph, the Poetics List was founded by Charles Bernstein in late 1993. Now in its second incarnation, the list carries over 800 subscribers worldwide, 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 10 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.

number of subscribers, we are no longer able to maintain the open format with which the list began (at under 100 subscribers). All submissions are reviewed by the moderators 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.

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 full name, street address, email address, and telephone number. All posts to the list should 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, you may re-subscribe to the list by contacting the list administrators at <[REDACTED]>.

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. Posting to the List

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 poetry and poetics, messages relating to politics and political activism, film, art, media, and so forth are also welcome. Feel free to query the list moderators if you are uncertain as to whether a message is appropriate. All correspondence with the editors regarding submissions to the list remains confidential and should be directed to us at <[REDACTED]>.

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. Brief reviews of poetry events and publications are always welcome. We also welcome discussions of poetry and poetics in keeping with the editorial function of the list.

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

Send messages to the list directly to the list address:

<[REDACTED]>

Please do not send messages intended for posting to the list to our administrative address <[REDACTED]>.

For further information on posting to the list, see section 5 below. Publishers and series co-ordinators, see also section 9.

4. Format of Email Messages - PLEASE READ

When sending to the list, please send only "plain text".

The use of "styled" text or HTML formatting in the body of messages sent to the list disrupts the Listserv's automatic digest and archive features by adding lengthy passages of markup tags that will not be interpreted from the digest by most email programs or by a web browser when viewing the list archive. Note, however, there is no problem with sending clickable URLs in HTML format.

Microsoft Outlook and Netscape Communicator users take note! You may need to specify "plain text" or "ASCII text" or "text only" in the outgoing messages section of your application Preferences. Check your application's Edit | Preferences or Help menus for further details.

Please do not send attachments or include extremely long documents (1,000+ words) 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. Messages containing attachments will be presumed to be worm- or virus-carrying and will not be forwarded to the list.

5. 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.

Submissions to the list should be in ASC-II (text-only) format and should contain NO HTML TAGS! HTML tags interfere with the automatic digest and archive functions of the listserv program, and will not be forwarded to the list. Subscribers using Microsoft Outlook, Netscape Communicator and like applications to manage their email service should check the "Preferences" or "Options" section of the program in question to be sure that HTML formatting options are disabled before posting to the list.

Attachments may not be sent to the Poetics List. Messages containing attachments will be presumed to be worm- or virus-carrying and will not be forwarded to the list.

Posting on the list is a form of publication. However, please do not publish list postings 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" of published materials.

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. Our goal is a manageable list (manageable both for moderators and subscribers) of twenty or fewer messages per day.

"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!

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 moderators at

<[REDACTED]>.

6. 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!!

7. 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.)

8. "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.

9. What is the Electronic Poetry Center?

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

The EPC's mission is to serve as a gateway to the extraordinary range of activity in formally innovative writing and digital media poetry in the United States and around the world. The Center provides access to extensive resources in new poetries. These include our E-POETRY library, our links to digital VIDEO and SOUND (including our award-winning LINEbreak series of radio interviews and performances) as well as e-journals such as lume, Deluxe Rubber Chicken, Alyricmailer, and many others, the POETICS List archives, an AUTHOR library of electronic poetry texts and bibliographies, and direct connections to numerous related electronic RESOURCES. The Center also provides information about contemporary electronic poetry magazines and print little magazines and

SMALL PRESSES engaged in poetry and poetics. Visit the EPC's many libraries, the featured resources available on the EPC home page, or its NEW listings, where recent additions are available for quick access.

The EPC is directed by Loss Pequeño Glazier.

10. Poetics Archives at the EPC

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

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.

--

END OF POETICS LIST WELCOME MSG

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322. **Elizabeth Treadwell** *future issues of Outlet*

Fri 23 Jun 2000

future issues of Outlet

Themes for our next two issues are (7) Heroines and (8) Paradise. READING PERIODS TO BE ANNOUNCED. If you would like to be sent details at the appropriate time, please send an email (████████) or a SASE (PO Box 9013, Berkeley, CA 94709 USA). More details on our plans for these two issues are taking shape at <http://users.lanminds.com/dblelucy/page5.html>

KINDLY NOTE: We DO NOT accept submissions via email & consider Lucille/chapbook manuscripts by request only.

Thank you. We look forward to reading your work.

Sarah Anne Cox
Grace Lovelace
Carol Treadwell
Elizabeth Treadwell
Eds.

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323. **Leonard Brink**

Guy Bennett?

Sat 24 Jun 2000

Cydney Chadwick would like a current email address for Guy Bennett. Please back-channel.

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324. **Richard Dillon**

Re: www.femmesoul.com

Sat 24 Jun 2000

I'll stick with what I said since it has not been accurately assessed.

Examine Hillary Rodham's plan for seizing control of 1/6 of the US economy and how she attempted to do it. Fascist.

Surrounded by secret police in public who shove reporters away, can't even shout a question a la Sam Donaldson for Her Highness to field. Fascist.

Posture in the haunches of a Mussolini, the proud upturned jaw, the dream driven self convinced eyes. Fascist.

Attempted to castrate Senator Brook before Wellesley convocation to amplify her POWER! Fascist.

Hires private secret police to rummage through waste barrels of political opponent (Terry Lenzner, Jack Palladino). Fascist.

Bullet holes in the back of Ron Brown's head, autopsy abandoned, coroners fired, x-ray photos lost. Fascist.

The Victimizer proposes themselves as the Victim. Hitler's M.O.! "This trailer trash, Jones, is a paid hit person for the Vast Right Wing Conspiracy who prevented me from educating the people of Arkansas." If only my hideous enemies would vanish I could get on with my mission of mercy.

Okay, you are right. She isn't a Fascist, according to Webster (but Webster's definitions are many times tautologies). She's a POLITICAL CRIMINAL from the nose tilted to the sky FEMINAZI class! (Paraphrase from that old time Democrat, Camille Paglia, and that anchored to the sea bottom Conservative, Rush Limbaugh.)

From: [REDACTED]
Reply-To: UB Poetics discussion group <[REDACTED]>
Date: Fri, 16 Jun 2000 11:38:16 EDT
To: [REDACTED]
Subject: Re: www.femmesoul.com

In a message dated 6/16/00 6:31:21 AM, [REDACTED] writes:

<< As long as people like you believe that the CONSTITUTION is a precursor to Marx and the left wing fascism of Hillary Clinton, there will be a right wing currently led by Rush Limbaugh and before him William Buckley. Since when does the SDS and their descendents own poetry? What you call a distressing development is a sign that someone's HEART is beating. I go with Camille Paglia against whatever it is you want to do to the rest of us.

From: Safdie Joseph <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
Date: Thu, 15 Jun 2000 13:11:32 -0700
To: [REDACTED]
Subject: Re: www.femmesoul.com

Okay, this was not directed at me, but since I responded to Catherine Daly's info-post on femmesoul that got this whole thing started, I thought I'd chime in again. I'm more than a little worried about the good ole USA. It seems we're awash in fascists! Right wing fascists! Left wing fascists! Soup nazis! Even Charles Bernstein has been called a fascist. Look, Mussolini was a fascist. Hillary Clinton, Rush Limbaugh and Charles Bernstein are likely not fascists. Has anyone lately looked up the word "fascism" in that fascist tome, Webster's Dictionary? Fascism is defined as "rigid one party dictatorship" that forcibly suppresses opposition such as unions and "other, especially leftist, parties, minority groups, etc." Fascism is by definition is right wing, but not every right winger is a fascist. As for the left, maybe Hillary is an opportunist (really?!? a lawyer/politician who's an opportunist?!?) who has a soft spot for socialism--so did FDR and everyone else who helped provide us with social security, unemployment insurance, Medicare, the dole, etc.--but socialism is not fascism! Maybe Rush is laissez faire; maybe (since he once worked in baseball) he prefers a life of endless, World Series competition; maybe he can't formulate a world more complicated than a double play; maybe his heart is as shrunken as his new weight watchers body--but that doesn't qualify him as a fascist. Maybe Bernstein fancies himself a neo-modernist--but fascism defines political views, not aesthetic ones. Those modernists (e.g., the Italian Futurists) were fascists because they supported Mussolini, not because of their poetic styles and tastes. Now if Bernstein were to, say, forcibly ban certain points of view from the Poetics List, that might qualify. I guess [REDACTED] would be the first to go. But here s/he is, uncensored. And I must say that, her hyper-realism aside, Camille Paglia isn't completely crazy; she's 1960s crazy which is often crazy like a fox. Can we at least make a beginning at using correct terminology? As long as s/he isn't directing a military coup, or at least proposing it, let's refer to someone we disagree with as the tried and true "you silly." I know, this is America. If a few of us really insist on the hyperemotional erasure of the sensible, that's their right. And anyone who doesn't agree with me gets a soldier in the

house, pointing a gun at the closet--the fascist wardrobe police. Peace and love, guys, or at least valium for those who need it.

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325. **Alan Sondheim**

DAYMAKER

Sat 24 Jun 2000

-

DAYMAKER

> DAYMAKER 24 h 25 rm thing 26 less down.c 27 .down > DAYMAKER
28 .down
29 .down it's dropping up into the sky it's dropping down from the sky
it's dropping all around the sky it's getting a light in the sky it's
dropping up into the sky it's dropping down from the sky that's a day and
that's another day
> DAYMAKER 0 wc DAYMAKER 1 pico DAYMAKER 2 h tail DAYMAKER
4 .down
dropping all around the sky it's getting a light in the sky >> DAYMAKER 5
.down dropping all around the sky it's getting a light in the sky it's
> DAYMAKER 6 .down dropping up in the sky it's dropping down from the sky
that's a day >> DAYMAKER 7 .down it's dropping up into the sky it's
dropping down from the sky it' s >> DAYMAKER 8 less DAYMAKER 9 wc
DAYMAKER
40 rm DAYMAKER 42
> DAYMAKER 43 it's getting another day and that's another day

—

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326. **anielsen**

City Lights

Sat 24 Jun 2000

I read in yesterday's news that City Lights Books in San Francisco has been designated a historic site. I trust this includes the consignment section and the cultural studies in the basement. Good news along the Borders Line.

"Has All--
a Codicil?" -- Emily Dickinson

Aldon Lynn Nielsen
Fletcher Jones Chair of Literature and Writing

Department of English
Loyola Marymount University
7900 Loyola Blvd.
Los Angeles, CA 90045-8215



The simple way to read all your emails at ThatWeb
<http://www.thatweb.com>

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327. **anielsen**
Rod Smith Sighting
Sat 24 Jun 2000

Did anybody besides me spot Rod Smith during C-Span's book weekend last week? They were featuring a reading from Bridge Street Books of a fine Hegel biography -- whenever the camera panned back over the crowd you could see my favorite young Hegelian, Rod Smith, beaming from his post near the door. I hope he gets residuals.

I know C-Span insists that these book weekends are devoted to non-fiction, but you'd think they could tape a poetry reading once in a while, since they're going to Bridge Street anyway -- What if the poets promise to read only non-fiction poems?

"Has All--
a Codicil?" -- Emily Dickinson

Aldon Lynn Nielsen
Fletcher Jones Chair of Literature and Writing
Department of English
Loyola Marymount University
7900 Loyola Blvd.
Los Angeles, CA 90045-8215



The simple way to read all your emails at ThatWeb
<http://www.thatweb.com>

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328. **Rancho Loco Press**

Re: COLLECTED NOT SPEWED

Sun 25 Jun 2000

For more information on synthetic poetry, see www.glyphnet.com/synthetics. This site contains an essay on synthetic poetics, and an anthology of synthetic work.

Best,
Joe Ahearn

At 10:24 AM 6/20/00 -0500, you wrote:

>COLLECTED NOT SPEWED, a reverse reading of synthetic poetry, featuring the
>work of Elana Abernathy, Humera Afridi, Joe Ahearn, Ray Bianchi, Brian
>Clements, Ilex Fenusova, Michael Puttonen, John Richards, and Kristin
>Ryling, will be held June 28, 7:51 PM, at the McKinney Avenue Contemporary
>in Dallas.
>

>This is a "reverse" reading since, rather than the poets standing up and
>reading their work, the work will be posted on the walls and the audience
>will be free to roam from poem to poem and read what they want. Note also
>that rather than paying to get in, the audience will be paid for coming!

>
>Free t-shirts will be given away and a toaster oven will be raffled.
>

>Synthetic poetry is a new method and style of poetry writing which should
>be almost completely dead by Wednesday, June 28 at 7:51 p.m.

Joe Ahearn
Dallas
Rancho Loco Press / VEER magazine

Think global, act loco.

e'mail: [REDACTED]

URLs: www.rancho-loco-press.com, www.rancho-loco-press.com/veer

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329. **Wanda Phipps**

New Work in Big Bridge & Jack

Sun 25 Jun 2000

Just wanted to let you know that my work has just been published in these outstanding webzines--check them out:

ANNOUNCING BIG BRIDGE VOL.2 ISSUE 1 and PREMIER ISSUE OF JACK MAGAZINE

Big Bridge, <http://www.bigbridge.org>
is pleased to announce the publication
of Volume 2, Issue 1

and

The Premier Issue of JACK Magazine
<http://www.jackmagazine.com>

=====

BIG BRIDGE Volume 2, Issue 1

Editor: Michael Rothenberg

Contributing Editor: Wanda Phipps

Art Editors: Nancy Victoria Davis and Hal Bohner

Webmaster: Mary Sands

FEATURE CHAPBOOK: "Engraving of Snakes" by Michael McClure. Unpublished collection of poems written by McClure in 1984 during ten days traveling from San Francisco to Iceland to Amsterdam through former Yugoslavia and through Germany and back to San Francisco. Illustrated by Nancy Victoria Davis.

*

ART FEATURE: Ira Cohen: The Miracle of an Electronic/Multimedia/Shaman

"Reading Ira Cohen's poems is like smoking raw nerves"--Henri Michaux;

"Ira has fixity of purpose. When he is embarking on a new project, whether in photography, writing, publishing or editing, you can be certain that it is already a work in progress...He delivers what he promises and it is clear in whatever he produces that another surprise is already on its way. Ira Cohen is a heavyweight."-- Paul Bowles.

*

POEMS: Sam Abrams, Kimberly Lyons, David Gitin, Amy Hollowell, Lina ramona Vitkauskas, Ward Kelley, A.R. Lamb, Pat Nolan, Frank Parker, George Mattingly, Kate Lutzner, Stephen Betts, Wanda Phipps, Janine Pommy-Vega, Todd Colby

FICTION: Maggie Dubris, Norman Locke, RhondaK

NON-FICTION: Bill Berkson's "Serenade" reviewed by Steve Evans. Ed Friedman's "Mao & Matisse" reviewed by Murat Nemat-Nejat.

LITTLE MAGS: Goodie and Fish Drum

=====

JACK Magazine, volume1, issue 1

<http://www.jackmagazine.com>

Editors: Mary Sands and Michael Rothenberg

JACK Magazine is an offshoot of Beat Generation News

(<http://www.beatnews.org>) and an arc to the Big Bridge

(<http://www.bigbridge.org>). It's where the parameters of the Beat

Generation are redefined and expanded to embrace a creative movement that goes

beyond personality wedged in temporal categories and public relations concepts

FEATURE: A review of the new film "Go Moan for Man," and an interview with Doug Sharples, director--by Dan Barth

ESSAY: "Grandfather Wisdom," a discussion of Gary Snyder's THE PRACTICE OF THE WILD--by Mary Sands

POETRY: Chad Weatherford, Tom Clark, Eddie Watkins, Lina ramona Vitkauskas,skye, Larry Sawyer, Michael Rothenberg, Wanda Phipps, Laurence Overmire, Jane Joritz-Nakagawa, Michael McClure, Paul Marion, Coral Hull, Neal Dwyer, and Dan Barth

FICTION: "Tire Story" by Michael Largo

ECO-WATCH: "Pronghorns" by Jack Collom

TEA-PARTY: "Chinese Chipmunk" by Mike Topp

THE PATH: "Mindmanifesting" by Gary Gach

ROAD TRIP: "Journey to the Poetic Tarmac" by Larry Jaffe

POLITICS: "The Violence of Oneness" by Zoketsu Norman Fischer

RENNAISSANCE: "The Beat and Beyond" by Michael Rothenberg and Mary Sands

Wanda Phipps

Check out my homepage MIND HONEY at

www.users.interport.net/~wanda

A honey pot of poems!!!

And if you've been there already

try it again--we're always adding

cool new stuff!

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330. **Wanda Phipps**

Reading at Tillie's

Sun 25 Jun 2000

Hey,

Just wanted to let you know that I'm reading & singing
Thursday, June 29th in Richard Loranger's new series
Brooklyn Voices at Tillie's Cafe in Fort Greene Brooklyn

It's at 248 DeKalb Avenue at the corner of Vanderbilt Ave.

The line-up:

Wanda Phipps

(accompanied by Joel Schlemowitz: guitar,
Steve Wishnia: guitar & Andrea Urist: drums)

Merry Fortune

&

Jessica Roemer

Hope you can make it--it's a cozy little cafe and it all starts with a 20 minute
open mic if you want to read your stuff

Here are the directions:

Tillie's is located at 248 DeKalb Avenue at the corner of Vanderbilt Avenue in
Fort Greene, Brooklyn, not far from the Brooklyn side of the Manhattan Bridge.
Their phone number is [REDACTED].

TRAINS:

D, M, N, Q, or R to DeKalb station, and walk about 10 minutes down DeKalb
(you can only go one direction).

2, 3, 4, or 5 to Nevins station. You'll exit onto Flatbush at Fulton. Cross Fulton
and walk one block up Flatbush to DeKalb. Turn right and it's about a 10
minute walk.

C to Lafayette station. Walk one block north to DeKalb (at Fort Greene Park),
then right about 5 or 6 blocks.

G to Washington-Clinton. You'll exit on the north side of Lafayette St. Walk one
block west to Vanderbilt, turn right. It's one block north.

Wanda Phipps

Check out my homepage MIND HONEY at
www.users.interport.net/~wanda
A honey pot of poems!!!

And if you've been there already
try it again--we're always adding
cool new stuff!

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331. **Macgregor Card**

Live Germ, Poetry City, NYC, this Wednesday

Sun 25 Jun 2000

'So go somever else.'

'I am going to foreign parts, comrade.'

'Foreign parts?'

'To America, New York City.'

'Vot now, this is not the place for jokes!'

'Vy shouldn't it be the place?'

'Because it isn't.'

Poetry City hosts a free The Germ lift-off party
at Teachers & Writers (New York City, America)
5 Union Square West (x-street is 14th St), 7th floor

Wednesday June 28, 7pm

LIVE VERSE:

-John Ashbery

-Jacqueline Waters

-Karen Weiser

-Kostas Anagnopoulos

-Chris Edgar

-Carol Szamatowicz

-Candace Pirnak

-Michael Gizzi

+others

+A screening of Rachel Mayeri's animated short,

"The Anatomical Theater of Peter the Great"

+ "'Ha, ha, ha!' Cough, cough, cough." --Dostoevsky

+Perogi, Popov, plonk

+Advanced copies for hire

+A contest. Marshall your wits, then heave.

More info, contact Macgregor at [REDACTED] [REDACTED] and Andrew at

[REDACTED] [REDACTED]

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332. **Gary Shapiro**

NYC event this Wednesday 6/28 -- poetry book launch & reading

Sun 25 Jun 2000

You are cordially invited to

a panel discussion

& book launch for

BY HERSELF: WOMEN RECLAIM POETRY (Graywolf Press)

Wednesday, June 28, 2000

6:30pm

15 Gramercy Park South

New York City

RSVP or for more information: [REDACTED] or email [REDACTED]

Molly McQuade, editor of the anthology BY HERSELF: WOMEN RECLAIM POETRY, will

join S.X. Rosenstock,

Susan Wheeler, Elizabeth Macklin & Valerie Cornell

RECEPTION will follow the discussion

This important anthology contains essays by women poets uncovering what poetry means to women.

The evening will be introduced by Tom Padilla of Posman Books.

Location of event:

15 Gramercy Park South (near 20th Street & Park Avenue South)

New York City

TAKE 6 TRAIN to 23rd Street

please note: the venue requires jackets for men

See you there!

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333. **Michael G. Salinger**

FINALS

Sun 25 Jun 2000

okay the finals for the team selection to represent Cleveland at the National Poetry Slam are looming ahead. Sunday July 9 at the Beachland Ballroom 6pm. 8 bucks to get in. There is one more qualifying round before then at the Humidor Sunday July 2nd at 8pm. We really need everyone to come out and support these efforts.

a lot of crazy stuff happened this year - venues closing - illness - a bad taste in a lot of peoples mouths after the Nationals last year, but we're plowing ahead thanks to the hard work of Kevin Webb who made sure Cleveland would be represented at the Nationals this year. We have a clean slate of qualifiers this year, none of the participants so far have ever been on a team that has gone to the nationals. SO, we need you to come out and support these people.

Help us fill up the Club Sunday July 9. We need 100 paying audience members to get this crew to Providence Rhode island !

thanks

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334. **dc poetry**
yea Dodie and Eileen!
Mon 26 Jun 2000

<http://www.villagevoice.com/>

Everybody see these articles in this Village Voice by Dodie Bellamy and Eileen Myles? Bracingly candid personal accounts of experience/s of sexuality, gender, writing roles in honor of Pride weekend. Having been attacked within the literary community before for having an "ambiguous" sexuality, (which, like an "ambiguous" poetics, I gues makes some nervous), I really appreciated Dodie's sweet account of her relationship with Kevin Killian. And Eileen Myles just rocks. Allison Cobb

Send FREE Greetings for Father's Day--or any day!

Click here: http://www.whowhere.lycos.com/redirects/fathers_day.rdct

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335. **Poetics List Administration**
heather ramsdall / Democracy
Mon 26 Jun 2000

This message had to be reformatted to remove HTML tags.

% Christopher W. Alexander

% poetics list moderator

--

From: R Democracy <[REDACTED]>

Subject: heather ramsdall

Date: Sat, 24 Jun 2000 13:21:09 -0400

anyone have correct email for her???

rachel

"It is impossible to refute a statement made in a poem: poetry is by =
nature
true and affords blanket protection to anything one wishes to say in =
it."

--John Ashbery on Gertrude Stein

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336. **Poetics List Administration**
email query / Democracy

Mon 26 Jun 2000

This message had to be reformatted to remove HTML tags.

% Christopher W. Alexander
% poetics list moderator

--

From: R Democracy <[REDACTED]>

Subject:

Date: Mon, 26 Jun 2000 15:41:09 -0400

Looking for emails for

Scott Keeney

Brenda Iijima

Hung T. Qu

Giovanni Singleton

Liz Waldner

Thanks!

"It is impossible to refute a statement made in a poem: poetry is by =
nature
true and affords blanket protection to anything one wishes to say in =
it."

--John Ashbery on Gertrude Stein

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337. **Poetics List Administration**
email address / Democracy

Mon 26 Jun 2000

This message had to be reformatted to remove HTML tags.

% Christopher W. Alexander
% poetics list moderator

--

From: R Democracy <[REDACTED]>
Subject: email address
Date: Mon, 26 Jun 2000 15:54:32 -0400

also looking for Don Cheney
thanks
rachel levitsky

"It is impossible to refute a statement made in a poem: poetry is by =
nature
true and affords blanket protection to anything one wishes to say in =
it."

--John Ashbery on Gertrude Stein

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338. **austinwja**

Re: www.femmesoul.com

Mon 26 Jun 2000

In a message dated 6/26/00 2:27:19 PM, [REDACTED] writes:

<< Examine Hillary Rodham's plan for seizing control of 1/6 of the US economy and how she attempted to do it. Fascist.

Surrounded by secret police in public who shove reporters away, can't even shout a question a la Sam Donaldson for Her Highness to field. Fascist.

Posture in the haunches of a Mussolini, the proud upturned jaw, the dream driven self convinced eyes. Fascist.

Attempted to castrate Senator Brook before Wellesley convocation to amplify her POWER! Fascist.

Hires private secret police to rummage through waste barrels of political opponent (Terry Lenzner, Jack Palladino). Fascist.

Bullet holes in the back of Ron Brown's head, autopsy abandoned, coroners fired, x-ray photos lost. Fascist.

The Victimizer proposes themselves as the Victim. Hitler's M.O.! "This trailer trash, Jones, is a paid hit person for the Vast Right Wing Conspiracy who prevented me from educating the people of Arkansas." If only my hideous enemies would vanish I could get on with my mission of mercy.

Okay, you are right. She isn't a Fascist, >>

Wow! So much rant just to ultimately agree with me. Mrs. Prez is not a fascist. Whether or not she is a political criminal--well, some would argue that's no oxymoron. Politicians are de facto criminals, and that would include whoever has you in his/her pocket. But that's just one argument, one example of fashionable dysphoria. So you really, really hate Hillary Clinton. Fine, you're an angry right winger--way right. But your bias doesn't make you correct. If reserving a percentage of the economy for designated use is a criminal act, then social security and welfare (personal, military and corporate) also qualify. And, of course, anyone who suggests that we should all contribute to keeping poor people alive and well must be evil. As for reporters, Reagan avoided their questions also. Remember the "I can't hear you" routine? If the victimizer's playing the victim is Hitleresque, then Linda Tripp must also fit the bill. As for Hillary's posture, now you're talking!! No better way to find a fascist than by measuring the angle of her chin. You're a laugh riot! You love those conspiracy theories. I assume most, if not all, of your commentary was written with tongue planted firmly in cheek. If not, I'll pray for you. You can't win this one, as I think you realize. Let's move on. Best wishes for a speedy recovery. Hope you got cash. Those socialist insurance policies--you know, where the healthy people pay for the sick ones--don't come cheap.

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339. **Aaron Vidaver**

Looking for English language translations of Michèle Bernstein

Tue 27 Jun 2000

Hi.

I'm looking for translations of books and essays by Michèle Bernstein, supplemental to the brief excerpt from "No Useless Leniency" in Ken Knabb's Situationist Anthology.

Thanks.

Aaron Vidaver

"Jack Spicer ruined hell for the rest of us."

-- Dorothy Trujillo Lusk

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340. **Alan Sondheim**

typing, the simple, coming through, the wry

Tue 27 Jun 2000

-

coming through, the wry

typing and writing for you and not doing anything with the writing but sending it to you by missile or missive or natural online

typing, where there are algorithms waiting in the distance. there are programs waiting in the distance and there are substitutions and configurations waiting in the distance. typing, while there are other things to do, while anything in fact is the doing of it. providing that anything is something that is not typed, but is a result of typing. providing that the result may be unforeseen, or of a quantity sufficiently larger than the letter strokes used to produce it. providing that the result is a policy. providing that a policy is a contract between a program and an algorithm and a substitution and a configuration, providing that a policy is a protocol. typing through protocols waiting in the distance, working one's way through processes, returning to the _process degree zero,_ that is the process of typing "itself," the iconic in place of the indexical, the symbolic only a memory of the superstructure of the others, all there is of the others, the un/seemliness of totality. typing, what is occurring now, a precedent to your reading, simultaneous and relying on data-placement, memory - maintenance, protection, coding and decoding. will that be an operation? online it is an operation - indexical, symbolic. but elsewhere, iconic, one to one with the matrix of its substructure or sheet of assertion, i would say, sheet of the residue of its initial creation. and it is so easy to lose oneself, programs waiting in the distance, there are algorithms waiting in the distance, there are substitutions and configurations waiting in the distance!

—

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341. **Jill Stengel**

femme

Tue 27 Jun 2000

i get the list in digest form, often can't keep up with it, too much going on over here...but every so often i see something, in a remotely timely manner, and have to reply...

Richard Dillon <[REDACTED]> says, among so many other things...

>> Attempted to castrate Senator Brook before Wellesley convocation to amplify her POWER! Fascist.

this is really tiresome.

castrating feminists...

did she have a knife or was she just gonna use her teeth.

oh get over it.

is she so different from any other politician? other than the fact that so few high-profile politicians are women, of course...

and, ah yes, the term "feminazi"...

something about equality for women and men, the goal of feminism, seems to irk you to no end.

did it ever occur to you that nazis were a specific group of people with specific goals? feminism wasn't one of their goals.

to fall into the pop-culture trend of referring to everything you don't like as being "[whatever]nazi" shows incredible ignorance and arrogance. diminishing history, inflaming the present. just because you don't like someone/something doesn't mean s/he or it (say, feminism) is setting out to destroy ethnicities not to her/his/their liking, and is then planning to overtake and rule the world.

tho if feminism--that is to say, equality for all people--did rule the world, well, i think the world wd be a much better place. but that's neither here nor there at this point.

what is here, there, and everywhere, is your use of terms and images without thinking about your terms and images. fascism. castrating feminist. naziism. yawn...

please cease and desist in this silliness. if you don't like something, perhaps you could elaborate your displeasures rather than using supposed catch-all terms and phrases, i.e. cliches, to sum up your unhappiness.

i do not intend to silence, only to provoke thoughtful use of vocabulary. a poet's life.

jill stengel

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342. **Nate and Jane Dorward**

Benson query

Tue 27 Jun 2000

Perhaps someone can backchannel me an address (email or snail) for Steve Benson? The one I have in my addressbook (Cotte Kill Road) gets only "not known at this address" from the post-office. -- all best --N

Nate Dorward

██████████

The Gig magazine: <http://www.geocities.com/ndorward/>

109 Hounslow Ave., Willowdale, ON, M2N 2B1, Canada

ph: ██████████

343. **Robert Archambeau**

New Book with Essays on the Usual Suspects and More Bernstein

Tue 27 Jun 2000

Hooo! Hah! Joy!

A couple of hours ago the guy at the mailroom handed me a package with Belgian stamps and I whooped with joy. Not because Belgian stamps are particularly cool looking (in fact, the guy on the stamps looks a lot like Al Gore). No, I was all worked up because I knew this had to be the long-awaited...

Mechanics of the Mirage: Post-War American Poetry
(ISBN 2-87233-025-9)

Edited by Belgium's dynamic duo lit crit tag team, Michel Delville and Christine Pagnoulle.

There's some great stuff in here -- 17 essays, including:

Paul Hoover's "Murder and Closure"
Peter Middleton's incredibly cool "1973"
Steve Evans on the American Avant-Garde after 1989
(**by the way -- where is Steve? Every time I mail him
his copies of Samizdat he seems to have moved)
Maria Damon's "The Poetics of Poetry"
Mark Leahy on Bruce Andrews
Sarah Riggs on Frank O'Hara
Me, blathering on about something or other
Antoine Caze, on Langpo (neither a disciple nor a sworn enemy, he)
Kornelia Freitag on Rosmarie Waldrop
Peter Nicholls on Lyn Hejinian

(and much much more, as they say in the Ginsu Knife ads)

Also poetry by:

Keith Waldrop
Rosmarie Waldrop
Paul Hoover
Maxine Chernoff
Jennifer Moxley

And a sort of performance piece by:

Joe Amato and Kass Fleisher.

This is all material from a conference at Liege held a while back, which I reported on for Jacket Magazine. You can read about it at:

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

Anyway, this is a book many listees will want to have around. Pick up a copy, pop open one of those Belgian Trappist beers that come in bottles the size of your head, and you're in business.

Amities,

Robert Archambeau

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

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344. **Lawrence Upton**
updated invitation to submit to WF1000

Tue 27 Jun 2000

apologies for cross-posting

updated invitation to submit work to on word (Writers Forum's 1000th publication edited by Bob Cobbing and Lawrence Upton)

As editors of on word we have extended the deadline for receipt of submissions to 30th September 2000, because

(a) there is not yet sufficient appropriate work

(b) finance is still being sought

Therefore, all are invited to submit to "on word" - see the text of the invitation below

Everyone with who has sent work with s.a.e. / i.r.c. or who has sent an email reply address with their work, will hear from the editors during July 2000.

As its 1000th publication, Writers Forum plans another special! It will be called "on word" and will be as big as finance permits. This is an invitation for you to send work for consideration for inclusion - but please read on first.

We hope to produce an eclectic anthology of investigative, positively-experimental work, with supporting statements where appropriate. We are interested in seeing work across the range of poetry from linear verbal to non-verbal visual work by poets who, regardless of gender or race, have in common their commitment to "making it new" - those who are, in our judgement, trying new things, open to ideas, still surprising.

The proposed book is intended not just to provide a showcase of energetic contemporary work, much of it not available through existing anthologies, but also a bridge and speculative map into the new poetics being worked out now.

Like WF750 the approach will be international.

We want to see contributions from younger poets, however one defines "younger", but not exclusively.

As a speculative book, attention will be paid to emerging forms and media including approaches which cross traditional and accepted boundaries. Ideally, the publication will include CDs to present aural performance, to examine the use of colour, to present some of the work in "the emerging technologies".

At present, we know that we are able to publish a print publication of limited scale; further funding is being sought to enable us to fulfil our wider ambitions.

For now, you are invited to send 4 (four) pages, camera ready. The size should be in the proportion 210 (wide) : 297 (high).

Please send s.a.e. / i.r.c. for return of your work. If you are on email, let us have your email address.

If it becomes possible to include CDs further announcements will be made. All such announcements will be published at the WF website.

[http:// matrix.crosswinds.net/members/~writersforum/](http://matrix.crosswinds.net/members/~writersforum/)

At present, all we want is work on paper.

These guidelines are intended to be self-explanatory; but if you have any question, write to either editor with sae / irc or email Lawrence Upton on

██████████

Submissions to "on word", which fit these guidelines (intended to save us all wasting time), should be sent, with s.a.e. / i.r.c. to either:

Lawrence Upton
(WF1000)
32 Downside Road
London N5 2QT
Sutton
Surrey SM2 5HP
UK

or

Bob Cobbing
(WF1000)
89a Petherton Road

London N5 2QT
UK

Revised deadline: 30th September 2000

Publication date: 1st January 2001 or later

Bob Cobbing & Lawrence Upton

Editors: "on word"

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345. **Elizabeth Treadwell**

Jamie Perez

Tue 27 Jun 2000

pardon all, but Jamie pls b/c your street address. thx! eliz.

Double Lucy Books & Outlet Magazine
<http://users.lanminds.com/dblelucy>

Elizabeth Treadwell
<http://users.lanminds.com/dblelucy/page2.html>

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346. **ixnaypress**

publication announcement

Tue 27 Jun 2000

6/27

Cuckoo, cuckoo I
have captured you to tell the future

ixnay press is pleased
& proud to announce
the publication of:

g-point Almanac

by

Kevin Varrone

45 pages, saddle-stapled, with cover art by the author, \$6.

(or subscribe to ixnay press for \$12 and receive g-point Almanac, the current issue of ixnay, and our fall/winter 2000 issue.)

Order by email or:

ixnay press
c/o McCreary
1164 S. 10th St.
Philadelphia, PA 19147

Checks payable to Chris or Jenn McCreary.

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347. **David Kellogg**

Re: www.femmesoul.com

Tue 27 Jun 2000

On Mon, 26 Jun 2000 [REDACTED] wrote:

In a message dated 6/26/00 2:27:19 PM, [REDACTED] writes:

<< Examine Hillary Rodham's plan for seizing control of 1/6 of the US economy and how she attempted to do it. Fascist.

Surrounded by secret police in public who shove reporters away, can't even shout a question a la Sam Donaldson for Her Highness to field. Fascist.

Posture in the haunches of a Mussolini, the proud upturned jaw, the dream driven self convinced eyes. Fascist.

Attempted to castrate Senator Brook before Wellesley convocation to amplify her POWER! Fascist.

Hires private secret police to rummage through waste barrels of political opponent (Terry Lenzner, Jack Palladino). Fascist.

Bullet holes in the back of Ron Brown's head, autopsy abandoned, coroners fired, x-ray photos lost. Fascist.

The Victimizer proposes themselves as the Victim. Hitler's M.O.! "This trailer trash, Jones, is a paid hit person for the Vast Right Wing Conspiracy who prevented me from educating the people of Arkansas." If only my hideous enemies would vanish I could get on with my mission of mercy.

Okay, you are right. She isn't a Fascist, >>

What the hell? How did I miss the above prose poem the first time around? A brilliant portrayal of the crazed mind of the right-wing conspiracy hunter. Congratulations on a fine psychological portrayal of political dementia.

Wow! So much rant just to ultimately agree with me. Mrs. Prez is not a fascist. Whether or not she is a political criminal--well, some would argue that's no oxymoron. Politicians are de facto criminals, and that would include whoever has you in his/her pocket. But that's just one argument, one example of fashionable dysphoria. So you really, really hate Hillary Clinton. Fine, you're an angry right winger--way right. But your bias doesn't make you correct. If reserving a percentage of the economy for designated use is a criminal act, then social security and welfare (personal, military and corporate) also qualify. And, of course, anyone who suggests that we should all contribute to keeping poor people alive and well must be evil. As for reporters, Reagan avoided their questions also. Remember the "I can't hear you" routine? If the victimizer's playing the victim is Hitleresque, then Linda Tripp must also fit the bill. As for Hillary's posture, now you're talking!! No better way to find a fascist than by measuring the angle of her chin. You're a laugh riot! You love those conspiracy theories. I assume most, if not all, of your commentary was written with tongue planted firmly in cheek. If not, I'll pray for you. You can't win this one, as I think you realize. Let's move on. Best wishes for a speedy recovery. Hope you got cash. Those socialist insurance policies--you know, where the healthy people pay for the sick ones--don't come cheap.

Cheers,
David

~~~~~  
~~~~~

David Kellogg Duke University
[REDACTED] Center for Teaching, Learning, and Writing
[REDACTED] Durham, NC 27708
FAX [REDACTED] <http://www.duke.edu/~kellogg/>

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348. **Richard Dillon**

Re: femme

Tue 27 Jun 2000

If the historical writings of Peggy Noonan, Anne Coulter, Laura Ingrahm, Camille Paglia, and the others who are investigating HRC, political criminal, are too deep for your perusal, then you and I aren't going to be able to debate. I don't debate opinions and feeling. (You are entitled to your delusions until you attempt to implement them through your demagogues into public policy.) I debate the historical record. None of which, as assertions, you can handle.

From: Jill Stengel <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>

Date: Tue, 27 Jun 2000 13:55:07 EDT

To: [REDACTED]

Subject: femme

i get the list in digest form, often can't keep up with it, too much going on over here...but every so often i see something, in a remotely timely manner, and have to reply...

Richard Dillon <[REDACTED]> says, among so many other things... Attempted to castrate Senator Brook before Wellesley convocation to amplify her POWER! Fascist.

*this is really tiresome.
castrating feminists...
did she have a knife or was she just gonna use her teeth.*

oh get over it.

is she so different from any other politician? other than the fact that so few high-profile politicians are women, of course...

and, ah yes, the term "feminazi"...

something about equality for women and men, the goal of feminism, seems to irk you to no end.

did it ever occur to you that nazis were a specific group of people with specific goals? feminism wasn't one of their goals.

*to fall into the pop-culture trend of referring to everything you don't like as being "[whatever]nazi" shows incredible ignorance and arrogance.
diminishing history, inflaming the present.
just because you don't like someone/something doesn't mean s/he or it (say, feminism) is setting out to destroy ethnicities not to her/his/their liking, and is then planning to overtake and rule the world.*

tho if feminism--that is to say, equality for all people--did rule the world, well, i think the world wd be a much better place. but that's neither here nor there at this point.

what is here, there, and everywhere, is your use of terms and images without thinking about your terms and images. fascism. castrating feminist. naziism. yawn...

please cease and desist in this silliness. if you don't like something, perhaps you could elaborate your displeasures rather than using supposed catch-all terms and phrases, i.e. cliches, to sum up your unhappiness.

*i do not intend to silence, only to provoke thoughtful use of vocabulary.
a poet's life.*

jill stengel

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349. **austinwja**

Re: femme

Tue 27 Jun 2000

In a message dated 6/27/00 4:55:55 PM, [REDACTED] writes:

<< i get the list in digest form, often can't keep up with it, too much going on over here...but every so often i see something, in a remotely timely manner, and have to reply...

Richard Dillon <[REDACTED]> says, among so many other things...

>> Attempted to castrate Senator Brook before Wellesley convocation to amplify her POWER! Fascist.

this is really tiresome.

castrating feminists...

did she have a knife or was she just gonna use her teeth.

oh get over it.

is she so different from any other politician? other than the fact that so few high-profile politicians are women, of course...

and, ah yes, the term "feminazi"...

something about equality for women and men, the goal of feminism, seems to irk you to no end.

did it ever occur to you that nazis were a specific group of people with specific goals? feminism wasn't one of their goals.

to fall into the pop-culture trend of referring to everything you don't like as being "[whatever]nazi" shows incredible ignorance and arrogance. diminishing history, inflaming the present. just because you don't like someone/something doesn't mean s/he or it (say, feminism) is setting out to destroy ethnicities not to her/his/their liking, and is then planning to overtake and rule the world.

tho if feminism--that is to say, equality for all people--did rule the world, well, i think the world wd be a much better place. but that's neither here nor there at this point.

what is here, there, and everywhere, is your use of terms and images without thinking about your terms and images. fascism. castrating feminist. naziism. yawn...

please cease and desist in this silliness. if you don't like something, perhaps you could elaborate your displeasures rather than using supposed catch-all terms and phrases, i.e. cliches, to sum up your unhappiness.

i do not intend to silence, only to provoke thoughtful use of vocabulary. a poet's life. >>

Jill, let's say it together, to Mr. Dillon: YOU SILLY!!!

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350. **Richard Dillon**

Re: www.femmesoul.com

Wed 28 Jun 2000

You forget that we are going to have an election in what remains of our Republican Democracy.

Perhaps the acid power of your prayers for the good of my investigations as a private citizen will dissolve your mortmain.

From: [REDACTED]
Reply-To: UB Poetics discussion group <[REDACTED]>
Date: Mon, 26 Jun 2000 19:04:25 EDT
To: [REDACTED]
Subject: Re: www.femmesoul.com

In a message dated 6/26/00 2:27:19 PM, [REDACTED] writes:

<< Examine Hillary Rodham's plan for seizing control of 1/6 of the US economy and how she attempted to do it. Fascist.

Surrounded by secret police in public who shove reporters away, can't even shout a question a la Sam Donaldson for Her Highness to field. Fascist.

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Bullet holes in the back of Ron Brown's head, autopsy abandoned, coroners

fired, x-ray photos lost. Fascist.

The Victimizer proposes themselves as the Victim. Hitler's M.O.! "This trailer trash, Jones, is a paid hit person for the Vast Right Wing Conspiracy who prevented me from educating the people of Arkansas." If only my hideous enemies would vanish I could get on with my mission of mercy.

Okay, you are right. She isn't a Fascist, >>

Wow! So much rant just to ultimately agree with me. Mrs. Prez is not a fascist. Whether or not she is a political criminal--well, some would argue that's no oxymoron. Politicians are de facto criminals, and that would include whoever has you in his/her pocket. But that's just one argument, one example of fashionable dysphoria. So you really, really hate Hillary Clinton. Fine, you're an angry right winger--way right. But your bias doesn't make you correct. If reserving a percentage of the economy for designated use is a criminal act, then social security and welfare (personal, military and corporate) also qualify. And, of course, anyone who suggests that we should all contribute to keeping poor people alive and well must be evil. As for reporters, Reagan avoided their questions also. Remember the "I can't hear you" routine? If the victimizer's playing the victim is Hitleresque, then Linda Tripp must also fit the bill. As for Hillary's posture, now you're talking!! No better way to find a fascist than by measuring the angle of her chin. You're a laugh riot! You love those conspiracy theories. I assume most, if not all, of your commentary was written with tongue planted firmly in cheek. If not, I'll pray for you. You can't win this one, as I think you realize. Let's move on. Best wishes for a speedy recovery. Hope you got cash. Those socialist insurance policies--you know, where the healthy people pay for the sick ones--don't come cheap.

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351. **michael amberwind**

(no subject)

Wed 28 Jun 2000

Could anyone point me to a good politics mailing list?
I am looking for some engaging conversation about
poetics, and since the poetics lists are usually about
politics - not even politics really, but elections - I
have to figure that all the political pundits are
discussing contemporary poetry, aesthetics, and
matters of a literary nature.

Do You Yahoo!?

Get Yahoo! Mail - Free email you can access from anywhere!
<http://mail.yahoo.com/>

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352. **Wanda Phipps**

Reminder

Wed 28 Jun 2000

Hey here's a reminder message,

I'm reading & singing

Thursday, June 29th in Richard Loranger's new series

Brooklyn Voices at Tillie's Cafe in Fort Greene Brooklyn, NY

It's at 248 Dekalb Avenue at the corner of Vanderbilt Ave.

The line-up:

Wanda Phipps

(accompanied by Joel Schlemowitz: guitar,

Steve Wishnia: guitar & Andrea Urist: drums)

Merry Fortune

&

Jessica Roemer

Here are the directions:

Tillie's is located at 248 DeKalb Avenue at the corner of Vanderbilt Avenue in Fort Greene, Brooklyn, not far from the Brooklyn side of the Manhattan Bridge. Their phone number is [REDACTED].

TRAINS:

D, M, N, Q, or R to DeKalb station, and walk about 10 minutes down DeKalb (you can only go one direction).

2, 3, 4, or 5 to Nevins station. You'll exit onto Flatbush at Fulton. Cross Fulton and walk one block up Flatbush to DeKalb. Turn right and it's about a 10 minute walk.

C to Lafayette station. Walk one block north to DeKalb (at Fort Greene Park), then right about 5 or 6 blocks.

G to Washington-Clinton. You'll exit on the north side of Lafayette St. Walk one block west to Vanderbilt, turn right. It's one block north.

Wanda Phipps

Check out my homepage MIND HONEY at
www.users.interport.net/~wanda
A honey pot of poems!!!
And if you've been there already
try it again--we're always adding
cool new stuff!

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353. **Robert Archambeau**

Re: New Book with Essays on the Usual Suspects and More

Wed 28 Jun 2000

Hey all,

Since several people have backchanneled asking how to order "Mechanics of the Mirage" I'm posting to the list, rather than replying to everyone individually.

There's a web page with book info and mail/e-mail contacts for ordering, up at:
<http://www.ulg.ac.be/facphl/uer/d-german/L3/delvpub.html>

Also, with the ISBN I listed in the post, you can get any decent bookstore to order it for you.

This puppy goes for thirty bucks, paperback with some kind of expensive and durable paper inside and a decent binding.

Important Note:

I see my subject line said "New Book with Essays on the Usual Suspects and More Bernstein." While Charles is always on my list of usual suspects, I'm not sure how his name got on my subject line. I meant for it to read "New Book with Essays on the Usual Suspects and More."

(Too much cutting and pasting? Or has C.B. just become that ubiquitous? Ever since that commercial for the yellow pages he's been everywhere...).

The book does have several essays that refer to Bernstein, but is not among the contributors -- so if you were going to order the book just to see his work, be forewarned. Mea culpa.

Bob Archambeau

or should I say:

Robert Archambeau
Montgomery Professor of English
Lake Forest College

(sorry, just got promoted an hour ago, and am having trouble fitting my swollen head through doorways).

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354. **Richard Dillon**

Re: femme

Wed 28 Jun 2000

> From: Jill Stengel <[REDACTED]>
> Reply-To: UB Poetics discussion group <[REDACTED]>
> Date: Tue, 27 Jun 2000 13:55:07 EDT
> To: [REDACTED]
> Subject: femme
>
> .
>
> is she so different from any other politician? other than the fact that so
> few high-profile politicians are women, of course...
>
> and, ah yes, the term "feminazi"...
>
> something about equality for women and men, the goal of feminism, seems to
> FemiNazism seeks to deconstruct MALE education. FemiNazism, as Paglia
employs
the term, sought and failed to force the Boy Scouts to employ male
homosexuals as troop leaders. FemiNazism, according to me, would, if it
could, reengineer the genetic code of the human species so that a JOHN
WAYNE
would never again appear among us. Except of course if that FemiNazi is
Naomi Wolf and she can implant her brain into the cranium of a reengineered
John Wayne who would then be combined in a pleasing way with her boss Al
Armand Gore who could then be his own alpha man and equalize the world
Yawn
but that's neither here nor there at this point.

*just because you don't like someone/something doesn't mean s/he or it (say,
feminism) is setting out to destroy ethnicities not to her/his/their liking,
and is then planning to overtake and rule the world.*

*tho if feminism--that is to say, equality for all people--did rule the world,
well, i think the world wd be a much better place. but that's neither here
nor there at this point.*

jill stengel

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355. **Richard Frey**

NOTcoffeeHouse) Poetry and Performance Series announces ADDED READER for July 9--David Acosta--and NOTE TIME--12 noon

Wed 28 Jun 2000

Contact: Richard Frey [REDACTED] [REDACTED] (NOTcoffeeHouse) Poetry and Performance Series Sunday, July 9, 00 - 12 pm First Unitarian Church 2125 Chestnut Street Philadelphia, PA 19103/[REDACTED] New Poetry read by David Acosta Robyn Edelstein Sara Ominsky Plus Open Poetry and Performance Showcase \$1 admission. Along with a live poetry reading and performance, we invite you to join in our website poetry reading presentation. All poets and performers may have a poem or a lyric featured in theNOTcoffeeHouse website. Send your work for inclusion in the ongoing internet presentation. Tell your friends all over the world to check our site! Poets and performers may submit works for direct posting on the website via email to the [REDACTED] or works may be emailed to Richard Frey at [REDACTED] or USPS or hand-delivered through slot at 500 South 25th Street, Philadelphia, PA 19146. More information: Church office, [REDACTED], Jeff Loo, [REDACTED] or Richard Frey, [REDACTED]. Visit our website at www.notcoffeehouse.org Poets & performers previously appearing at NOTcoffeeHouse: Nathalie Anderson, Lisa Coffman, Barbara Cole, Barb Daniels, Linh Dinh, Lori-Nan Engler, Simone Zelitch, Dan Evans, Brenda McMillan, Kerry Sherin, John Kelly Green, Emiliano Martin, Jose Gamalinda, Toshi Makihara, Thom Nickels, Joanne Leva, Darcy Cummings, David Moolten, Kristen Gallagher, Shulamith Wachter Caine, Marilyn Lois Polak, Marcus Cafagna, Ethel Rackin, Lauren Crist, Beth Phillips Brown, Joseph Sorrentino, Frank X, Richard Kikionyogo, Elliott Levin, Leonard Gontarek, Lamont Steptoe, Bernard Stehle, Sharon Rhinesmith, Alexandra Grilikhes, C. A. Conrad, Nate Chinen, Jim Cory, Tom Grant, Gregg Biglieri, Eli Goldblatt, Stephanie Jane Parrino, Jeff Loo, Theodore A. Harris, Mike Magee, Wil Perkins, Deborah Burnham, UNSOUND, Danny Romero, Don Riggs, Shawn Walker, She-Haw, Scott Kramer, Judith Tomkins, 6 of the Unbearables - Alfred Vitale Ron Kolm, Jim Feast, Mike Carter, Sharon Mesmer, Carol Wierzbicki-John Phillips, Quinn Eli, Molly Russakoff, Peggy Carrigan, Kelly McQuain, Patrick Kelly, Mark Sarro, Rocco Renzetti, Voices of a Different Dream - Annie Geheb, Ellen Ford Mason, Susan Windle - Bob Perelman, Jena Osman, Robyn Edelstein, Brian Patrick Heston, Francis Peter Hagen, Shankar Vedantam, Yolanda Wisher, Lynn Levin, Margaret Holley, Don Silver, Ross Gay,

Heather Starr, Magdalena Zurawski, Daisy Fried, Knife & Fork Band, Alicia Askenase, Ruth Rouff, Kyle Conner, Tamara Oakman

Richard Frey
500 South 25th Street
Philadelphia, PA 19146



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356. **Marcella Durand**
summer poetry events

Wed 28 Jun 2000

We know that all of you have been longing for some poetry since we shut down for the summer, so here's a brief rundown of some things that are happening tonight, this weekend, July, and August.

TONIGHT:

Poetry City hosts a free The Germ lift-off party
at Teachers & Writers (New York City, America)
5 Union Square West (x-street is 14th St), 7th floor

Wednesday June 28, 7pm

LIVE VERSE:

- John Ashbery
- Jacqueline Waters
- Karen Weiser
- Kostas Anagnopoulos
- Chris Edgar
- Carol Szamatowicz
- Candace Pirnak
- Michael Gizzi
- +others

FRIDAY:

BELLADONNA presents a reading by BRENDA SHAUGHNESSY, CAMILLE ROY, and MARY BURGER at 7 pm, Bluestockings Women's Bookstore, 172 Allen St between Rivington and Stanton. Call [REDACTED] for more information.

SATURDAY:

Small press publishers/poets talk!

MARY BURGER, editor of Second Story Books and Narrativity

"A Map of the World According to Some Specific But Arbitrary Conventions: A Publisher's Discourse" or "Why Do It?"

JOE ELLIOT, editor of Situations

"What Else Is There To Do?" He will discuss how that line from Williams in Paterson have influenced his publishing ventures.

AT: Sean Killian's Place, 13 E. 3rd St. (btwn 2nd & 3rd Aves), #4A, Manhattan

6:30 pm, dinner and party to follow at 9 pm.

Pasta provided. Bring beverage and/or dessert.

JULY 21-23:

The 2000 Boston Alternative Poetry Conference with readings and talks by: Forrest Gander, Lee Ann Brown, Laura Mullen, Jordan Davis, Beth Anderson, Daniel Bouchard, Keith Waldrop, Marcella Durand, Katy Lederer, Arielle Greenberg, Gary Sullivan, Tracy Blackmer, Ric Carfanga, Mike County, Mark Owens, David Kirschenbaum, Jill Stengel, Rosmarie Waldrop, Sheila Murphy, Michael Gizzi, Brenda Coultas, Kim Lyons, Edwin Torres, Anselm Berrigan, Robert Creeley, Ange Mlinko, Joseph Lease, Donna de la Perriere, Michael Franco, Jean Day, Michael Basinski, Simon Pettet, Patricia Pruitt, Jim Dunn, Wendy Kramer, Rebecca Wolff, Betsy Fagin, Heather Scott Peterson, Aaron Kiely, Sean Cole, Ruth Lepson, Bob Moore, Jacques Debrot, Prageeta Sharma, Brian Morrison, Rachel Cunningham, Elena Rivera, William Howe, Yuri Hospodar, Gerrit Lansing, Ken Irby, Nada Gordon, Edmund Berrigan, Adeena Karasick, Mitch Highfill, Gary Sullivan, Brendan Lorber, Eileen Myles, Ed Foster, Douglas Rothschild, Diane Wald, Jim Behrle and Patrick Doud. Whew!

Single readings \$7, weekend pass \$40.

The Art Institute of Boston, 700 Beacon St., Boston.

For a schedule and/or reservations, e-mail Aaron Kiely at

██████.

JULY 29:

The Rebel's Road presents

Poems in the Garden

The first series of summer
poetry readings in Shelter Island

Rosa Alcalá

Joe Elliot

Cecilia Vicuña

July 29 at 6:30 pm,

5 Rebel Road, Shelter Island

Bring your own mat!

For information please contact Lila Zemborain at [REDACTED]

AUGUST 13:

"TWO-BY-FOUR": A DAY OF ART AND POETRY

at Sunnyside Farm, Easton, Pennsylvania

On Saturday, August 13th from 12-6 pm, Sunnyside Farm presents "Two-By-Four," a show of photographs by MARTIN DESHT and paintings by RICHARD O'RUSSA. At 3 pm, poets BRENDA COULTAS, JOE ELLIOT, MARCELLA DURAND, and MARTIN DESHT will read. Refreshments available.

For directions and more information, contact Marcella Durand at [REDACTED].

THIS FALL:

Readings at the Poetry Project by Robert Creeley, Paul Violi, John Ashbery, Bernadette Mayer, and a reading of Ted Berrigan's *The Sonnets*. Check for a schedule in September at <http://www.poetryproject.com>

Coming up Friday: new issue of *Poets & Poems*, updated Tiny Press Center, new announcements including submission information, and more at <http://www.poetryproject.com>

oops, no quote today!

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357. **levitsk**
reminder friday nyc

Wed 28 Jun 2000

ENJOY BELLADONNA*

FRIDAY JUNE 30, 2000

Brenda Shaughnessy, Camille Roy, Mary Burger

7:00 pm at Bluestockings Women's Bookstore, 172 Allen Street

between Rivington and Stanton, on the Lower East Side of Manhattan

Contact: [REDACTED] for more information

and the next day

Please come to a talk by small press publishers/poets:

Mary Burger (Second Story, Narrativity)

"A Map of the World According
to Some Specific But Arbitrary Conventions: a
Publisher's Discourse" or "Why Do It?"

Joe Elliot (Situations)

"What Else is There To Do?"

He will discuss how the opening lines from Williams
in Paterson have influenced his publishing ventures.

At Sean Killian's Place:

13 East 3rd St. (bet. 2nd and 3rd), Manhattan
4A

Sat., July 1, at 6:30 pm

Dinner and PARTY to follow
around 9 pm

Pasta provided

bring beverage and/or dessert

More info. [REDACTED] [REDACTED]

A Sean Killian/Peter Neufeld/Belladonna Collaboration

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358. **Douglas**

Re: Guy Bennett?

Wed 28 Jun 2000

Guy is in Paris this summer and hasn't yet given me his
new e-mail address. I will try to remember to send when I
receive it.

Douglas

Click here for Free Video!!

<http://www.gohip.com/freevideo/>

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

From: Leonard Brink <[REDACTED]>

To: [REDACTED] <[REDACTED]>

Date: Monday, June 26, 2000 2:06 PM

Subject: Guy Bennett?

*Cydney Chadwick would like a current email address for Guy Bennett.
Please back-channel.*

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359. **austinwja**

Re: www.femmesoul.com

Wed 28 Jun 2000

In a message dated 6/28/00 2:28:16 PM, [REDACTED] writes:

<< On Mon, 26 Jun 2000 [REDACTED] wrote:

> In a message dated 6/26/00 2:27:19 PM, [REDACTED] writes:

>

> << Examine Hillary Rodham's plan for seizing control of 1/6 of the US
economy

> and how she attempted to do it. Fascist.

>

> Surrounded by secret police in public who shove reporters away, can't even
> shout a question a la Sam Donaldson for Her Highness to field. Fascist.

>

> Posture in the haunches of a Mussolini, the proud upturned jaw, the dream
> driven self convinced eyes. Fascist.

>

> Attempted to castrate Senator Brook before Wellesley convocation to amplify
> her POWER! Fascist.

>

> Hires private secret police to rummage through waste barrels of political
> opponent (Terry Lenzner, Jack Palladino). Fascist.

>

> Bullet holes in the back of Ron Brown's head, autopsy abandoned, coroners
> fired, x-ray photos lost. Fascist.

>

> The Victimizer proposes themselves as the Victim. Hitler's M.O.! "This
> trailer trash, Jones, is a paid hit person for the Vast Right Wing
> Conspiracy who prevented me from educating the people of Arkansas." If
only

> my hideous enemies would vanish I could get on with my mission of mercy.

>

> Okay, you are right. She isn't a Fascist, >>

>

What the hell? How did I miss the above prose poem the first time around? A brilliant portrayal of the crazed mind of the right-wing conspiracy hunter. Congratulations on a fine psychological portrayal of political dementia.

> Wow! So much rant just to ultimately agree with me. Mrs. Prez is not a
> fascist. Whether or not she is a political criminal--well, some would argue
> that's no oxymoron. Politicians are de facto criminals, and that would
> include whoever has you in his/her pocket. But that's just one argument,
one
> example of fashionable dysphoria. So you really, really hate Hillary
> Clinton. Fine, you're an angry right winger--way right. But your bias
> doesn't make you correct. If reserving a percentage of the economy for
> designated use is a criminal act, then social security and welfare
(personal,
> military and corporate) also qualify. And, of course, anyone who suggests
> that we should all contribute to keeping poor people alive and well must be
> evil. As for reporters, Reagan avoided their questions also. Remember the
> "I can't hear you" routine? If the victimizer's playing the victim is
> Hitleresque, then Linda Tripp must also fit the bill. As for Hillary's
posture
> e, now you're talking!! No better way to find a fascist than by measuring
> the angle of her chin. You're a laugh riot! You love those conspiracy
> theories. I assume most, if not all, of your commentary was written with
> tongue planted firmly in cheek. If not, I'll pray for you. You can't win
> this one, as I think you realize. Let's move on. Best wishes for a speedy
> recovery. Hope you got cash. Those socialist insurance policies--you know,
> where the healthy people pay for the sick ones--don't come cheap.
> >>

And cheers to you, David. Thanks. I'm done with dillon. Let's talk poetics.

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360. **Lawrence Upton**
updated invitation to submit to WF1000

Thu 29 Jun 2000

Point One. The URL for Writers Forum given in our recent posting is incorrect. Apologies for this. The address was changed by the service provider; cut and paste + Upton's memory loss provided the error

<http://www.crosswinds.net/~writersforum/>

Point Two.

Please do not send submissions by email without prior arrangement

Point Three.

There is *no point in sending material which requires us to include a CDROM until we know that is possible - see the invitation

Lawrence Upton

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361. **David Baptiste Chirot**

Re: femme

Thu 29 Jun 2000

Mr. Dillon:

I don't think you have as yet done enough as you call it historical research.

For example, have you seen a number of the now well known documentaries put together by various Christiabn groups regarding "HRC, polictiacl criminal" as you call her?

They are quite frequently shown on your local Christian network--and if you watch these channels, you will be provided with the requisite information for ordering a copy.

The proceeds as you know will go to a good cause.

Having watched a number of thse documentaries, in which HRC's proven political criminal activities have included the murder of Vince Foster, I am convinced that HRC gas extended her sphere of political criminal activity into the State and politics of New York in a particuluarly heinous manner.

She has obviously caused the prostate cancer which has felled Mayor R. Giuliani in his campagn against her in the New York State Senatorial elections.

Ronald Reagan was an inspiration to us all when he used to emphasize one of his favorite quotes, from the Russian, "proveri no doveri" (sp.?)--"trust but verify".

Therefore I urge you, if you are to be true to your own claims for historical assertions, to verify and extend your field of researchs.

Even a politial criminal such as Karl Marx knew that if we do not learn from the lessons of history, we are condemned to repeat them.

The first time as tragedy, he said, and the second--as farce.

So, please check out your local TV listings for the Christian channels.

The good documentaries usually come on at noon here.

High noon.

--dbchirot

On Tue, 27 Jun 2000, Richard Dillon wrote:

If the historical writings of Peggy Noonan, Anne Coulter, Laura Ingrahm, Camille Paglia, and the others who are investigating HRC, political criminal, are too deep for your perusal, then you and I aren't going to be able to debate. I don't debate opinions and feeling. (You are entitled to your delusions until you attempt to implement them through your demagogues into public policy.) I debate the historical record. None of which, as assertions, you can handle.

*From: Jill Stengel <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
Date: Tue, 27 Jun 2000 13:55:07 EDT
To: [REDACTED]
Subject: femme*

i get the list in digest form, often can't keep up with it, too much going on over here...but every so often i see something, in a remotely timely manner, and have to reply...

*Richard Dillon <[REDACTED]> says, among so many other things...
Attempted to castrate Senator Brook before Wellesley convocation to amplify her POWER! Fascist.*

*this is really tiresome.
castrating feminists...
did she have a knife or was she just gonna use her teeth.*

oh get over it.

is she so different from any other politician? other than the fact that so few high-profile politicians are women, of course...

and, ah yes, the term "feminazi"...

something about equality for women and men, the goal of feminism, seems to irk you to no end.

did it ever occur to you that nazis were a specific group of people with specific goals? feminism wasn't one of their goals.

to fall into the pop-culture trend of referring to everything you don't like as being "[whatever]nazi" shows incredible ignorance and arrogance.

*diminishing history, inflaming the present.
just because you don't like someone/something doesn't mean s/he or it (say,
feminism) is setting out to destroy ethnicities not to her/his/their liking,
and is then planning to overtake and rule the world.*

*tho if feminism--that is to say, equality for all people--did rule the world,
well, i think the world wd be a much better place. but that's neither here
nor there at this point.*

*what is here, there, and everywhere, is your use of terms and images without
thinking about your terms and images. fascism. castrating feminist. naziism.
yawn...*

*please cease and desist in this silliness. if you don't like something,
perhaps you could elaborate your displeasures rather than using supposed
catch-all terms and phrases, i.e. cliches, to sum up your unhappiness.*

*i do not intend to silence, only to provoke thoughtful use of vocabulary.
a poet's life.*

jill stengel

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362. **Richard Dillon**

Re: femme

Thu 29 Jun 2000

The exact idea: HRC, a prima donna used to getting her way, decided to attack Senator Edward Brooke, a Black African American, at the Wellesley convocation ceremony because she had disapproved of his position - anti rabble rousing - on anti-War demonstrations. She did this to promote herself, as we, her opponents, read it, as a stalwart proponent of SDS politics. Peggy Noonan and others have noted that in her extemporaneous remarks a strange secondary theme employing vague references to female erotic needs in relation to politics emerged out of Hilarity's mouth. Those there who were never her sycophants wondered just what she was getting at and why. And so we employ the word, "castrating," as in "castrating feminists." (As in those feminists who can't stand to see a private organization, The Boy Scouts, pursue educational agendas of male education that exclude them and their views, which would be tantamount to permitting Hugh Hefner or Larry Flynt, Democrat Party guru, fed secret files by said Lenzner, to run a Girl Scout club.) She tried to take the guy out to amplify her POWER. "You GO, Girl!"

Terry Lenzner, Hilarity's private detective, who sorts through her enemies (See the women who cried "Rape!") garbage, was also hired by the Oracle Software Corporation to rummage through trash heaps of the Microsoft Corp. Is it a coincidence only that it was Hilarity's administration who recently concluded its Justice Department attack on Microsoft?

And you want to let her gain control of the medical records of the U.S. citizenry just as she gained control of 900 FBI files of former Republican employees and officials in the White House.

"Did she have a knife(?)" No, she merely found a man to issue executive orders for her. Just as she found a criminally minded man to run phony cattle future plays for her. Just as she dropped the word, let it be known, that there were people who simply had to go, "corrupt cronies," in the White House travel office. And thus the full force of the Federal police were unleashed upon innocent Republican people, women and men, who had never done anything to her and whose lives, financial and professional, would forever be damaged. The evil effrontery of this fiend to deny that she had any direct authority over what happened to these people. And you have the arrogant temerity to dismiss these charges by attacking me, personally, another innocent messenger.

this is really tiresome.

castrating feminists...

did she have a knife or was she just gonna use her teeth.

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363. **Jill Stengel**

femme

Thu 29 Jun 2000

Richard Dillon <[REDACTED]> writes
>>I don't debate opinions and feeling.

um, yeah.

something about interpretation of data doesn't strike you as opinion. ok.
neat.

something about all-caps screaming of "fascist" at the end of statement after statement doesn't strike you as feeling. yeah.

well, i don't care to engage in debates with people who are lying to themselves or others.

i set out to clarify a couple of points, esp. your loose use of terms, and i believe that's well accomplished.

and now i suspect i'll retire back to my busy book production schedule, and let you run your mouth until you tire of your sound, as so many of us already

have.
js

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364. **Alan Sondheim**

skull

Thu 29 Jun 2000

-

skull

d'nala emptied his hole into d'eruzza. d'eruzza emptied her hole into d'na- la. waters sloshed back and forth across glittering jade. some central mountains carried avenging angel fungi. spores fell in the glittering jade. yellow waters sloshed from d'eruzza to d'nala. red waters sloshed from d'nala to d'eruzza. d'nala's hole accepted yellow waters, turned into red waters. d'eruzza's hole accepted red waters, turned into yellow waters. glittering jade gold and supple, redgold and yellowgold. d'nala offered his hole to beggars drinking of yellow waters. d'eruzza offered her hole to mendicants drinking of red waters. thickened yellow and red waters flowed across sacrificial offerings. d'nala's hole accepted thickened waters from d'eruzza. d'eruzza accepted thickened waters from d'nala. thickened waters sloshed back and forth across glittering redgold yellowgold jade. thickened waters from d'eruzza's hole dissolved d'nala into thickened waters. thickened waters from d'nala's hole dissolved d'eruzza into thickened waters. thicker redwaters yellowwaters made d'nala. thicker yellowwaters redwaters made d'eruzza. d'nala emptied d'nala's hole into d'eruzza. d'eruzza emptied d'eruzza's hole into d'nala. enlightenment flowed all around.

-

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365. **Brendan Lorber**

LUNGFULL! is seeking good homes

Thu 29 Jun 2000

Thanks to everyone who made it to LUNGFULL!'s release parties at Segue & Zinc Bar, both of which were smashing triumphs.

People have been asking how to subscribe or otherwise get copies of LUNGFULL! Magazine into their homes. Within the next couple of weeks, issue nine will be like, so available at independent bookstores throughout the country. In the meantime however, you can order them directly from Lungfull World Headquarters.

As many of you know, LUNGFULL! Magazine serves up the rough drafts as well as the final versions of contributors' writing so you can bear witness to the creative processes at work. Additionally, the writers include brief statements on how they go about bringing their work to light. The journal also offers poem stickers, visual art & letters to the editor all within a brightly colored laminated waterproof cover. Some highlights from this issue include work by Bruce Andrews, Anselm Berrigan, Charles Baudelaire, Mary Burger, David Cameron, Sharon Mesmer, Chris Daniels, Dana Stevens, Fernando Pessoa & about 30 others. Also, don't miss essays by Marcella Durand, & Tom Devaney, poems stickers by Mike Topp & two crossword puzzles by Jen Robinson.

If you'd like to order here's how to do so:

Sample copy: \$9.50 (\$7.95 + \$1.55 S&H)

One year (two issues) subscription: \$15.90

Two year (four issues) subscription: \$31.80

You may notice two & four-issue subscribers don't have to pay for shipping & handling.

Special for list members: sign up for a four issue subscription & we'll throw in a copy of issue 8 for free. Be sure to mention this when you sign up. Issue 8 includes work by Eileen Myles, Indran Amirthanayagam, Bill Berkson, Buck Downs, Bill Kushner, Tuli Kupferberg & many others.

Checks should be made payable to Brendan Lorber and NOT Lungfull!

Mail your request to: LUNGFULL! Magazine, Brendan Lorber, Editor, 126 East 4th Street #2, New York, NY 10003. Or email your request to [REDACTED] & we'll get right on it. Or just stop by &, if one of the editors is home, you can get the latest issue piping hot right through the ground floor windows of our offices on East 4th Street in New York's Lower East Side.

I can't think of a more charming way to spend one's summer than with a trusty copy of LUNGFULL! Magazine by my side. Why not buy one for someone you love (to buy things for).

If you'd like any further information on subscriptions, on our submissions policy or on what we're up to, back or front channel me.

As always,

I remain your big zero,

Brendan Lorber

Editor

LUNGFULL! Magazine

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366. **Poetics List**
Geneva performance
Thu 29 Jun 2000

This message had to be reformatted. - TS

> Date: Thu, 29 Jun 2000 19:44:09 +0200
> To: UB Poetics Discussion Group <[REDACTED]>
> From: Ward Tietz <[REDACTED]>
> Subject: Geneva performance
>

On Saturday, July 8th, Vincent Barras and Ward Tietz will perform "moire sur
> exprimentation humaine" as part of the "nuit des sciences" at the
> Muse d'histoire des sciences, 128, rue de Lausanne, in Geneva.
> Performances will start at 8:30 p.m.

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367. **Michael G. Salinger**
national poetry slam slots
Fri 30 Jun 2000

NATIONAL POETRY SLAM PROVIDENCE 2000 TEAM ORDER

We just finished The DownCity Slam (minus the slam)

This is the order for the 1st and 2nd Night bouts of the National Poetry
Slam Providence 2000.

It's 11:43 and I'm tired, so I'm just giving you what was typed in.
Check

the web site in a few days for which Venue you will be competing in.
Any

Questions feel free to email me - [REDACTED].

The drawing of the National's Balls was performed by:

Dan Ferri - Chicago

Sou Macmillan - Worcester

Jay Walker - Providence

Nirvana Bottled Water Co, Inc.

Allison Duratzi (I KNOW I MISSPELLED IT!!) - Seattle

Christina Fischer - Providence

Bill Macmillan - Worcester

Ray Davey - Providence

And some people I'm forgetting.

Guy Lecharles Gonzalez was in attendance.
Roger Bonair Agard (PSI EC) was in attendance.
Sean Shea (MI/MA) was in attendance.
Other people I'm forgetting were in attendance

IT WAS AN AWESOME READING AND A REALLY FUN NIGHT....

There are a lot of miss-spellings in this document. Forgive me. It's late
and they will be corrected once they hit the web site.

So here you go:

Order of Teams Drawn

- 1 Portland Oregon
- 2 Vancouver, Ca
- 3 Winston Salem, NC
- 4 Hartford Connecticut
- 5 San Fran, Ca
- 6 New York, Union Square
- 7 Urbana Champagne
- 8 Cleveland
- 9 Washington DC
- 10 Chico, Ca
- 11 Worchester, MA
- 12 San Antonio
- 13 Santa Cruz
- 14 Chicago Green Mill
- 15 Missouri Ozarks
- 16 Okalahoma
- 17 San Hose, Ca
- 18 Mad Bar Chicago
- 19 Connecticut
- 20 Dayton, Oh
- 21 Ann Arbor, Mi
- 22 Roanoke
- 23 Hot Springs
- 24 Saint Louis
- 25 Seattle, WA
- 26 Urbana, NYC
- 27 Denver, Co
- 28 Knoxville, TN
- 29 America's Georgia

30 Ozarks
31 Burlington Vermont
32 Detroit, MI
33 Providence
34 Normal Illinois
35 Laguna Beach
36 Minneapolis
37 Kalamazoo
38 Atlanta, GA
39 Albuquerque, NM
40 Hollywood California
41 Austin, TX
42 West Palm Beach, FL
43 Birmingham, Alb
44 Oakland, CA
45 LA, Ca
46 Pittsburgh
47 Cape Code
48 Boston, Ma
49 New Jersey
50 NY Nuyorican
51 Memphis Tennessee
52 Mesa
53 Alaska
54 Ithaca, NYC
55 Baton Rough
56 Dallas, TX

Wednesday 1st Time Slot Bouts

Bout 1

1 Portland, Or
2 Vancouver, BC
3 Winston-Salem, NC
4 Hartford Ct

Bout 2

1 SF/Berkley
2 NYC-Union Square
3 Urbana, Champagne
4 Cleveland

Bout 3

- 1 Washington, DC
- 2 Chico, CA
- 3 Worchester, MA
- 4 San Antonio, TX

Bout 4

- 1 Santa Cruz, CA
- 2 Chicago-Green Mill
- 3 Missouri-Ozarks
- 4 Oklahoma City, OK

Bout 5

- 1 San Jose, CA
- 2 Chicago-Mad Bar
- 3 Connecticut
- 4 Dayton, OH

Bout 6

- 1 Ann Arbor, MI
- 2 Roanoke, VA
- 3 Hot Springs, AR
- 4 St. Louis, MO

Bout 7

- 1 Seattle, WA
- 2 NYC-Urbana
- 3 Denver, CO
- 4 Knoxville, TN

Wednesday 2nd Time Slot Bouts

Bout 8

- 1 Americus, GA
- 2 Ozarks
- 3 Burlington, VT
- 4 Detroit, MI

Bout 9

- 1 Providence
- 2 Normal Il
- 3 Laguna Beach
- 4 Minneapolis, MN

Bout 10

- 1 Kalamazoo, MI

2 Atlanta, GA
3 Albuquerque, NM
4 Hollywood, CA

Bout 11

1 Austin, CA
2 West Palm Beach, FL
3 Birmingham, AL
4 Oakland, CA

Bout 12

1 Los Angeles, CA
2 Pittsburgh, PA
3 Cape Code, MA
4 Boston, MA

Bout 13

1 New Jersey
2 NYC-Nuyorican
3 Memphis, TN
4 Mesa, AZ

Bout 14

1 Alaska
2 Ithaca, NY
3 Baton Rouge, LO
4 Dallas, TX

Thursday 1st Time Slot Bouts

Bout 1

1 Oakland, CA
2 Cape Cod, MA
3 NYC-Nuyorican
4 Alaska

Bout 2

1 Americus, GA
2 Boston, MA
3 Memphis, TN
4 Ithaca, NY

Bout 3

1 Ozarks
2 Providence, RI

3 Mesa, AZ

4 Baton Rouge, LA

Bout 4

1 Burlington, VT

2 Normal, IL

3 Kalamazoo, MI

4 Dallas, TX

Bout 5

1 Detroit, MI

2 Laguna Beach, CA

3 Atlanta, GA

4 Austin, TX

Bout 6

1 Minneapolis, MN

2 Albuquerque, NM

3 West Palm Beach, FL

4 LA CA

Bout 7

1 Hollywood, CA

2 Birmingham, AL

3 Pittsburgh, Pa

4 New Jersey

Thursday 2nd Time Slot Bouts

Bout 8

1 Oklahoma City, OK

2 Connecticut

3 Roanoke, VA

4 Seattle, WA

Bout 9

1 Portland, OR

2 Dayton, OH

3 Hot Springs, AR

4 NYC-Urbana

Bout 10

1 Vancouver, BC

2 SF/ Berkeley, CA

3 ST. Louis, MO

4 Denver, CO

Bout 11

- 1 Winston-Salem, NC
- 2 NYC-Union Square
- 3 Washington, DC
- 4 Knoxville, TN

Bout 12

- 1 Hartford, CT
- 2 Urbana-Champaign, IL
- 3 Chico, CA
- 4 Santa Cruz, CA

Bout 13

- 1 Cleveland, OH
- 2 Worcester, MA
- 3 Chicago-Green Mill
- 4 San Jose, CA

Bout 14

- 1 San Antonio, TX
- 2 Missouri-Ozarks
- 3 Chicago-Mad Bar
- 4 Ann Arbor, MI

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368. **Jill Stengel**
san francisco reading 7/9/00

Fri 30 Jun 2000

synapse: second sundays at blue bar
--presents--

nicole brodsky, jono schneider, and jerrold shiroma

july 9, 2000

2 p.m.

\$2.00

blue bar is at 501 broadway, at kearney, in sf
enter thru black cat restaurant, same address

Born and raised in Florida, Nicole Brodsky currently lives and teaches in San Francisco. Her work has appeared in Arshile, Crack, Coracle, Fourteen Hills, and Transfer; and her first book, *getting word*, received the 1998 Michael Rubin Award. When Nicole is not writing about herself in her poetry and bios, she tries writing songs on her guitar, which are, of course, about her. Her current

poetry project sets out to explore the possibility that HIV may not be the cause of AIDS. Her new a+bend press chapbook is Gestic.

Co-editor of Untitled: A Magazine of Prose Poetry and Instance Press, Jono Schneider lives in Albany and works in San Francisco. Recent writing has appeared or will soon appear in Aufgabe, Five Fingers Review, The Hat, Kenning, 6ix, Slope, and Tinfish. Schneider is the author of four chapbooks: Walking & Talking (Melodeon, 1999); The World (Instress, 1999); This is Clark (Margin to Margin, forthcoming); and, new from a+bend press, In the Room.

Jerrold Shiroma was born and raised in San Diego, and for the past three years has lived in Marin County. He is currently the editor of the duration press chapbook series, which focuses on publishing translations of contemporary world poetry; as well as the editor/webmaster for durationpress.com, a web based resource center for innovative writing. He was recently awarded the Poetry Center's Academy of American Poets award. Work has appeared in Fourteen Hills and Inscape, and his chapbooks are untitled object (forthcoming from Potes & Poets Press) and 2 poems, new from a+bend press.

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369. **K.Angelo Hehir**

Talonbooks

Fri 30 Jun 2000

listers, someone asked me about progressive Canadian writing and i thought i'd post this to the list as a note to those who already know Talonbooks and a lead for all those who should.

especially of note is Peter Jaeger's _The ABCs of Reading TRG_

chow,

kevin

From: Talonbooks <[REDACTED]>

To: CPA London <[REDACTED]>

Sent: Tuesday, June 27, 2000 4:05 PM

Subject: CHANGE OF ADDRESS

PLEASE NOTE OUR CHANGE OF ADDRESS

Talonbooks

P.O. Box 2076

Vancouver, BC V6B 3S3

phone [REDACTED]

fax [REDACTED]

<http://www.talonbooks.com>

Editorial Office
6828 Alberni Street
Powell River, BC V8A 2B5

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To Post a message, send it to: [REDACTED]

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370. **K.Angelo Hehir**

Re: Talonbooks

Fri 30 Jun 2000

nb. this is my doing not Talonbooks.

kevin

from their website

ABC of Reading TRG

Peter Jaeger

ABC of Reading TRG examines the writings of Steve McCaffery and bpNichol, with a special focus on their collaborative work as the Toronto Research Group (TRG). The book expands what little criticism there is on the Group's collaborations by exploring their engagements with literary theory, by differentiating between each writer's personal concerns, and by reading their reports in conjunction with their individually authored writings.

On the one hand, it reads TRG's reports "against the grain" i.e. it attempts to uncover the unconscious links among repressed affective and political elements that circulate throughout their writing. This approach predominantly entails situating TRG in the shadow of perspectives developed by Lacan, Fredric Jameson and Slavoj Žižek. On the other hand, it also reads the TRG reports sympathetically, by underlining their construction of a positive, productive desire which does not centre on lack, but which actively celebrates multiplicity and affirmation, an approach that chiefly reads the group in the light of theories proposed

by Barthes, Gilles Deleuze and Felix Guattari, and Julia Kristeva. Readers can operate this book either by reading it conventionally from beginning to end, or by following chains of thought, indicated by superscript letters which link non-sequential chapters together a device borrowed from Book 5 of bpNichol's *The Martyrology*. The rhetorical artifice of the alphabetical framework affords a means to preserve one of the TRG's most significant contributions to research writing on contemporary poetics, i.e. their simultaneous stress on both form and critical investigation.

In the end, *ABC of Reading TRG* is not so much about what the Toronto Research Group's reports are about, but about what they invite us to think about.

Other critical books on bpNichol available from Talonbooks:

bpNichol: *What History Teaches*
Tracing the Paths: Reading Writing the Martyrology

Other titles in *The New Canadian Criticism Series*:

Timothy Findley and the Aesthetics of Fascism
bpNichol: *What History Teaches*
Michael Ondaatje: *Word, Image, Imagination*
Margaret Atwood: *A Feminist Poetics*
George Bowering: *Bright Circles of Colour*

ISBN 0-88922-423-4; \$16.95 Canada / \$12.95 U.S.A.

1999; 144 pp

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371. **gasheart**

Philly: Theater, Music, Film - Issue #30

Fri 30 Jun 2000

-
1. Secession Movement, july 6th at the trocadero
 2. Puppets! fri. june 30th at the C.E.C. 8pm
 3. variety show at ron's house, Sat. july 1st, including the great quentini
 4. art party info at www.groovelingo.com/artparty next one aug 5th
 5. Earth, Wind and Fire.....and Fireworks- July 4th - Free!
 6. The Who at E-Centre - July 7
 7. The Go-Go's, The B-52's, Psychedelic Furs - at the E-centre, july 17th

1. Secession Movement, july 6th at the trocadero

Secession Movement - who played at Art Party 1 will play thursday, july 6th at the troc, 10th and arch, 9pm

2. Puppets! fri. june 30th at the C.E.C. 8pm

and from jodi . . .

HEY

!!!

here's something for your E-newsletter

just came back from colorado from a zen mountain center... letting you know about:

come see:

shoddy puppet company (performed at Art Party)

insurrection landscapers (from glover, vermont)

short attention span theatre

paul & andy's puppet world

spiral Q puppet theatre

friday june 30

CEC

3500 lancaster ave., west philly near drexel/penn

8pm

\$7/\$5

HILARIOUS!!!

lots of people planning on coming so it may be a good idea to come a bit early!

this is the first of a bimonthly puppet cabaret

(possibly monthly if all goes well and it looks very possible to do so)

hope to see you there!!!

jodi

3. variety show at ron's house, Sat. july 1st, including the great quentini

and from ron

Reminder...

UNDERGROUND AT RON'S #14

This Saturday, July 1, 2000

featuring:

comedian and MC: Jennifer Blaine

cellist: Elizabeth Byrd

improv musicians: Nick Watts, Lynn and Eric Miller

performance artist: The Great Quentini (performed at Art Party)
our host and shruti master: Ron Kravitz

also, that same evening, before the show...

Special Music In The Moment Workshop!
Music improvisation for EVERYONE led by Ron Kravitz
Come have a playful and inspiring experience.

performance time: doors open at 7pm, show starts promptly at 8pm
admission: \$10
light refreshments will be provided

workshop: 5:00-7:00pm
admission: \$15

reservations required. reserve early, space is limited
address: 1012 East Southampton Ave. Wyndmoor PA
for directions, log onto: Mapblast.com
(please park at the top of the hill, in the professional center parking lot
on Flourtown Ave.)

Hope to see you there!
-Ron

[REDACTED]

4. art party info at www.groovelingo.com/artparty next one aug 5th
and from trishy ([REDACTED])

photos from the art party online...

<http://www.groovelingo.com/artparty/photos.htm>

Relive some of your favorite art party memories. More coming soon. (yup)

And keep august 5th open for our next party! Wait that extra week to go on vacation. You won't regret it... (more information coming soon, don't worry!)

<http://www.groovelingo.com/artparty>

-trishy

p.s. if you have any photos from this party, feel free to scan them and send to me, i'll add to the page. Spangled Becky took a few of the ones included in this collection.

trishy [REDACTED]

josh [REDACTED]

gina [REDACTED]

5. Earth, Wind and Fire.....and Fireworks- July 4th - Free!

Earth, Wind and Fire, part of July 4th celebration on the parkway, at 8:30 in front of the art museum, followed by fireworks at 10:30, with musical simulcast on jammin' 95.7, so bring your radios

6. The Who at E-Centre - July 7

The Who at the E-Centre 8pm, July 7th, they rock out this tour if you believe their pre-promotion

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also working on a "House of Horrors" for the Fringe Fest,,,which will be the first 2 weeks in September,,,,8 rooms,,,anyone interested in performing/participating/helping,,,email me, josh, [REDACTED]

josh
[REDACTED]

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372. **Poetics List**
Must and Museum

Fri 30 Jun 2000

This message got mangled when last posted due to reformatting.

Date: Fri, 30 Jun 2000 12:42:32 +0200

To: <[REDACTED]>

From: Ward Tietz <[REDACTED]>

Subject: Muse and the Museum

On Saturday, July 8th, Vincent Barras and Ward Tietz will perform "Memoire sur experimentation humaine" as part of the "nuit des sciences" at the Musee d'histoire des sciences, 128, rue de Lausanne, in Geneva. Performances will start at 8:30 p.m.

Total weight of the text, including the flaming "E", will be approximately 28 kilos (62 pounds).

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373. **gasheart**

Philly: Theater, Music, Film - Issue #30

Fri 30 Jun 2000

1. Secession Movement, july 6th at the trocadero
2. Puppets! fri. june 30th at the C.E.C. 8pm
3. variety show at ron's house, Sat. july 1st, including the great quentini
4. art party info at www.groovelingo.com/artparty next one aug 5th
5. Earth, Wind and Fire.....and Fireworks- July 4th - Free!
6. The Who at E-Centre - July 7
7. The Go-Go's, The B-52's, Psychedelic Furs - at the E-centre, july 17th

1. Secession Movement, july 6th at the trocadero

Secession Movement - who played at Art Party 1 will play thursday, july 6th at the troc, 10th and arch, 9pm

2. Puppets! fri. june 30th at the C.E.C. 8pm

and from jodi . . .

HEY

!!!

here's something for your E-newsletter

just came back from colorado from a zen mountain center... letting you know about:

come see:

shoddy puppet company (performed at Art Party)

insurrection landscapers (from glover, vermont)

short attention span theatre

paul & andy's puppet world

spiral Q puppet theatre

friday june 30

CEC

3500 lancaster ave., west philly near drexel/penn

8pm

\$7/\$5

HILARIOUS!!!

lots of people planning on coming so it may be a good idea to come a bit early!

this is the first of a bimonthly puppet cabaret

(possibly monthly if all goes well and it looks very possible to do so)

hope to see you there!!!

jodi

3. variety show at ron's house, Sat. july 1st, including the great quentini

and from ron

Reminder...

UNDERGROUND AT RON'S #14

This Saturday, July 1, 2000

featuring:

comedian and MC: Jennifer Blaine

cellist: Elizabeth Byrd

improv musicians: Nick Watts, Lynn and Eric Miller

performance artist: The Great Quentini (performed at Art Party)

our host and shruti master: Ron Kravitz

also, that same evening, before the show...

Special Music In The Moment Workshop!

Music improvisation for EVERYONE led by Ron Kravitz

Come have a playful and inspiring experience.

performance time: doors open at 7pm, show starts promptly at 8pm

admission: \$10

light refreshments will be provided

workshop: 5:00-7:00pm

admission: \$15

reservations required. reserve early, space is limited

address: 1012 East Southampton Ave. Wyndmoor PA

for directions, log onto: Mapblast.com

(please park at the top of the hill, in the professional center parking lot
on Flourtown Ave.)

Hope to see you there!

-Ron



4. art party info at www.groovelingo.com/artparty next one aug 5th

and from trishy (██████)

photos from the art party online...

<http://www.groovelingo.com/artparty/photos.htm>

Relive some of your favorite art party memories. More coming soon. (yup)

And keep august 5th open for our next party! Wait that extra week to go on vacation. You won't regret it... (more information coming soon, don't worry!)

<http://www.groovelingo.com/artparty>

-trishy

p.s. if you have any photos from this party, feel free to scan them and send to me, i'll add to the page. Spangled Becky took a few of the ones included in this collection.

trishy ██████

josh ██████

gina ██████

5. Earth, Wind and Fire.....and Fireworks- July 4th - Free!

Earth, Wind and Fire, part of july 4th celebration on the parkway, at 8:30 in front of the art museum, followed by fireworks at 10:30, with musical simulcast on jammin' 95.7, so bring your radios

6. The Who at E-Centre - July 7

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josh

[REDACTED]

. b

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374. **Poetics List**

Re: New Book with Essays on the Usual Suspects and More

Fri 30 Jun 2000

[this message required reformatting to remove HTML tags]

From: "Michel Delville" <[REDACTED]>

To: <[REDACTED]>

Subject: Re: New Book with Essays on the Usual Suspects and More

Date: Fri, 30 Jun 2000 09:15:15 +0200 Dear Listees,

Here is the full list of contents for the Mechanics of the Mirage.

The Trappist beer must be ordered separately from =

<http://www.globalbeer.com/> or directly from Bob Archambeau at the Deer =
Path Inn, Lake Forest, Illinois.=20

Michel

The Mechanics of the Mirage

Postwar American Poetry

Selected papers of the international conference on Postwar American Poetry,
Liege University, March 1999.

Editors: Michel Delville and Christine Pagnoulle

320 pages

May 2000

ISBN 2-87233-025-9

BF 1200 - US\$ 30

No shipping charges if payment is made by Eurocheque, credit card, or
bank transfer (Patri. University de Liege 240-0367405-70)

Orders can be placed by email: [REDACTED]

L3 - Liege Language and Literature

English Department

University de Liege

3 Place Cockerill

4000 Liege, Belgium

For more information on L3's publications, consult

<http://www.ulg.ac.be/facphl/uer/d-german/L3/>

<http://www.geocities.com/CollegePark/Club/7045/>

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