# @poetics

*The UB Poetics Discussion Group*

Archive of Electronic Correspondence

## March 2001

455 messages · Tue 27 Feb 2001 – Sat 31 Mar 2001

*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*

March opened that year under an omen no company of poets could ignore: the word from Afghanistan that the Taliban had begun, with tank-fire and dynamite, to erase the great standing Buddhas of Bamiyan, figures that had watched over the Silk Road for fifteen centuries. The list, which can turn any wire report into a seminar, turned this one into mourning — Marcella Durand filed the news under the plain heading *“art in peril”* — and the destruction of an ancient art seems, in hindsight, to preside over everything that follows. The month’s lesser quarrels rumbled behind it: Napster in its courtroom death-throes, the FTAA massing its acronyms toward Quebec.

Against that backdrop the poets did what poets do, which is argue about precision. The month’s longest thread carried an equation for its title and defended the unfashionable notion that radical writing is not the enemy of exactness but its highest discipline; mary angeline, tired of being misread, reduced the whole tangle to one flat sentence: *“radical does indeed equal precise.”* Alongside it ran Barrett Watten’s Demon of Analogy, an inquiry into the too-hasty marriage of hypertext and poststructuralist theory that pulled the list toward one of its oldest fears — what the machine makes of the person. Jamie Perez, seconding Patrick Herron, granted the conclusion the thread had been circling: there is nothing *“personal about ‘personalization’.”*

Not every dispute aimed so high. When one member set about trashing Rod McKuen — and, more scandalously, Langston Hughes — Ron Silliman rose to defend them both, recalling that McKuen had once kept company with Spicer and Duncan, and offering the nearest thing to a moral the month produced: *“Trashing poets is just generally not wise behavior.”* The same weeks found the list cheerfully rigging an online ballot to put a dead poet on a postage stamp, Leonard Brink reckoning what *“the 666 people on this list”* might accomplish if they voted as one, while others shoved Ted Berrigan past Blake for the pure instant gratification of it.

Beneath the sport lay the usual professional ache. A thread on prize culture turned, as those threads will, both sour and clarifying at once — Bob Grumman pronouncing flatly that *“contests are generally stupid,”* others conceding that the stupid machinery was, for a young poet with no other door, sadly almost neces-

sary. It is the perennial Poetics register: the argument over how poems are made shadowed always by the argument over how poets are fed.

And then, near the month's end, the register changed for good. Gary Sullivan wrote to report that Ramez Qureshi — a critic of twenty-eight who had first appeared on the list two years before, offering, of all improbable things, a review of J. H. Prynne — was dead. Sullivan's astonishment doubled as the truest tribute one reader can pay another: *"Who would brave a review of Prynne's Poems?"* The company that had spent the month deciding whether radical equals precise, and whether McKuen was beneath contempt, stopped to grieve a young man who had loved the most difficult poetry it knew and had written of it beautifully. I have let the ordinary arguments stand on either side of that silence, for that is how the month came — the quarrels and the grief interleaved, an art destroyed in one hemisphere and mourned in another, and a room full of poets insisting, by every post, that the words were worth the argument.

*— K. M. F.*

# Contents

*Every entry links to its message. 455 in all.*


### 27 FEB 2001

1. Stefans, Brian — Angel of Soliloquy
2. Tom Orange — A.R. Ammons, 1926-2001
3. Patrick Herron — Re: Language project
4. Igor Satanovsky — Rush-Ins reading
5. Alan Sondheim — Black Radical Congress National Campaign (fwd)
6. Nielsen, Aldon — Re: vickery book
7. Nielsen, Aldon — (no subject)
8. Michael Bibby — CFP: Symposium to honor John Taggart
9. Halvard Johnson — RIP: C. W. Truesdale
10. Wanda Phipps — State of the Union CD Released
11. Andy Dancer — U B U W E B :: New Resources Winter 2001

### 28 FEB 2001

12. levitsk — Belladonna* this Friday
13. levitsk — Claudia Rankine
14. Liu, Timothy — Liu and Rabinowitz @ Between A & B
15. The Poetry Project — Announcements
16. K.Angelo Hehir — Re: Language project
17. Bill Berkson — Ashbery & Berkson
18. Alan Sondheim — making boys

### 1 MAR 2001

19. richard.tylr — Re: Fw: Tinfish announcement (fwd)
20. Pierre Joris — FW: on getting paid for electronic use
21. Al Filreis — Retallack reading & discussion
22. Lawrence Upton — Morgan O'Hara
23. Devin Johnston — FLOOD EDITIONS
24. Joe Amato — Re: Angel of Soliloquy
25. Lisa Jarnot — poetry workshop in brooklyn ny
26. Marcella Durand — art in peril
27. Patrick Herron — Re: Demon of analogy
28. Patrick Herron — Re: Angel of Soliloquy
29. Ron Silliman — Interview with the Last Poets

### 2 MAR 2001

30. John Tranter — Interim news from Jacket
31. richard.tylr — Re: radical=precise
32. richard.tylr — Re: radical=precise
33. richard.tylr — Re: Black Radical Congress National Campaign (fwd)
34. Jamie Perez — Re: Demon of analogy
35. Joe Amato — Re: Angel of Soliloquy
36. carolyn guertin — Re: Demon of analogy
37. owner-realpoetik — RealPoetik Notes
38. Elizabeth Treadwell — New Lucille: Kim Rosenfield

### 3 MAR 2001

39. Thomas Bell — Re: FW: on getting paid for electronic use
40. Lawrence Upton — (no subject)
41. michael amberwind — Re: POETICS Digest - 26 Feb 2001 to 28 Feb 2001 (#2001-32)
42. michael amberwind — Re: Pantoums
43. michael amberwind — "Diane, I now know where pie goes when it dies." - Agent Dale Cooper, T...

44. T. R. Healy and L. MacMahon — Re: radical=precise

### 4 MAR 2001

45. Alan Sondheim — [webartery] Over World Protests, Taliban Are Destroying Ancient Buddhas (fw…
46. Arielle C. Greenberg — SF advice?
47. owner-realpoetik — RealPoetik
48. Aaron Belz — ammons tribute
49. Kimmelman, Burt — Essays Needed
50. Alan Sondheim — (no subject)

### 5 MAR 2001

51. John Tranter — more news from Jacket
52. jillian hartman — metaphor/metonym for health-- phu on line
53. Ron Silliman — Cowboy Poets Must Clean Up Acts
54. Stefans, Brian — Angel of Soliloquy
55. George Fouhy — Molly Peacock Reading/Workshop
56. K.Angelo Hehir — poetry and plastics

### 6 MAR 2001

57. Broder, Michael — Barrow Street Celebration--March 8
58. Kimmelman, Burt — FW: Conference Announcement
59. aerialedge — New @ Bridge Street, Susan Howe/Susan Bee, Spahr, New Work on NY School, Big A…
60. mary angeline — Re: radical=precise
61. John Tranter — Brian Kim Stefans: Veronica Forrest-Thomson and High Artifice in Jacket 14
62. Elizabeth Bassford — Exoterica and The House of Pernod
63. Poetics List Administration — Bellamy & Tea at SPT this Friday
64. Lytle Shaw — NY Sublet, Shaw/Clark Loft, March 30--April 13
65. Poetics List Administration — Berrigan + Day + Hejinian = The Drawing Center in New York
66. Martin Spinelli — EPC soundfiles updated
67. Ron Silliman — Re: Language project
68. Mary Burger — Second Sunday Reading, 3/11
69. Barrett Watten — mark(s)
70. David Baratier — Small press
71. Barrett Watten — Demon of Analogy
72. Barrett Watten — Working Group in Digital Culture
73. Poetics List Administration — about virus warnings
74. daniel labeau — JOSS magazine-- Call For Subs
75. Kimmelman, Burt — Essays Needed
76. Chris McCreary — Blake's Newton (?)
77. Daniel Zimmerman — Re: Blake's Newton (?)
78. Poetics List Administration — How To Read?
79. mIEKAL aND — Babel, Wisconsin
80. richard.tylr — Re: radical=precise

### 7 MAR 2001

81. Denise McNelly — persona poems
82. Thomas Bell — Re: Angel of Soliloquy
83. geraldine mckenzie — Re: Black Radical Congress National Campaign (fwd)
84. Patrick Herron — FW: Demon of Analogy
85. richard.tylr — Re: Brian Kim Stefans: Veronica Forrest-Thomson and High Artifice in …
86. Broder, Michael — Ear Inn--March 10
87. Christina Milletti — CFP: Women's Experimental Fiction
88. Brandon Barr — Re: Angel of Soliloquy
89. Tom Orange — Re: vickery book
90. Hilton Obenzinger — Joe Brainard Event Report

91. The Poetry Project — Announcements
92. Kimmelman, Burt — Essays for Book - Corrected Web Eddress (Sorry!)
93. Alicia Askenase — CD Wright, Sharma, Elsayed @ the WWCAC
94. T. R. Healy and L. MacMahon — Not another Wild Honey chapbook!
95. K.Angelo Hehir — Re: "Diane, I now know where pie goes when it dies." - Agent Dale Cooper, ...
96. { brad brace } — 12hr update
97. Chrissie A. Barnett — We, The Writer VHS now available...
98. Lance Fung Gallery, 537 Bway NYC 10012 — Top Changtrakul Opens March 8th, 6-8pm

**8 MAR 2001**

99. George Fouhy — Poetry REading Reminder
100. richard.tylr — Re: radical=precise
101. richard.tylr — Re: Demon of Analogy
102. schwartzgk — Re: persona poems
103. Roger Day — Re: radical=precise
104. Ron Silliman — Poet Stamp project
105. hassen — Re: radical=precise
106. Gary Shapiro — NYC literary panel on Saturday March 10: novelists and poets who review
107. chris stroffolino — Re: NY Sublet, Shaw/Clark Loft, March 30--April 13
108. T. R. Healy and L. MacMahon — Re: radical=precise
109. Bertha Rogers — MARCH UPDATE, NEW YORK STATE LITERARY WEB SITE
110. Avery Burns — Canessa 3/11/01 Nielson & Reiner
111. K.Silem Mohammad — Re: Joe Brainard Event Report
112. Bertha Rogers — MARCH UPDATE, NYS LITERARY WEB SITE
113. komninos zervos — Re: FW: Demon of Analogy
114. Elizabeth Bassford — Poetry Workshop with Johanna Keller
115. George Bowering — Re: "Diane, I now know where pie goes when it dies." - Agent Dale Cooper,...

**9 MAR 2001**

116. richard.tylr — Re: Black Radical Congress National Campaign (fwd)
117. franklin bruno — radical=precise
118. Bertha Rogers — Re: Pantoums
119. michael g salinger — Re: persona poems
120. Jordan Davis — demon of analogy + radical = radiskull?
121. Laura Wright — Cohn, Feldman, Wodening read in Boulder 3/15
122. Mark DuCharme — UNESCO International Petition to Safeguard Afghanistan's Cultural Heritage
123. Jan Richman — 6,500 Release Party
124. Nielsen, Aldon — "Moving Visual Thought"
125. ryan fitzpatrick — (orange is freshly squeezed)
126. michael amberwind — American Pie with Maple Sugar Coating
127. jesse glass — Persona Poems
128. Small Press — TRAFFIC SPRING/SUMMER 2001 now available
129. Alan Sondheim — jennifer's question (fwd)

**10 MAR 2001**

130. Wanda Phipps — party
131. Nicholas Karavatos — "Palestinian uprising reverberates in song across Middle East"
132. Nicholas Karavatos — "Poets issue a call for peace"
133. owner-realpoetik — RealPoetik Notes
134. derek beaulieu — new from housepress: Kenneth Goldsmith's DAY
135. owner-realpoetik — RealPoetik

**11 MAR 2001**

136. Kristin Dykstra — ñ ("enye") presents Humberto Ak'abal

137. Alan Sondheim — of origins' culture

### 12 MAR 2001

138. Susan Webster Schultz — new address for Susan Schultz and Tinfish
139. Ron Silliman — Same ol' same ol'
140. nuyopoman — "The Gathering 2001" #1
141. Kristin Dykstra — Ak'abal cancellation
142. Charles Bernstein — Call for MLA 2001 / Poetry and Pedagogy
143. William Slaughter — Notice: Mudlark
144. Broder, Michael — The People's Poetry Gathering!
145. Judy Roitman — Announcement from First Intensity
146. mIEKAL aND — Babel, Wisconsin
147. Thomas Bell — Re: "Moving Visual Thought"
148. Steve Dickison — Benjamin FRIEDLANDER & Horace COLEMAN, Thurs March 15, 4:30 pm
149. richard.tylr — Re: FW: Demon of Analogy
150. richard.tylr — Re: radical=precise
151. K.Angelo Hehir — What is the "FTAA"?
152. Catherine Daly — same same old old????

### 13 MAR 2001

153. Alan Sondheim — 'oh yes to write so childlike,' said jennifer
154. geraldine mckenzie — Re: Black Radical Congress National Campaign (fwd)
155. Rebecca Wolff — Fence Spring (two things and a note)
156. Herb Levy — Text/sound work in RealAudio
157. Gary Sullivan — Poet Stamps
158. Stefans, Brian — Demon of Analogy
159. J Gallaher — Same ol' same ol', a modest proposal
160. Michael Bibby — Symposium
161. Judy Roitman — Re: radical=precise
162. The Poetry Project — OUR EMAIL ADDRESS HAS CHANGED!
163. Rodrigo Toscano — Raworth / Toscano at DH
164. Judy Roitman — Re: Same ol' same ol', a modest proposal
165. michael amberwind — Re: POETICS Digest - 8 Mar 2001 to 12 Mar 2001 (#2001-36)
166. michael amberwind — Re: Persona
167. michael amberwind — Re: Pantoum
168. Geoffrey Gatza — Re: Same ol' same ol', a modest proposal
169. Catherine Daly — Re: Same ol' same ol', a modest proposal
170. Marc Couroux — Canuck trough
171. Nielsen, Aldon — Re: "Moving Visual Thought"
172. MAXINE CHERNOFF — NEW AMERICAN WRITING ANNIVERSARY EVENT IN NY

### 14 MAR 2001

173. Leonard Brink — Re: Poet Stamps
174. austinwja — Re: radical=precise
175. George Bowering — Re: American Pie with Maple Sugar Coating
176. Mark DuCharme — Re: Same ol' same ol', a modest proposal
177. Patrick Herron — Re: Demon of Analogy
178. Patrick Herron — Re: FW: Demon of Analogy
179. richard.tylr — Re: Black Radical Congress National Campaign (fwd)
180. John Tranter — Far from harm
181. Alan Sondheim — anti-codework
182. Leonard Brink — Oops re: poet stamps
183. lee ann brown — Acting Classes with Non-traditional Texts
184. Arielle Greenberg — Re: Same ol' same ol', a modest proposal
185. Daniel Kane — Fanny Howe on WriteNet
186. The Poetry Project — Announcements
187. Barbara Henning — NY Sublet Available for 9 months, beginning 5/15

188. Balestrieri, Peter — Poet Stamps - Catullus
189. Terry Diggory — New Work on New York School Poets
190. Elizabeth Bassford — The House Of Pernod

**15 MAR 2001**

191. matvei yankelevich — UDP*UN POETRY WEEK READING
192. Delville Michel — POETRY & MUSIC; University of Liège, Belgium
193. { brad brace } — UPDATE: The 12hr ISBN-JPEG Project
194. Poetics List Administration — Un-American Poetry Webcast
195. Ron Silliman — Re: Poet Stamps
196. Fred Muratori — Re: Pantoum
197. Kevin Killian — Re: Lammies & the small press
198. J Gallaher — Re: Same ol' same ol', a modest proposal
199. Jordan Davis — HAT HAT HAT HAT
200. Kyle Conner — POETRY BROADSIDE
201. john chris jones — 'oh yes to write so childlike', said jennifer
202. Steven Marks — Re: Same ol' same ol', a modest proposal

**16 MAR 2001**

203. David Abel — Re: Pantoums
204. Jill Stengel — the arrival
205. Alan Sondheim — BAAL - screening/performance at Millennium (fwd)

**17 MAR 2001**

206. Alan Sondheim — Ideohydraulesis Stanzas
207. Joe Amato — new review...

**18 MAR 2001**

208. zuk23 — Re: What is the "FTAA"?
209. Elizabeth Bassford — Mark Doty
210. Kimmelman, Burt — Poetry New York 12
211. Igor Satanovsky — PUBLICATION ANNOUNCEMENT
212. owner-realpoetik — RealPoetik
213. owner-realpoetik — RealPoetik Notes, New Orleans
214. Catherine Daly — Gallery Report: Will Alexander at Beyond Baroque
215. George Bowering — Re: POETICS Digest - 8 Mar 2001 to 12 Mar 2001 (#2001-36)
216. CROWD Aimee Kelley — CROWD magazine

**19 MAR 2001**

217. Richard Long — YAHOO
218. levitsk — Belladonna*, Belladonna*
219. William Slaughter — Mudlark No. 17 (2001)
220. Tenney Nathanson — POG Saturday March 24, 7pm: composer Daniel Buckley, poet Jesse Seldess
221. Marcella Durand — studio available
222. Hoa Nguyen — Browse special editions online
223. Taylor Brady — Re: Lammies & the small press
224. K.Angelo Hehir — please distribute
225. Charles Bernstein — @People's Poetry Gathering: Panels / Manifestos
226. Michael Puttonen — Frank Lima's BEATITUDES
227. richard.tylr — Re: radical=precise
228. Alan Sondheim — [webartery] BeeHive Volume 4 : Issue 1 is now ONLINE! (fwd)

**20 MAR 2001**

229. Barry Smylie — Iliad invitation
230. David Abel — Re: What is the "FTAA"?
231. Stephen Cope — UCSD's New Writing Series: Spring 2001
232. Rebecca Wolff — Re: reading in nyc

233. Todd Baron — Re: POETICS Digest - 15 Mar 2001 to 19 Mar 2001 (#2001-39)
234. Geoffrey Gatza — Re: Oops re: poet stamps
235. Aaron Belz — UNDERWOOD FOUR - March 24th
236. Nielsen, Aldon — Traduction and the Talented Individual
237. Rachel Loden — the odd couple
238. robert fitterman — PRINTONOMY reading series
239. Judy Roitman — Re: Same ol' same ol', a modest proposal
240. Taylor Brady — Crosstown Traffic performance: Sang Singing Sung Trio, 3/25
241. Small Press — Cox & Ratcliffe reading at SPT in SF this Friday March 23
242. Patrick Herron — Re: Poet Stamps
243. Jamie Perez — Re: Poet Stamps
244. Aaron Belz — Re: Demon of Analogy
245. Jumper Bloom — Re: Poet Stamps
246. Doug Powell — Call for Submissions
247. Fiona Maazel — RS READING
248. Jeffrey Jullich — Re: Oops re: poet stamps
249. Poetics List Administration — nota bene: today's mixed-up list
250. Creativity Workshop — Summer Workshops Update
251. austinwja — Re: Same ol' same ol', a modest proposal
252. Patrick Herron — Re: Far from harm
253. Andrew Epstein — Ashbery/Berkson reading, NYC, 3/27
254. Broder, Michael — Ear Inn Readings--3/24 & 3/31
255. Stephen Cope — Review of Contemporary Fiction/ Antin
256. Charles Bernstein — Moriarity and Berssenbrugge this Saturday in NYC
257. Stephen Cope — Review of Contemporary Fiction/ Antin
258. Neal Gill — New Publication
259. Nielsen, Aldon — Re: the odd couple
260. Bertha Rogers — Re: DIALOGUE AMONG CIVILIZATIONS READING
261. Elizabeth Bassford — Exoterica Spring Wkshp
262. Ken Rumble — Re: FW: Demon of Analogy
263. David Larsen — Re: the odd couple
264. Alan Sondheim — girls clotting everything. -

### 21 MAR 2001

265. Orpheus — yo
266. K.Angelo Hehir — reading
267. richard.tylr — Re: radical=precise
268. Funkhouser, Chris — NJIT New Media Performance series:  Nicole Peyrafitte
269. rob wilson — sublime sentence making (alias:"bad writing")
270. r.l. whyte — dumb persistent theme
271. chris stroffolino — NYC SPACE QUERY
272. lee ann brown — Update-Tony Torn's Acting Classes
273. lee ann brown — Spring House-Warming @ Bed
274. zuk23 — capitalism, was: Re: What is the "FTAA"?
275. Thomas Bell — used books
276. Arielle C. Greenberg — Claudia Rankine?
277. Bill Berkson — BB/JA read
278. The Poetry Project — Announcements
279. Alan Sondheim — h i d d e n g i r l s c l o t t i n g e v e r y t h i n g (fwd)
280. michael amberwind — Didjeredoos and Skidoos
281. David Baratier — micah ballard
282. David Baratier — stephen ratcliffe

### 22 MAR 2001

283. pete spence — Re: POETRY & MUSIC; University of Liège, Belgium
284. Romana Christina Huk — International night of readings/theatre work
285. Gary Sullivan — Ramez Qureshi, 1972-2001

286. Walter Blue — Euro-San Francisco Poetry Festival Early Notice!!!!
287. Receptionist — Re: used books
288. Charles Bernstein — Ramez Qureshi, 1972-2001 (fwrd from Gary Sullivan)
289. Charles Bernstein — Ramez Qureshi, 1972-2001 (fwrd from Sofia Qureshi)
290. Robert Archambeau — Re: Didjeredoos and Skidoos
291. Catherine Daly — Re: Demon of Analogy
292. Laura Wright — Re: Roger Reynolds/Emperor of Ice Cream
293. austinwja — Re: sublime sentence making (alias:"bad writing")
294. Igor Satanovsky — poetry books design
295. Small Press — Film & Bookmaking at CCAC/SF
296. Patrick Herron — [redacted]
297. George Fouhy — Molly Peacock Reading
298. Steve Dickison — Trinh T. Minh-ha's THE FOURTH DIMENSION, March 23 & 24
299. andrew maxwell — SPRING POETIC RESEARCH SERIES SCHEDULE
300. Nate and Jane Dorward — Tuma Oxford book
301. Komninos Zervos — Re: FW: Demon of Analogy
302. Komninos Zervos — Re: FW: Demon of Analogy
303. richard.tylr — Re: yo
304. Ken Rumble — Re: used books
305. Tenney Nathanson — REMINDER:POG Saturday March 24, 7pm: composer Daniel Buckley, poet Jesse...
306. Ken Bolton — Re: Didjeredoos and Skidoos

## 23 MAR 2001

307. Alan Sondheim — The Crayfish
308. dan raphael — Re: poet stamps/ stomped
309. mscroggi — Re: the odd couple
310. Aaron Vidaver — Against Work as Such: Clint Burnham March 25 / Time Mechanix: Paul Celan by...
311. Rachel Loden — Re: the odd couple
312. Michael Franco — Gerrit Lansing Michael Franco Ben Hollander Reading
313. Alan Sondheim — Ramez
314. ShaunAnne Tangney Humanities — Re: poet stamps/ stomped
315. Thomas Bell — Re: used books
316. Mary Burger — Second Sundays Star*Search
317. Peter Culley — same ol' same ol'
318. Poetics List Administration — list stats
319. Murat Nemet-Nejat — Re: same ol' same ol'
320. Robert Archambeau — Re: Tuma Oxford Book
321. jodylbk — Aviatrix
322. Cassie Lewis — Re: Didjeredoos and Skidoos
323. shana skaletsky — Re: poet stamps/ stomped
324. Patricia Jones — Re: Aviatrix
325. dclehman — KGB Bar Spring 2001 Monday Night Poetry Schedule
326. Lawrence Upton — (no subject)
327. Bob Grumman — Re: yo
328. Bob Grumman — Re: same ol' same ol'
329. austinwja — Re: Ramez Qureshi, 1972-2001
330. gasheart — Philly: Theater, Music, Film - Issue #39
331. Bob Grumman — A First "Selected" of Bob Grumman
332. Patrick Herron — Re: FW: Demon of Analogy
333. Steve Potter — Re: poet stamps/ stomped
334. David Baratier — yr question
335. John Tranter — Carla Harryman's novel excerpt in Jacket # 14

## 24 MAR 2001

336. Leonard Brink — Re: poet stamps/ stomped

337. Alan Sondheim — some parmenides
338. richard.tylr — Re: same ol' same ol'
339. michael amberwind — Skidoos and Didjeridoos [3]
340. Kathy Lou Schultz — Re: used books
341. K.Angelo Hehir — LOUIS DUDEK, MAJOR CANADIAN MODERNIST, DIES AT 93 (fwd)
342. owner-realpoetik — RealPoetik
343. owner-realpoetik — RealPoetik Notes--Internet
344. komninos zervos — letter, syllable and word parataxis

### 25 MAR 2001

345. Michael Magee — COMBO 8 - Mmmmmmmmmm....
346. matvei yankelevich — from the UGLY DUCKLING (reminder and April Schedule)
347. Alan Sondheim — PIERRE JORIS AND NICOLE PEYRAFITTE in Brooklyn
348. Road Runner — Re: Ramez Qureshi, 1972-2001 (fwrd from Gary Sullivan)
349. George Fouhy — Cornelius Eady Reading

### 26 MAR 2001

350. geraldine mckenzie — Re: Black Radical Congress National Campaign (fwd)
351. Daisy Fried — Silliman/Fried @ Art Alliance 4/2
352. David Chirot — new address for db chirot
353. David Kellogg — Re: Ramez Qureshi, 1972-2001
354. michael amberwind — Re: POETICS Digest - 13 Mar 2001 to 15 Mar 2001 (#2001-38)
355. Road Runner — Re: yo and poetry contests
356. Garin Lee Cycholl — Harry Mathews in Chicago
357. Cassandra Laity — MSA 3: CFP & Conference Brochure
358. Jeffrey Jullich — Re: poet stamp: Langston Hughes
359. Bob Grumman — Re: letter, syllable and word parataxis
360. Tenney Nathanson — POG fundraising . . .
361. D Wellman — Re: poet stamps/ stomped
362. Alan Sondheim — tend
363. Steve Dickison — ** Milton MURAYAMA, Thursday afternoon March 29, 4:30 pm **
364. nuyopoman — The 2001 Poetry Gathering CountDown
365. charles alexander — Re: poet stamps/ stomped
366. David Larsen — BOOKS READINGS #1 THUR 3/29

### 27 MAR 2001

367. richard.tylr — Re: used books
368. richard.tylr — Re: Ramez Qureshi, 1972-2001 (fwrd from Gary Sullivan)
369. richard.tylr — Re: FW: Demon of Analogy
370. Gary Sullivan — Albert Mobilio & Gary Sullivan reading
371. joy katz — Re: yo and poetry contests
372. Roger Day — 11th Cambridge Conference of Contemporary Poetry
373. Nielsen, Aldon — Re: poet stamps/ stomped
374. Fiona Maazel — RS Reading
375. Small Press — April Showers at Small Press Traffic, SF
376. Bob Grumman — Re: yo and poetry contests
377. richard.tylr — Re: POETICS Digest - 13 Mar 2001 to 15 Mar 2001 (#2001-38)

### 28 MAR 2001

378. Alan Sondheim — ksh: s///g: not found
379. Elizabeth Bassford — The House Of Pernod
380. David Chirot — Re: letter, syllable and word parataxis
381. Michael Heller — Heading to the Sunbelt
382. The Poetry Project — Announcements
383. jesse glass — Poli Poetry Festival
384. pete spence — Re: Skidoos and Didjeridoos [3]
385. katy — NYC Reading/ Barnard

386. katy — Book Party, NYC, March 30
387. Thomas Bell — Re: letter, syllable and word parataxis
388. Poetics List Administration — skytalk
389. Chip Spann — Consomnes River College Reading, Sacramento
390. J Gallaher — Re: yo and poetry contests
391. Robert Corbett — Re: poet stamp: Langston Hughes
392. Catherine Daly — Re: yo and poetry contests
393. Alan Sondheim — Re: letter, syllable and word parataxis
394. Komninos Zervos — Re: letter, syllable and word parataxis
395. Komninos Zervos — Re: letter, syllable and word parataxis

**29 MAR 2001**

396. Andrew Felsinger — Issue #3 of - V e R T is Sprung...!
397. matvei yankelevich — UGLY DUCKLING April Schedule
398. Mieko Basan — Re: poet stamp: Langston Hughes
399. Aaron Belz — victory for free speech?
400. Ron Silliman — McKuen trashing
401. austinwja — Re: McKuen trashing
402. Lisa Jarnot — Interns needed for Robert Duncan biography project
403. rob wilson — "worlding" poetics mini-conference in Santa Cruz
404. chris stroffolino — Re: McKuen trashing
405. Camille Martin — Lit City Reading
406. Jeffrey Jullich — Re: poet stamp: Langston Hughes
407. Bob Grumman — Re: yo and poetry contests
408. Jacques Debrot — The pleasure of being booed
409. Bob Grumman — Re: victory for free speech?
410. andrew maxwell — Paul Vangelisti & Tom Devaney: Book release & Reading
411. Andrew Maxwell — Lights Over McKuen
412. Brian Stefans — Bruce Andrews & Jacques Debrot :: Poetry Reading at Double Happines
413. raea100900 — Re: "worlding" poetics mini-conference in Santa Cruz
414. Nielsen, Aldon — httop://www.english.uiuc.edu/maps
415. Garrett Kalleberg — The Transcendental Friend 15 - Beasts
416. Catherine Daly — Online Poetry Workshop
417. Arielle C. Greenberg — tooting my own
418. richard.tylr — Re: radical=precise
419. richard.tylr — Re: McKuen trashing
420. yands — Tamura Ryuichi Poems 1946 - 1998
421. Catherine Daly — Re: httop://www.english.uiuc.edu/maps
422. austinwja — Re: McKuen trashing

**30 MAR 2001**

423. Steve Potter — Re: McKuen trashing
424. richard.tylr — Re: Lights Over McKuen
425. Steve Potter — Re: McKuen trashing
426. Alan Sondheim — growth of measure paths in sample text
427. Hugh Nicoll — Re: httop://www.english.uiuc.edu/maps
428. David Chirot — Re: poets stamps/McKuen trashing
429. Broder, Michael — The Final Word on the People's Poetry Gathering!
430. Daniel Kane — Ishmael Reed contact info
431. Catherine Daly — Re: McKuen trashing
432. MAXINE CHERNOFF — Looking for Cheryl Burkett
433. Tom Orange — Contributions needed: Collected Works by Ed Cox
434. mIEKAL aND — transition[ Indentensions
435. Brandon Barr — Re: http://www.english.uiuc.edu/maps
436. Mark DuCharme — Re: poets stamps/McKuen trashing
437. Geoffrey Gatza — Re: Rod McKuen -- Meditations on Jenny kissed
438. Mark DuCharme — Re: The pleasure of being booed

439. K.Silem Mohammad — Rod McKuen
440. Del Ray Cross — SHAMPOO Issue Five !!
441. zonko — ramez
442. Linda Russo — VERDURE issue 3/4
443. Linda Russo — call for prose
444. Patrick F. Durgin — Kenning presents presence etcs
445. Jacques Debrot — Re: The pleasure of being booed
446. Mark DuCharme — Re: Rod McKuen
447. Alan Sondheim — growth of measure paths in collapsed sample text

**31 MAR 2001**

448. David Abel — Re: McKuen trashing
449. Andrew Felsinger — Re: The pleasure of being booed
450. richard.tylr — Re: Rod McKuen
451. Todd Baron — Re: POETICS Digest - 29 Mar 2001 to 30 Mar 2001 (#2001-46)
452. akellerusa — Re: [Fwd: Fw:]
453. BT Henry — new VERSE
454. Elizabeth Bassford — EXOTERICA/THE HOUSE OF PERNOD
455. Arielle C. Greenberg — anthology suggestion?

## 1. Stefans, Brian
### *Angel of Soliloquy*
*Tue 27 Feb 2001*

Hi Patrick,

Great post. You write: "Frankly stated, uninformed or poorly informed people invented these promises you name out of thin air without heed to the medium and its ontogeny."

I think there were some better informed people out there, notably George Landow, but that being informed didn't necessarily help. In any case, I thought I'd paste in below the footnote from my essay of footnotes, "Stops and Rebels: a critique of hypertext" which is at ubu.com but which nobody ever read (which was sort of the point -- too many links!) [it could just be stinky, of course] which deals with Landow. For some reason the spacing between some of the words got deleted when it went live, but it's readable (some spelling errors). It's a big stream of nay-saying, doesn't suggest positive qualities, but this was 1995 and at that time I hadn't even seen the internet (though I had been programming computers). I'd write more about your own post but I'm at work, hence the pre-chewed slab.

Brian

***

George P. Landow, in his book Hypertext (Maryland: Johns Hopkins University Press, 1992),describes, in a thorough and "theoretical" though mostly uncritical fashion, the role thatinterlinked texts in computers can play, and are playing, in ways that have changed the generalunderstanding of the autonomy of texts and the closed linearity of the narrative universe, alongwith the role that the visual image adopt presented with text. He links these various newconcepts to much theory by such writers as Derrida and Bakhtin, thus demonstrating thatcomputers have fulfilled many "prophecies" by theorists, offering, thus, the hard evidence of theefficacy of the ideas themselves. His book, much of which is based on his own actual experiencewith hypertext, is interesting but highly problematic, and finally adds up, in my opinion, to manynon-conclusions, Landow having built them upon some poor rationalization. While I can't, here,reiterate all of the arguments in his book, a few are worth investigating. Landow's conception ofhypertext, for example, seems to equate the mere juxtaposition of two texts as an act ofcollaboration between the respective authors, something which he feels can only occur in"cyberspace" and not in, say, the well-stocked library of an academician or bibliophile. Hewrites: "By emphasizingthe presence of other texts and their cooperative interaction, networkedhypertext makes all additions to a system simultaneously a matter of

versioning and of theassembly-line model. Once ensconced within a network of electronic links, a document nolonger exists by itself. It always exists in relation to other documents in a way that a book orprinted document never does and never can. From this crucial shift in the way texts exist inrelation to others derive two principles that, in turn, produce this fourth form of collaboration:first, any document placed on any networked system that supports electronically linked materialspotentially exists in collaboration with any and all other documents on that system; second, anydocument electronically linked to any other document collaborates with it." (p.88, italics mine) One is unclear, reading this, of the exact difference between, say, copying several paragraphsfrom a book in a library and taking them home, and cut-and-pasting them from an intermediasystem; he assumes a metaphysic that grants some sort of ubiquity to a computerized text that hedoesn't believe occurs with books, and that texts, once they have entered cyberspace, partake ofthis ubiquity, so that once they meet in an interlinked situation, they have already "scoped eachother out" and need no further introduction. It is worth noting that he switches from terms like"emphasize" (comparative) and "potentially" to terms that suggest total (superlative) andinevitable transformations of understanding. With such logic, a visit to the zoo, with itsjuxtapositions that cannot and never can occur in "nature," permenantly, completely, andinevitably impresses upon the mind the interconnectivity (and chaos) of all animal and vegatablelife, which is usually not the case - one discovers, rather, the sad logic of cages and feedingschedules, not to mention budgets and the fickleness of idle curiousity. Landow also ignores, orfails to bemoan, the decontextualization that occurs when an excerpt is ripped from its originalbinding, as if reading were merely (as many academicians believe) the accumulation of catchphrases and marketable concepts, without the totality of a unifying, signature scheme to resistsuch poor digestion. There may be relevance in Landow's arguments in terms of the use ofvisual images, but photography and film, and before that printing, were the real revolutionaryforces in the use of images to support texts (though I do, myself, plan on using images,photographic and kinetic, in computerized poems, and possibly on the Internet). The field, orlocus, of intermedia, as Landow notes here but often forgets, is only one of potential; it is not aplace where connections are automatically made (such automation requires biases, anyway, andis not worth lauding), and will not make individuals any better at synthesizinginformation anddrawing conclusions. In fact, it may make them worse, since information is invariably leveledwhen appropriated for the computer, such that a video description of a waterfall, or a walk downJohn Rechy's Broadway, or the sound of William Carlos Williams' voice, are put on an equalplain, with an equal degree of accessibility (to two senses, with a limited range of height andvolume) and vulnerability (the same that any textual sign can suffer, that of disbelief), such thataccidents of persception will occur less

frequently than "in the field." In this way, users ofhypertext interlinks may come to not know their own ignorance - the age-old problem of bookworms. There is also the assumption that anyone, of any type of psychology and background, canunderstand and appreciate this information, as if the addition of sound and color - but with thenotable absence of a director/ editor, an organizing sensibility - will make the Korean War, or acholera plague, a more "lived" and academically useful category of information. This sort ofleveling could not, for example, lead to a multi-dimensional poetics of understanding like that ofBlake's (to use an odd, but "charged," example), for it short-circuits, in obvious ways, the sort ofcorporeal, visceral understanding necessary for the prophetic works and the fluid psychologicaldynamics inscribed in them. Consequently, hypertext only serves to reinscribe (Lockean)binaries - or a primary binary - that Landow professes to have been dissolved, for the experienceof this information is always along the same axis of I/computer (however fluid this one exchangeis), never exploding into "sensurround" atomization that involves different trajectories ofperceptions (smells, touch, etc.), time, narrative contexts, and psychology (sexuality, forinstance, which is reduced to a voyeurism). In the same way, "collaboration" must be defined intwo different ways, perhaps by the use of two words, rather than by stretching a single definitionto include both the "potential" that is involved in the mere juxtaposition of texts, and the actualday-to-day work in which directors and scientists in a laboratory engage to reach very specificends - the same problem, as noted earlier on anthrolopolgy, of the "soiled hands." Though thisis a cursory treatment of the contexts of Hypertext, I think it points to the main conceptual flaw,which is the failure to define the new metaphysics in a way that theorists have not already donefor non-computerized texts, and to demonstrate how the physical presence of the technology andits operations (beyond the obvious arguments for speed of access).produce manifest alterationsin the nature of human understanding that make it markedly different from that reliant on booklibraries.

T.S. Eliot, in "The Function of Criticism," describes the misgivings that one might have tohypertext as a tool for collecting information (it doesn't, indeed, produce information - there isno field work in hypertext that is not already-covered ground), and its need for sensibility:"Comparison and analysis need only the cadavers on the table; but interpretation is alwaysproducing parts of the body from its pockets, and fixing them in place. And any book, any essay,any note in Notes and Queries, which produces a fact even of the lowest order about a work ofart is a better piece of work than nine-tenths of the most pretentious critical journalism, injournals or books. We assume, of course, that we are masters and not servants of facts, and thatwe know that the discovery of Shakespeare's laundry bills would not be of much use to us; but wemust always

reserve final judgment as to the futility of such research which has discovered them,in the possibility that some genius will appear who will know of a use to which to put them. Scholarship, even in its humblest forms, has its rights; we assume that we know how to use it,and how to neglect it. Of course the multiplication of critical books and essays may create, andI have seen it create, a vicious taste for reading about works of art instead of reading the worksthemselves, it may supply opinion instead of educating taste." (Selected Prose [New York:Harcourt Brace Jovanich, 1975] pp. 75-76) Hypertext puts the laundry bill up front with theinformation on demographics and the reign of Queen Elizabeth, and is not very useful tosomeone who wants to meet with a stable, interesting intellect in an informed - but notinformationally saturated - discussion of Shakespeare; in this way, it is useful for one who has ataste for organizing stray facts, but not for one interested in discourse about those facts, which isunfortunate when the facts themselves cease to be provocative, and when they lose the sheen ofbeing secret, a unique possession. Finally, hypertext may have a negative effect on prose styleitself, which, when its good, is usually polyphonous and resonant, always pointing to anunderstanding that outside itself. A centripetal prose style is fine when the tensions that existbetween the outward motion of the information is held in a dramatic, tenuous check by the drawtoward a "conclusion". However, the model of the "wheel of information" that Landow drawsfor hypertext does not quite embody this, but is, rather, a simple creation of minor lineations thatrevolve around an axis that, itself, offers no synthesis, since that axis that is the site of the originof the several lineations is the work of literature itself, the as-yet-undisclosed "orphic" utterance.It would be as if In Memoriam were required to explain the information that hypertext hadassembled around it, when the exact opposite was intended. (Landow's book, which he sayswould have been more suitable for hypertext, is itself highly repetitive, having reached most ofits conclusions in the first twenty or so pages. One grows suspicious that his failure to delvedeeper into his topic, rather than the skating through citations, each of which is treated ratheruncritically, were not the result of some misgivings he himself felt.)

↑ Contents

## 2. Tom Orange

### *A.R. Ammons, 1926-2001*

*Tue 27 Feb 2001*

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http://nytimes.com/books/01/02/25/daily/ammons.html

↑ Contents

3. **Patrick Herron**

***Re: Language project***

*Tue 27 Feb 2001*

This sounds really great, incredible, amazing. I saw the link and tried to go there. But the link requires a password. Why give us a link to a site that requires a user name & password account that we do not have? Without a password, we are shut out like Manx. Can we get in?

Sincerely,
Patrick

> *-----Original Message-----*
> *From: UB Poetics discussion group*
> *[mailto:[redacted]]On Behalf Of Ron Silliman*
> *Sent: Saturday, February 24, 2001 10:12 AM*
> *To: [redacted]*
> *Subject: Language project*
>
> *http://www.rosettaproject.org*
>
> *Fifty to ninety percent of the world's languages are predicted to disappear in the next century, many with little or no significant documentation. Much of the work that has been done, especially on smaller languages, remains hidden away in personal research files or poorly preserved in under-funded archives.*
>
> *As part of the effort to secure this critical legacy of linguistic diversity, the Long Now Foundation is working to develop a contemporary version of the historic Rosetta Stone. In this updated iteration, our goal is a meaningful survey and near permanent archive of 1,000 languages. We have three overlapping motivations in the project:*
>
> *To create an uniquely valuable platform for comparative linguistic research and education.*
>
> *To develop and widely distribute a functional linguistic tool that will help with decipherment and recovery of lost languages in distant futures.*
>
> *To offer an aesthetic object that suggests the great diversity of human languages as well as the very real threats to the continued survival of this diversity.*

*Our 1,000 language corpus expands on the parallel text structure of the original Rosetta through archiving seven distinct components for each of the 1,000 languages. We have selected these components as the "minimum representation" most likely to be useful for future, linguistic archaeology as well as contemporary comparative research. This sketch should be understood as a modest frame that is possible to complete for a very large number of languages - a frame on which more will hopefully be hung later.*

*The seven components are:*

*Meta-data/description for each language: Origin and current distribution of language, number of speakers, family, typology, history, etc.*

*Main parallel text: We are using translations of Genesis Chapters 1-3 as Biblical texts are the most widely and carefully translated writings on the planet.*

*Vernacular origin story with interlinear gloss: A cultural specific counterpoint to the Genesis text with grammatical analysis. We will substitute other vernacular texts if a glossed origin story is unavailable or culturally inappropriate.*

*Swadesh 100 word vocabulary list: A core word list typically collected in linguistic field work.*

*Orthography: The writing system(s) of the language with pronunciation guide.*

*Inventory of Phonemes: The basic sound units of the language.*

*Audio file: Sample of spoken language with transcription and ideally a translation.*

*We have finished the collection of Genesis translations for 1,000 languages as well as parsed the Ethnologue for corresponding language descriptions. We now need text contributions for all the remaining components and invite you to submit in your area of expertise. We also encourage suggestions for languages that currently are not on the list, but should be, given interesting structural features, genetic relationships, isolate status,*

> *etc. --*

↑ Contents

## 4. Igor Satanovsky
### *Rush-Ins reading*
*Tue 27 Feb 2001*

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The Rush-Ins Poetry Project
and Butterfly Lightning Poetry Series
present

Nathan Levine /prose
Igor Satanovsky / poetry

Monday, March 5th at 7:30pm

Tobacco Road
626 S. Miami Ave,
Miami

free

↑ Contents

## 5. Alan Sondheim
### *Black Radical Congress National Campaign (fwd)*
*Tue 27 Feb 2001*

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---------- Forwarded message ----------
Date: Tue, 27 Feb 2001 04:37:34 -0500 (EST)
From: Black Radical Congress <[redacted]>
To: [redacted]
Subject: Black Radical Congress National Campaign

---------- This is a Press Release/Statement from the Black Radical Congress ----------

Black Radical Congress

For Immediate Release

February 27, 2001

Contact:
National Co-Chair, Jennifer Hamer, [redacted]
National Co-Chair, Bill Fletcher, [redacted]
National Co-Chair, Manning Marable, [redacted]

WE MUST SUCCEED!
THE BLACK RADICAL CONGRESS CAMPAIGN

The drama of the November 7th elections further revealed the extent of Black exclusion from U.S. society at the turn of the century. Local officials, poll managers and attendants, police and the Supreme Court all played an active role in stripping Black people of the right to vote. This latest outrage is but part of a broader, on-going attack on the gains of previous progressive, labor and radical movements, and an assault on our communities.

The parallels between the end of the 20th Century and the end of the 19th Century are striking. Following the Civil War, Black people led a Reconstruction in which they asserted their rights to full citizenship. White elites responded by reasserting ("redeeming") white supremacist rule. If the Civil Rights Movement represented a "Second Reconstruction," then the Reagan-Bush-Clinton years definitely have constituted a "Second Redemption." The Bush Part II years promise no less. If we assess the 2000 elections against issues of healthcare, stable employment and livable wages, welfare "reform," education, and the criminal justice system, it is evident that in the post-Civil Rights era Black people are being forced back into the shadows of U.S. political, social and economic life.

THE SECOND REDEMPTION:
AN EROSION OF CIVIL AND SOCIAL RIGHTS

In essence, Blacks are struggling, as we have in the past, to maintain and improve basic civil and social rights - the right to health care and shelter, the right to vote, the right to public education, the right to work for decent pay and job security. The privatization of public space, amenities and entitlements is segregating Black people from these rights and quality of life conditions. Predominantly, white communities are privatizing common space by "gating" public roads in an attempt to prevent Black and brown people from entering their cities and neighborhoods. Racial profiling by police and private security is used to target Black mall shoppers, drivers, and pedestrians who may venture into public spaces where they are not wanted. In Chicago, Detroit, New York, St. Louis and elsewhere, affordable public housing is being destroyed - disproportionately displacing Black low- income families to make space for businesses and private dwellings for middle-income and upper income whites.

Black families experience isolation and the loss of civil and social rights in other forms. Fifty percent of Black children in the U.S. live in poverty. Yet, TANF policies are removing low-income parents and their children from public assistance - leaving them vulnerable to unemployment and private sector wages insufficient to meet shelter, clothing, food and healthcare needs. The public foster care system too is removing itself from the care of its wards, one-half of whom are Black. Increasingly, private agencies are monitoring these children, and their well-being is subject not only to the profit margins of private enterprise but also corruption.

INCARCERATION

As more Black people are pushed from welfare rolls and Black people find it increasingly difficult to find living wage employment, they are disproportionately finding themselves incarcerated in a private, for- profit prison industrial complex. Corporations contract with local, state, and federal governments to build and operate facilities and to provide food, clothing, and other services to an institutionalized population whose increasing numbers only serve to fuel private profits. What are the statistics? Approximately 50 percent of prison inmates are Black and almost 1 in 3 Black men aged 20-29 is under some type of correctional control - incarceration, probation, or parole. Moreover, Black men have a 29 percent chance of serving time in prison at some point in their lives. Black women fare little better. They are the fastest growing prison population and over one-half of them are incarcerated for nonviolent offenses. Overall, juvenile offenders are increasingly being treated as adults. Thus, they are subject to harsher punishments. Racial disparities persist here as well. Sixty-seven percent of juvenile defendants prosecuted as adults are Black. And, while Black youth are less likely than their white counterparts to use drugs, 75 percent of juvenile defendants charged with a drug offense in an adult court are Black. Relative to men, incarcerated women and children are more likely to experience violence and sexual abuse behind prison walls. Once released, many ex-offenders experience further loss of civil rights and isolation - they are often disenfranchised and lose the right to fully

participate in the political process. Additionally, they are often unable to gain suitable employment, housing, or higher education.

EDUCATION

While more and more tax dollars are spent on the incarceration of Black people, predominantly Black public schools are often unable to meet the academic needs of student bodies. They are disproportionately located in poor and low-income communities. They struggle annually to provide up-to-date books, computers and science laboratories. Relative to middle-income white school districts, those of color are more likely to hire low-paid uncertified teachers for the classroom. They are less able to offer college preparatory courses and other services that would enhance children's access to higher education. The right to quality public education is further threatened by charter schools and voucher system efforts that will only serve to further strip tax dollars from public schools already in economic dire straits. The majority of children of color will not benefit from either charter or private school voucher systems. Nor will they benefit from continued use of curriculums and teaching methods that do not address their unique experiences.

POLICE STATE

The erosion of civil and social rights are reinforced by state repression and police violence in the form of racial profiling, police brutality and murder, and the public assault on workers rights' to maintain and improve job pay, benefits, and security. Likewise, the killing of Amadou Diallo illustrates not only racial profiling but also the lengths the state is willing to go to maintain control over Black people. Further, workers have been struggling against massive layoffs, a decline in real wages, corporate downsizing, and attacks on unions.

THE TASKS AHEAD

The Black Radical Congress' newly launched national campaign ("Education Not Incarceration! Fight the Police State!") is well timed and clearly challenges this trend towards privatization, state violence and repression, and the loss of civil and social rights. The campaign has five related

Parts. Part I is a petition to make police brutality and misconduct a federal crime. We are aiming to gather 100,000 signatures for this petition. Part II of the campaign involves supporting defense work on behalf of the "Charleston Five," five South Carolina longshore workers facing imprisonment for their role in a planned picket against a union-busting shipping line. The criminal charges they face stem from a police-instigated confrontation with workers. Part III of the BRC's national campaign centers around a boycott of the multinational Sodexho Marriott Services, a major investor in private, for-profit prisons in the United States. Part IV of the campaign is our opposition to the privatization of public education, in the form of vouchers and similar methods of corporate control. Finally, Part V of this campaign aims to generate attention (and remedies) to the ways in which Black women fall prey to state violence - for instance, the lack of alternative sentencing for women convicted of drug offenses; the anti-family policies of prison facilities; and sexual abuse by guards.

A PLAN OF ACTION

Common to all of these components is a recognition that police violence and repression, and mounting incarceration rates, are the lynchpin of racial exclusion, gender oppression, and the declining economic conditions of working people. Although the various aspects of the campaign fit together, our campaign is potentially unwieldy for a young coalition with limited resources. Though each element of the campaign is equally important we cannot feasibly work on Parts I through V at the same time. Our Plan of Action then, is to begin with Parts I and II, "The Petition" and the "Charleston Five," both of which emphasize our direct challenge to state repression and the steady erosion of our civil and social rights. One of the indicators of our success will be the extent to which we fortify our existing Local Organizing Committees and build new ones, and cement relationships with other coalitions. We ask other organizations to join us in this struggle. As the landscape grows bleaker, it is at least clear that "Education Not Incarceration! Fight the Police State!" is a campaign we do not have the luxury of forfeiting.

-30-

Black Radical Congress
National Office
Columbia University Station
P.O. Box 250791
New York, NY 10025-1509
Phone: [redacted]
Email: [redacted]
Web: http://www.blackradicalcongress.org

---------- BRC-PRESS: Black Radical Congress - Official Press Releases/Statements
---------- Subscribe: <mailto:[redacted]?body=subscribe%20brc-press>
---------- Help: <mailto:[redacted]?subject=brc-press> ---------- Archive1: <http://www.mail-archive.com/[redacted]>
---------- Archive2: <http://groups.yahoo.com/messages/brc-press>
---------- Archive3: <http://archive.tao.ca> ----------
<www.blackradicalcongress.org> | BRC | <[redacted]>
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↑ Contents

## 6. Nielsen, Aldon

### *Re: vickery book*

*Tue 27 Feb 2001*

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At 10:55 AM 2/23/01 -0500, you wrote:
>al, yes it came out in january, it is and will be a pretty important book
>i think. first account written by somone who was not a participant in the
>mo(ve)ment, first one to use archival source materials.

Do you mean here that it's the first book on gender issues in language writing by someone who was not a participant, etc.???? 'cause there were certainly books on LANGUAGE by non-participants early on --

"  Subjects
 hinder talk."
  -- Emily Dickinson

Aldon Lynn Nielsen
Fletcher Jones Chair of Literature and Writing
Loyola Marymount University

7900 Loyola Blvd.
Los Angeles, CA  90045-8215

[redacted]

↑ Contents

## 7. Nielsen, Aldon
### *(no subject)*
*Tue 27 Feb 2001*

> *In-Reply-To: <*[redacted]*>*
> *Mime-Version: 1.0*
> *Content-Type: text/plain; charset="us-ascii"*
>
> *I haven't been able to keep up with the discussions on this, but I think one thing that's emerged importantly is the lack of attention to the implications of "seriality" in the greater share of writings about writing and the web (or various versions of the "hyper") -- Sam Weber had a good look at the "serial," accompanied with heavy doses of Benjamin, but I haven't seen much in the discussions of poetics -- As a former inhabitant of ARPANET and BITNET, I'd like to see more exploration of the topic than I've seen to date --*
>
> *"  Subjects*
> *hinder talk."*
> *-- Emily Dickinson*
>
> *Aldon Lynn Nielsen*
> *Fletcher Jones Chair of Literature and Writing*
> *Loyola Marymount University*
> *7900 Loyola Blvd.*
> *Los Angeles, CA  90045-8215*
>
> [redacted]

"  Subjects
hinder talk."
-- Emily Dickinson

Aldon Lynn Nielsen
Fletcher Jones Chair of Literature and Writing
Loyola Marymount University
7900 Loyola Blvd.
Los Angeles, CA  90045-8215

[redacted]

↑ Contents

## 8. Michael Bibby

### *CFP: Symposium to honor John Taggart*

*Tue 27 Feb 2001*

---

I apologize for the short deadline, but I've had a couple recent cancellations and have space on the program I need to fill.

CALL FOR PROPOSALS For a symposium being held at Shippensburg University, April 7, in honor of John Taggart on his retirement, proposals are sought for 15-20 minute presentations on any aspect of Taggart's work, innovative poetics, and/or the objectivist tradition .

Please e-mail proposals (1 page only) to

Michael Bibby
Dept. of English
Shippensburg University
Shippensburg, PA 17257
[redacted]

DEADLINE FOR PROPOSALS: MARCH 19.

↑ Contents

## 9. Halvard Johnson

### *RIP: C. W. Truesdale*

*Tue 27 Feb 2001*

---

I was just informed that Bill Truesdale died last night or early this morning. He was the founder and, for many years, the publisher of New Rivers Press, which began back in the late 60s on a press in the basement of Bill's home in Nyack, New York. The press's later wanderings took it to New York City and then on to Minneapolis/ St. Paul.

In its early years New Rivers published poetry collections by Charles Baxter, Charles Simic, John Knoepfle, Margaret Randall, Roger Mitchell and others, including myself.

Bill Truesdale was himself a poet.

> Astronaut
>
> after the operation
> ashes  a full moon

a light wintery and blurred
evidence of some natural disaster

after the operation
he dreamed of walking
like a moon
in the dust of dead planets
though he cared nothing
for gravity
or distinction

after the operation
he was lying in a cloud

when the others came into the room
he could still see
how they shaped themselves
around a name
and certain mechanical expressions
the word 'shadows'
stuck in his mind
like a feather

after the operation
he thought of ears
and words walking into them
trying and trying
to find a connection
was it honey or balm
they would offer
at the heart of the maze?
but long  long before
they fell down exhausted
and dried into nothing
like the eye of a lizard

after the operation
he went gladly into exile from himself
and I could control him
without difficulty
even to Jupiter and beyond

Halvard Johnson
==========
email: [redacted]
website: http://home.earthlink.net/~halvardjohnson

↑ Contents

## 10. Wanda Phipps

### *State of the Union CD Released*

*Tue 27 Feb 2001*

---

Hey,

I have a track on this cool new 3-CD project by Elliott Sharp just released by the Electronic Music Foundation with a beautiful package designed by Janene Higgins.  Check it out:

State of the Union 2.001

This amazing 3-CD set of contemporary sound and text-based electric and electronic music may be just what you need to live a full life. Composer / performer Elliott Sharp has set aside his saxophone and put his guitar on the shelf for just long enough to collect one-minute music and sound works by 171 leading lights of the international avant-garde, both famous and unknown, that represent a vast array of approaches, attitudes, aesthetics, ethnicities, musical styles, and social persuasions. He describes the collection as "concrete, abstract, enraged, objective, caustic, soulful, sardonic, provocative -- all unfiltered, all clear." It's more than that. It's totally enjoyable. Unmissable. A bandwagon you should get on without missing a beat.

Artists include:  Fred Frith, Murat Nehmet-Nejat, Tracie Morris, Queen Esther, Harry Smith, Ikue Mori, Jacob Burckhardt, Jenn Reeves, Lo Galluccio, Marc Ribot, Matthew Shipp, Merry Fortune w /FAT, Pete Missing, Phill Niblock, Stephen Vitiello, Steve Dalachinsky, Zeena Parkins, Zbigniew Karkowski and tons of others.

You can order it and check out the other artists at this website:
http://www.cdemusic.org/store/cde_search.cfm

There's also a release party:
Monday, Mar. 5, from 7-10PM at Tonic, 107
Norfolk St, NYC  (http://www.tonic107.com) with brief performances by Eszter Balint , Jack Womack, and others,  plus a live mix of the State Of The Union set
by DJ Nico Mazet.

Elliiott Sharp website:  www.algonet.se/~repple/esharp/es.html

Wanda Phipps
Hey,  don't forget to check out
my website MIND HONEY
www.users.interport.net/~wanda

(and if you have already try it again)
poetry, music and more!

↑ Contents

## 11. Andy Dancer

### *U B U W E B :: New Resources Winter 2001*

*Tue 27 Feb 2001*

---

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

U B U W E B :: N E W__R E S O U R C E S :: W I N T E R__2001

---HISTORICAL---

Ian Hamilton Finlay - Wild Hawthorn Press, 1960s

---CONTEMPORARY---

Julien d'Abrigeon - Shockwave Visual Sound Poem
Guerilla Poetry - Shockwave Poetry
Neil Hennessy - 2 New Java Applets
Lucas Mulder - random buttons (javascript poetry)
William Poundstone - 3 Shockwave Poems
Brian Kim Stefans - The Dreamlife of Letters
Fernando Strano - Flash Poetry
Ana Maria Uribe - 3 Animations

---SOUND---

Vito Acconci - Ten Packed Minutes
Antonin Artaud - Pour en finir avec le jugement de dieu (1947)
Hugo Ball - 6 Sound Poems from 1916
Giacomo Balla - 3 Sound Poems from 1914
William S. Burroughs - Break Through in the Grey Room (1960s)
Francis E. Dec - 5 Rants
Marcel Duchamp - Lecutres, Interviews + Spoken Texts
Paul Dutton - Mouthpieces
Kipper Kids - Sheik of Araby
Paul McCarthy - Boston Bay
Gregory Whitehead - Blackhumour / Dead Languages

COMING SOON: In collaboration with the Electronic Poetry Center, University of Buffalo: Historical MP3 Sound Poetry Archive (to be launched Spring 2001)

---PAPERS---

Kevin Concannon -- "Cut + Paste: Collage and the Art of Sound"
Dick Higgins - A Short History of Pattern Poetry
Daniele Lombardi -- "Futurism and Musical Notes"
Clark Lunberry -- "Broken English:  Deviant Language and the Para-Poetic"
F.T. Marinetti -- "Geometric Mechanical Splendor + the Numeric Sensibility"
Gil McElroy -- "Ground States: The Visual Contexts of bpNichol"

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

---

Do You Yahoo!?
Get email at your own domain with Yahoo! Mail.
http://personal.mail.yahoo.com/

↑ Contents

12. **levitsk**

***Belladonna* this Friday***

*Wed 28 Feb 2001*

---

ENJOY

BELLADONNA*

Friday
March 2, 2001
7:00 P.M.

Lisa Jarnot
(Some Other Kind of Mission, Ring of Fire)
&
Kathleen Fraser
(il coure, Translating the Unspeakable)

at
Bluestockings Women's Bookstore
172 Allen Street, between

Rivington and Stanton
--F train to 2nd Ave
For Info: [redacted]

↑ Contents

## 13. levitsk
### *Claudia Rankine*
*Wed 28 Feb 2001*

---

Looking for her/you
please backchannel email

↑ Contents

## 14. Liu, Timothy
### *Liu and Rabinowitz @ Between A & B*
*Wed 28 Feb 2001*

---

Reading Between A & B
510 E. 11th St., NYC
Monday, March 5, 8 pm

Timothy Liu
Anna Rabinowitz
Kostas Anagnopoulos

Timothy Liu's new book of poems, HARD EVIDENCE, is forthcoming from Talisman House in June. Anna Rabinowitz is the editor of AMERICAN LETTERS & COMMENTARY.

↑ Contents

## 15. The Poetry Project
### *Announcements*
*Wed 28 Feb 2001*

---

* * * * *

A SPECIAL ANNOUNCEMENT

The following workshop has been added to our March schedule. It¹s not listed in the February/March Newsletter or on the web site.

Friday, March 9, 2001 at 7 pm "READ MY (S)LIPS): WRITING FROM THE PLACE OF THE OTHER," A WRITING WORKSHOP TAUGHT BY CHRIS TYSH (See bio for March 7th reading.) What happens when a poet writes in a language that is not her own? What does she lose by abandoning her mother tongue? What torques does she force onto English? Chris Tysh¹s talk will

explore the poetic economies of writing from a place of alterity and difference. This workshop has been made possible by a generous grant from the Jerome Foundation. Admission to the workshop is $7, $4 for students and seniors, and $3 for Poetry Project members.

* * * * *

THIS WEEK AND NEXT WEEK AT THE POETRY PROJECT:

TONIGHT!!! Wednesday, February 28th at 8 pm MAGDALENA ZURAWSKI AND PRAGEETA SHARMA Magdalena Zurawski currently resides in Philadelphia, Pennsylvania, where she "is struggling to learn what a good poem is and what it might be good for anyhow." Her poems have appeared in Explosive, The Hat, The Germ, Crayon, American Poet, and The World. Her chapbook, Bruised Nickelodeon, was published in June, 2000 by Hophophop Press. Prageeta Sharma, who is teaching a writing workshop at the Poetry Project this spring, is the author of Bliss to Fill (Subpress). Her recent work has appeared in Agni, Explosive, Shiny, The Hat, and The Poetry Project Newsletter. She hosts a reading series in Brooklyn and is the drummer for the girl punk/rock-n-roll band The Sleeves. Of Bliss to Fill, C.D. Wright writes, "She pleasures us by her agile shifts in mood and her lithe twists of tongue. This is a delicately fierce book."

Friday, March 2nd at 10:30 pm GLUE PUPPET AND VICKI HUDSPITH The band Glue Puppet describes themselves as "spoken word and sticky groove; bop poetics through a rhythmic prism." The program also features a reading by Vicki Hudspith, who will be accompanied jazz percussionist Daniel Freedman. Ms. Hudspith is the author of White and Nervous and Limousine Dreams. Following the featured performances there will be an open mike, where prizes will be awarded for the best "sticky" poem and the best "puppet" poem.

Monday, March 5th at 8 pm
OPEN MIKE, sign up at 7:30 pm, reading starts at 8 pm.

Wednesday, March 7th at 8 pm ERICA HUNT AND CHRIS TYSH Harryette Mullen writes, "Erica Hunt¹s Local History blows the public and the personal inside out." The author of Local History (Roof Books, 1993) and Arcade (Kelsey St. Press, 1996), Ms. Hunt currently works as a program officer for a social justice funder. Her poetry and essays on poetry¹s connection to politics, gender, and history have appeared in many magazines and anthologies. She is a theorist and the author of the famous essay, "Notes for an Oppositional Poetics," which first appeared in the anthology The Politics of Poetic Form (ed. Charles Bernstein, 1990). Anne Waldman describes Chris Tysh¹s book Continuity Girl as "Bold, erudite, witty, feminist and elegantly elegiac." Ms. Tysh, born and educated in Paris, teaches creative writing and women¹s studies at Wayne State University. Her books include Secrets of Elegance, Porne, Coat of Arms, In the Name, and Continuity Girl. Car Men, a play in d premiered at The Detroit

Institute of Arts, November 15, 1996. She is currently working on a film script based on the work of Georges Bataille.

Unless otherwise noted, admission to all events is $7, $4 for students and seniors, and $3 for Poetry Project members. Schedule is subject to change. The Poetry Project is located in St. Mark's Church at the corner of 2nd Avenue and 10th Street 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.

↑ Contents

16. **K.Angelo Hehir**
***Re: Language project***
*Wed 28 Feb 2001*

---

I tried to access this site but was asked for a "User Name". Am I missing something?

Thanks,
kevin

↑ Contents

17. **Bill Berkson**
***Ashbery & Berkson***
*Wed 28 Feb 2001*

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John Ashbery & Bill Berkson
Poetry Reading
Tuesday, March 27
8 p.m.
Graduate Student Lounge
301 Philosophy Hall
Columbia University
116th St. and Broadway
New York

↑ Contents

18. **Alan Sondheim**
***making boys***
*Wed 28 Feb 2001*

---

---

making boys

the struggle for making girls and boys: sed 's/the*/the girl\!/' lu > ding sed /the*/the girl\!/ lu > ding sed '/the*/the girl\!/' lu > ding sed 's/the*/the girl/g' lu > ding sed 's/the */the girl/g' lu > ding sed 's/the.*/the girl\!/' lu > zz sed 's/^/ /g' yy > zz sed 's/girl/boy/g' zz > yy; mv yy zz; pico zz sed 's/boy/girls and boys/g' zz > yy; mv yy zz; pico zz sed 's/girls and boys/boys/g' zz > yy; mv yy zz; pico zz sed 's/boys/boy/g' zz > yy; mv yy zz; pico zz sed 's/^ the boy/the girl/' zz > yy sed 's/^ the boy/ the girl/' zz > yy rm yy

very grain of the boy!
.echo the boy!
the boy!
.echo a great inundation sweeps through the boy!
a great inundation sweeps through the boy!
.echo the boy!
the boy!
.echo the boy!
the boy!
fun for girls and boys,
salute the boy!
so fun for girls and boys!"
look at the boy!
.echo look at the boy!
make sure the boy!
.echo make sure the boy!
change the boy!
.echo change the boy!
change the boy!
.echo change the boy!
change the boy!
.echo change the boy!
put it around all the boy!
.echo put it around all the boy!
the boy!
.echo the boy!
the boy!
.echo the boy!
this time it was beginning with the boy!
the boy!
the boy!
two circular sections were marked on the boy!
the boy!
to the boy!

the boy!
everything was slightly awkward and the boy!
after several subdivisions the boy!
the boy!
over and over again noise was added to the boy!
the boy!
duplicated nipples turned inward on the boy!
over and over again noise pummeled the boy!
over and over again protrusions and indentations followed the boy!
the boy!
it was as if a membrane stretched across the boy!
it was as if the boy!
organs and skins led to bodies elsewhere on the boy!
the boy!
the boy!
six lamps skewed to colored filters were placed around the boy!
you could tell the boy!
you could tell the boy!
the boy!
the boy!
the boy!
the boy!
six suns orbited the boy!
the boy!
the boy!
you to for and and whirled, the boy!
I I'm I'm I the boy!
for myself and good and kind for the boy!
you don't know what, you're doing a lot of the boy!
not bad all the boy!
you can hurt yourself but you don't want to hurt the boy!
    what talk does to the boy!
    what talk did to the boy!
    bury the boy!
the boy!
very grain of the boy!

–

↑ Contents

19. **richard.tylr**

***Re: Fw: Tinfish announcement (fwd)***

*Thu 1 Mar 2001*

Susan (and List people). I dont know many of the writers on Tinfish, but I am aware of Michelle Leggott's work. If people can also get a copy of her book DIA (or any other eg AS FAR AS I CAN SEE) they will see that she is one of the most extraordinarily talented poets I have read. I dont say that because she is a fellow New Zealander or because I know her particularly well ( tho she was briefly one of my lecturers in 1992) but because (altho I was a bit indifferent to or a bit "puzzled" by her work at first) I took "the devil's advocate" after she had given a reading about 1994 from DIA with a guy (who had heard that reading) and who felt DIA was "too intellectual" etc which was a bit ironic because this fellow ws always quoting from Yeats (and if Yeats isnt intellectual then I'm a blue Bavarian bo-weevil)..Anycase I spent several weeks studying DIA, following references etc and was very excited by the combination of imagination and craft. I have no connection to, ie I am quite disinterested in this. It is simply that Leggott is quite brilliant: more than that. More than that. Regards all, Richard Taylor. ----- Original Message ----- From: "Susan Webster Schultz" <[redacted]> To: <[redacted]> Sent: Friday, February 23, 2001 7:08 PM Subject: Fw: Tinfish announcement (fwd)

> ----- Original Message -----
> From: "Susan Schultz" <[redacted]>
> To: <[redacted]>
> Sent: Thursday, February 22, 2001 7:15 PM
> Subject: Tinfish announcement (fwd)
>
>
> >
> >
> > Dear friends:
> >
> > Have you been wondering what experimental poetry is coming out of the
> > mid-Pacific? Here's your chance to find out.
> >
> > TINFISH is now at the printer. Order your copies now! ($5 each and $13
> > for a subscription to 3). The EPC will not be archiving this issue (or
> > the past two) for many a moon, so don't expect to get the issue free
> > anytime soon...
> >
> > TINFISH 10 includes work by Irene Cadelina, Joe Balaz, Juliana Spahr,
> > Caroline Sinavaiana-Gabbard, Steve Bradbury, Paige Wilmeth, and Paul

Lyons
> > (Hawai`i). Other writers include Michele Leggott (New Zealand), joanne
> > burns, Peter Kenneally, Hazel Smith, Louis Armand, and Ouyang Yu
> > (Australia), and Eileen Tabios, Elizabeth Robinson, and Aja Couchois
> > Duncan (California).
> >
> > In addition, covergirl Gaye Chan engaged 10 artists to create covers for
> > our 10th issue, Stuart Henley performed typography and design, Kyle Koza
> > typed, and Suzanne Kosanke gets a zillion thanks, too.
> >
> > You may also purchase chapbooks by such luminaries as Kathy Banggo,
Nell
> > Altizer, Bill Luoma, Rob Wilson and Lisa Kana`e, whose Sista Tongue is
> > forthcoming. $5 each.
> >
> > Susan
> >
> >
> >
> >
> >
> > _____
> >
> >
> > Susan M. Schultz
> > Associate Professor
> > Dept. of English
> > 1733 Donaghho Road
> > University of Hawai'i-Manoa
> > Honolulu, HI 96822
> >
> > http://writing.upenn.edu/epc/authors/schultz
> > http://writing.upenn.edu/epc/ezines/tinfish
> >
> >

↑ Contents

## 20. Pierre Joris

### *FW: on getting paid for electronic use*

*Thu 1 Mar 2001*

---

thought this wld be of interest to some -- Pierre

Vol. 7, No. 1539 - The American Reporter - March 1, 2001

...AS ANOTHER ASKS HIGH COURT FOR JUSTICE FOR WRITERS
by Joyce Marcel
American Reporter Correspondent
Dummerston, Vt.

DUMMERSTON, Vt. -- Dear Ken Burns, Doris Kearns Goodwin, and other big-name, beloved and well-paid members of the liberal history Establishment: Please -- and I say this in the spirit of friendly bipartisanship so prevalent everywhere -- go to hell. Love, Joyce.

Oral arguments in the U.S. Supreme Court case The New York Times et. al. (Time Magazine, the Lexis/Nexis database, and a microfilm company) v. Jonathan Tasini are set for March 28, and the lines are being drawn.

On one side are freelance writers like myself, as well as historians of the caliber of Jacques Barzan and respected non-fiction writers such as Tracy Kidder, James Glieck, and Nicholas Lemann.

On the other side, for reasons that can only be considered obtuse, stand Burns, Goodwin and a few Pulitzer Prize winners.

The struggle goes back to 1995, when the media entered the Internet age.

In accordance with U.S. copyright law, when newspapers and magazine buy a freelancer's work, they are buying only the first North American serial rights -- in other words, the one-time-only print rights. Then the rights revert to us, the creators, to be resold or reshaped.

Once the Internet entered the picture, however, the words "print rights" became an obstacle.

The New York Times led the way in designing a freelance contract that took away all a creator's rights -- Web rights, print rights, plus rights to media that didn't even exist yet ("media throughout the universe" became a popular contractual phrase) -- and offered no money in return.

It was as if you had asked a plumber to come to your home and fix a leaky faucet, then required him to install a shower for no extra charge if he wanted to keep your business.

I was on the sticking end of one of those contracts when I was a music critic for the Springfield (MA) Union-News and Sunday Republican. I asked to be paid for the additional rights. The paper refused. I left, because I do not believe that schoolyard bullies should be encouraged.

Fighting back, Tasini, the president of the National Writers Union (of which I am a member), took the Times to court. He lost the first round, but won on appeal. Now the case is in the hands of the Supremes.

In the meantime, I began freelancing for The Boston Globe, which is owned by The New York Times. Soon another contract came down the pike.

The Globe wanted to put my stories on line, both the ones I would write and all the ones I had already written. They also wanted the power to revise, add to, and create new work out of my work. However, in an end-run around Tasini, they offered to share -- not money, of course, but my copyright. With me. Who already owns it.

Then I learned that the Globe has been selling individual pieces of mine on-line, without my permission, my knowledge, or any legal right, for years. That accounted for the retroactive clause in the contract.

If I signed, I would be validating their theft of my work. Again, I could not. My income took a nose-dive.

Although many Globe freelancers signed the contract in order to support their families, some of us organized and took the paper to court.

One of the saddest days of my life came when Suffolk Superior Court Judge Ralph Gants heard the Globe's motion to dismiss our suit.

"We are bargaining from a position of superior strength, and it is within our ability to ask for more rights," the Globe's lawyer said. "(The freelancers) have the right to find other publishers."

Like it or lump it, he was saying; it was that cold.

Because I treasure newspapers and believe in their mission to "comfort the afflicted and afflict the comfortable," I was shocked to see such an unjust power grab coming from an institution for which I had so much respect.

In the end, Gants ruled in our favor.

He said, "... this Court finds that ... the modification of a contract may be in bad faith when it is procured through an ultimatum in which a company threatens an independent contractor, even an independent contractor who is terminable at will, with termination."

The case proceeds; we are now in the discovery phase.

In the meantime, a federal Court of Appeals heard the Napster case, which is remarkably similar to ours, and ruled in favor of intellectual property rights on the Internet.

When Napster lost, the Times editorial page on Feb. 14 called the decision a major victory "for all creators of original material," and said that the Internet should not become "a duty-free zone where people can plunder the intellectual property of others without paying for it."

Tasini immediately responded with an article entitled, "The Hypocrisy of The New York Times" (http://www.nwu.org/tvt/schypoc.htm).

Arguments both for and against the freelancers have now been filed with the Supreme Court. (See them at http://www.nwu.org/tvt/sc.htm).

The Times argues that if it loses, it will be forced to delete freelancers' work before it puts its paper online, thus defacing the historical record.

Burns, Goodwin, Pulitzer prize winner David McCullough, David Kennedy and others, in a friend-of-the-court brief, are buying into this specious argument, this threat. They are caving in to the bully.

They choose to believe that the Times will delete Op-Ed pieces, letters, features, etc.

And that will threaten, they say, "the completeness and integrity of the nation's electronic archives."

They are not arguing that the Times would never do such a thing. Or that it should pay freelancers for the work it is merrily stealing. Or that it can well afford to pay. They do not question the immorality of the Times' actions.

I imagine that people like Burns and the Goodwins have lawyers, agents, editors and publishers ready to strike down in a New York minute anyone who threatens to make money off their copyrighted work.

So why are they so freely asking freelancers like myself to give up our rights?

On our side, the historians and writers argue: "It is extremely important for authors to control the use and deposition of their works and for them to share in the economic benefits derived from the use of their works."

They also argue for the original Copyright Act's "careful balance between encouraging the dissemination of knowledge and granting the market incentives needed to maintain a healthy store of knowledge."

Even the Copyright Office agrees with us.

Marybeth Peters, the Register of Copyrights, entered a statement into the Congressional Record that said, in part, "The freelance authors assert that they have a legal right to be paid for their work. I agree... . And I reject the publishers' protests that recognizing the authors' rights would mean that publishers would have to remove the affected articles from their databases.

"The issue in Tasini should not be whether the publishers should be enjoined from maintaining their databases of articles intact, but whether authors are entitled to compensation for downstream uses of their works."

Many publications are beginning to recognize the truth of this statement and work with their freelancers. Brill's Content, Harpers, the Atlantic Monthly, and even the Wall Street Journal now pay for extra rights.

And the NWU has created a clearing house to serve as a negotiator for all freelancers, so the newspapers and magazines are not faced with the frightening and time-consuming prospect of dealing with each freelancer on an individual basis.

It is always possible that Burns and Goodwins, et alii do not understand the real issues here. Have our major intellectuals allowed themselves to be duped by the newspaper of record?

I do not know. But in the famous words of Samuel Johnson, "No man but a blockhead ever wrote, except for money."

So shame on you, Burns and Goodwin, et al. Freelance writers have a moral and legal right to profit from their work, and I can only hope the Supreme Court sees the justice of this cause.

Joyce Marcel is a free-lance journalist who writes about culture, politics, economics and travel.

www.american-reporter.com

_____ Pierre Joris

"Let me tell you about Florida politicians. I make them out of 6 Madison Place whole cloth, just like a tailor makes a suit. I get their name in the Albany NY 12202 newspaper.I get them some publicity and get them on the ballot. Tel: [redacted] Then after the election, we count the votes. And if they don't turn Fax: [redacted] out right we recount them. And recount them again. Until they do." Email: joris@ albany.edu - Edward G. Robinson in Key Largo. Url: <http://www.albany.edu/~joris>

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↑ Contents

21. **Al Filreis**

***Retallack reading & discussion***

*Thu 1 Mar 2001*

Dear Buffalo-poetics-list friends & colleagues:

You can view Joan Retallack's reading last night at the Kelly Writers House in Philadelphia--and the discussion of relations between innovative poetry and experimental teaching--as a webcast recording:

http://www.english.upenn.edu/~wh/retallack.html

For a full archive of Writers House webcasts, see

http://www.english.upenn.edu/~wh/webcasts/

--Al

Al Filreis
The Class of 1942 Professor of English
Faculty Director, the Kelly Writers House
University of Pennsylvania
<< www.english.upenn.edu/~afilreis >>

↑ Contents

## 22. Lawrence Upton

***Morgan O'Hara***

*Thu 1 Mar 2001*

---

I want to contact Morgan O'Hara - email preferred

if you can help cld you b-c?

L

↑ Contents

## 23. Devin Johnston

***FLOOD EDITIONS***

*Thu 1 Mar 2001*

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The Flood Editions website is now up and running:

www.floodeditions.com

We are a new, non-profit, independent press for poetry in Chicago. Within the coming months, we will add an archive of LVNG magazine back issues, as well as further information about our plans for publication.

FORTHCOMING IN MAY: PAM REHM & RONALD JOHNSON

Please note that the following SPECIAL OFFER is not available through our website:
pre-order and receive the first two books from Flood Editions for just $20.

In order to take advantage of this discount, send us your mailing address and a check for $20 before April 15th. In May, we will send you both Pam Rehm’s

GONE TO EARTH and Ronald Johnson’s THE SHRUBBERIES before they are available in bookstores—with free shipping for all domestic orders.

This offer saves you $4 off of the cover price. Moreover, by placing your order early, you will be demonstrating your support for Flood Editions and its authors.

Please make your checks payable to Flood Editions.
P.O. Box 3865 Chicago IL 60654-0865
www.floodeditions.com

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ALSO FORTHCOMING:
Tom Pickard, HOLE IN THE WALL: NEW & SELECTED POEMS
Philip Jenks, ON THE CAVE YOU LIVE IN
Robert Duncan, LETTERS
... & more.

↑ Contents

24. **Joe Amato**
***Re: Angel of Soliloquy***
*Thu 1 Mar 2001*

---

however evangelical many of the early claims for electronic this & that may appear a decade hence, i wouldn't exactly call them "naive"... there was a conscious attempt at the very least to worry conundrums---of media, genre, form, authorship, audience---that, judging by the several posts i've just read hereabouts, are still very much with us (which isn't to say that anyone hereabouts is "naive," either, but---)...

for me a primary problem with a lot of the early theorizing is that it came out of a specifically literary-academic, and frequently narrative, perspective (jim rosenberg an exception here), which saw (and in some sense stills sees) its lineage (if you will) primarily in terms of computational histories (ted nelson's work in particular)... which is fine as far as it goes---and sure, nelson was the first, far as we know, to use the term "hypertext"...

but whereas for example brazilian artist eduardo kac (now with the school of the art institute of chicago) was doing some amazing (and amazingly conceptual) electronic media-based art a decade ago, you're unlikely to find any mention made of him... or of our very own miekal and, or alan sondheim, or...

but really now:  ~hyper/text/theory~ (ed. by george landow, and the collection to which barrett perhaps makes reference) is not really naive, is it?... let's look a little deeper into some of the difficulties addressed therein... e.g., martin

rosenberg's reading of hypertext in light of contemporary physics and chaos theory, and stuart moulthrop's response to the problem rosenberg poses (which raises the question of the temporal vs. the spatial etc.)...

on a more anecdotal (and self-aggrandizing!) note:  i was involved in a lot of the discussion re hypertext and the coming web, c. 91/92/93, on the old technoculture list (run by stuart moulthrop while at georgia tech, and with many of the principals (?---ok?) subbed to same), and there was plenty---as in PLENTY---of talk of the internet in terms of its pre-internet history... sure, i would answer mea culpa mself to the charge of occasional evangelical exhortation (though my early, largely positive (electronic) review of jay david bolter's ~writing space~ took up this question of form rather directly, arguing that bolter's treatise might have done better to break from sentence/para format)...

anyway... for me, the most urgent questions re the arrival of the digital continue to be less about form per se (which is an issue, sure, in so many ways) and more about the potential for collaboration/distribution/interaction among otherwise disconnected communities (term used advisedly), organizations, alliances, what have you, and how formal attributes might be moored to such, uhm, tentative moorings...

best,

joe

↑ Contents

## 25. Lisa Jarnot

### *poetry workshop in brooklyn ny*

*Thu 1 Mar 2001*

---

Lisa Jarnot
author of Some Other Kind of Mission
and Ring of Fire

is conducting a 10-week poetry writing workshop
in Williamsburg Brooklyn
on alternating Saturdays 12:00-3:00 p.m.
beginning March 10th
(ending June 30th)

limited to 8 students, cost: $250‹

This class is open to beginners as well as experienced writers.  We will write poems every week, working with the basic mechanics of poetry and language‹ the music of consonants and vowels, transcriptions using international phonetic

alphabet, hidden patterns of rhyme and meter, translation and mistranslation, and a range of historical forms.

We will also look at theories of linguistics, and we will read the poems of Frank O¹Hara, Bernadette Mayer, Juliana Spahr, the OULIPO writers, Bill Luoma, Clark Coolidge, and others.

Finally we will look for publishing venues for your work‹ in print and online magazines, and through self-publishing book projects.

Send a writing sample to Lisa Jarnot at: [redacted] or call [redacted] for more information

↑ Contents

## 26. Marcella Durand

### *art in peril*

*Thu 1 Mar 2001*

---

March 1, 2001
Taliban Begins Smashing All Afghan Statues

Photos
Reuters Photo
Reuters Photo

By Sayed Salahuddin

KABUL (Reuters) - The radical ruling Taliban movement began smashing all statues from Afghanistan's rich cultural past on Thursday, defying international appeals to save the ancient artifacts.

Taliban Information and Culture Minister Mullah Qudratullah Jamal said centers where the campaign had been unleashed included Bamiyan province -- site of two soaring statues of the Buddha hewn from a solid cliff that are the most famous relics of Afghanistan's history.

``All statues will be destroyed,'' he told reporters in the capital Kabul. ``Whatever means of destruction are needed to demolish the statues will be used.

``The work began early during the day. All of the statues are to be smashed. This also covers the idols in Bamiyan,'' he said.

The Taliban rejected a last-minute U.N. appeal when its Foreign Minister Wakil Ahmad Muttawakil told an envoy on Thursday the movement would complete the destruction of the statues it regards as un-Islamic.

``The abandoned relics are not our pride,'' the official Bakhtar news agency quoted Muttawakil as telling U.N. special envoy for Afghanistan Francesc

Vendrell, who arrived in Kabul with an appeal from U.N. Secretary-General Kofi Annan.

``Destroying them would not mean that the freedom of the minorities would cease,'' Muttawakil said.

The Pakistan-based Afghan Islamic Press news service later quoted Jamal as saying statues had been destroyed at museums in Kabul, the southern city of Ghazni, the western city of Herat and at Farm Hadda near the main eastern town of Jalalabad.

Russia, Germany, India and Pakistan condemned the destruction and appealed to the Taliban to think again.

Buddhist countries like Thailand and Sri Lanka have also expressed alarm at the Taliban's focus on eradicating reminders of the centuries before Islam when Afghanistan was a center of Buddhist learning and pilgrimage.

Egyptian Muslim intellectual Fahmi Howeidy said the Taliban edict ran contrary to Islam.

``Islam respects other cultures even if they include rituals that are against Islamic law,'' Howeidy told Reuters in Cairo.

International alarm was first sparked on Monday, when Taliban leader Mullah Mohammad Omar ordered the smashing of all statues, including the two famous Buddhas that soar 38 meters (125 feet) and 53 meters (174 feet) above Bamiyan.

The United Nations cultural agency UNESCO appealed directly to the Taliban on Wednesday to reverse its decision and also urged Muslim nations around the world to halt the destruction.

Muslim Pakistan, one of Taliban's very few foreign supporters, joined the international chorus on Thursday.

``Pakistan attaches great importance to and supports the preservation of the world's historical, cultural and religious heritage,'' the foreign ministry said.

With the campaign already underway, Foreign Secretary Inamul Haque told reporters: ``We hope the Afghanistan government would give serious consideration to this international appeal, including that by UNESCO and others, and that they will not demolish the cultural heritage of Afghanistan.''

U.N. Appeal To Protect Relics

India said it would try to stop the destruction.

``The government of India will raise this issue at every international forum including the United Nations. We will make all attempts to stop the demolition

of Lord Buddha's statue,'' parliamentary affairs minister Pramod Mahajan told parliament.

Russia denounced the Taliban step as vandalism.

``This intention (to destroy the statues) can only be classed as an assault on cultural and historical treasures, not only of the Afghan people but of world civilization,'' the Russian foreign ministry said in a statement on Thursday.

``The Taliban's vandalism against material objects of the rich spiritual heritage of the ancient Afghan world shows their clear enmity to common human values,'' it added.

Germany condemned the Taliban action.

``Germany is appalled by the willful destruction of cultural artifacts in Afghanistan. The damage to culturally unique Buddha statues by the Taliban cannot be justified,'' the foreign ministry said in a statement issued in Berlin.

The European Union said it was shocked.

``The EU strongly urges the Taliban leadership not to implement this deeply tragic decision which will deprive the people of Afghanistan of its rich cultural heritage,'' the EU said in a statement issued by Sweden, which holds the rotating presidency of the 15-nation bloc.

A fundamentalist movement that regards all human likenesses of divinity to be un-Islamic, the Taliban has steadily conquered most of Afghanistan in recent years, and now controls its cities and highways.

The destruction of artifacts has inflicted new damage to the Taliban's already poor ties with most countries.

Heavily criticized for its restrictions on women and for its public executions, the Taliban is recognized by only three states: Pakistan, the United Arab Emirates and Saudi Arabia.

Afghanistan has suffered destruction at the hands of many conquerors in the past. Most recently it suffered a Soviet invasion in 1979, an anti-communist insurgency backed by the West in the 1980s and a civil war in the 1990s.

↑ Contents

27. **Patrick Herron**

***Re: Demon of analogy***

*Thu 1 Mar 2001*

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Jamie -

> *-----Original Message-----*

> *To piggyback on Patrick's thoughts a little, I often thought much of early hypertext hype was "lame" for a better term, exactly because of my experiences with choose your own adventure books. I didn't see any real "new" thing in it. Of course, I had enjoyed "choose your own adventure" and I enjoyed early hypertext works and its theories in the same way, but didn't see a whole new world.*
>
> *First there is the user experience which can be truly post-authorial. The main revelation there is the mosaic-communicator-ie browser. Much more important than the hyperlinks constructed by the author is the users ability to jump to an entirely different location, whether typing in a location (which maybe a search engine) or using their bookmarks or whatever. Again, this is just another element of speed, one was always able to flip from a book to a dictionary and back. But with the element of speed one enhances the possibility of overlapping/additive/synthesizing meanings.*

but this is still not an *innovation* but an *enhancement*, albeit a very beneficial one that allows for certain emergent possibilities.

> *Also, I think "personalization" is one of the truly amazing things about the Internet's possibility. Web sites are able to serve up never-ending configurations and choices of elements based on personal profile data. Look at how Amazon.com matches your consumer record (including what books you've bought, your age, sex, where you live, etc. etc.) with a clickstream history (what books you've looked at, what kinds of banner adds have inspired you to click, etc. etc.) to deliver overt and covert advertisements throughout your visit.*

Personalization is precisely one of the bases for the critique inherent in proximate and is something i want to share with other people.  I think personalization is a very negative part of the internet.  i think "personalization" is one of the DARKEST aspect of the internet for a number of reasons.  it distances and abstracts human relations.  we already have enough problems when we have one guy representing 300 million people. "personalization" is a way of automating that type of distal cold insensitive and inhumane relationship.  one guy sits alone in an office and concocts rules for how each individual is to be spoken to?  it is also *deceptive*, in that people like amazon.com will call it personalization, but then give you a book suggestion, call it personalized, when in fact it has nothing to do with your tastes and it was put there just so amazon could unload their overstock.  that is, personalization is a way of abstracting distancing and manipulating human relations for individual or concentrated gain.  it reinforces the master class and builds a wider gap between master and serf.  and it is all based on surveillance.

> *to me, the radical form of the Internet right now seems to be dynamic publishing, whether behind the scenes or openly: sites/pages/areas that*

> *are in constant flux whether controlled by a users decisions (overtly/covertly) or related to happenings around the Internet environment. I really look forward to seeing how various artists use these tools moving forward and how it all comes to effect how we make/partake in meaning/experience.*

to me this is just a different instantiation of personalization, and in this form, people are sucked into making closer and closer relations with machines, automated systems, and get farther and farther away from the flesh, from interacting with people. this helps the internet in all its panoptic glory complete its functioning as a device of division and conquest.

> *for whatever reason I'm thinking of that Autechre CD where the last track was actually a piece of software that was a visual interface for making music... anybody remember that? In a lot of ways that's a whole 'nother side of what the Internet has done for/to literature. Like what about a kids site (headbone.com) having a poetry section where tones of pre-teens post daily poems/contribute to a functioning literary community, what does that mean for poetry or about poetry?*

i think the promise is very limited. and it requires more and more dependence on controlled commodities like electricity cable and phone. you've got to own this device for $1000 and that device for $2000 and then pay $50 a month to use it plus another $50 a month just to turn it on. it's all part of a capital frenzy. i'm about to spend some time in a hut in mexico without running water or electricity or phone, and one point in the planning i found myself trying to imagine how i could get an internet connection in such conditions. this is the addicted mind speaking. naturally i had to beat that down and choose not to bring the laptop.

i do like autechre.

the only potentialities of the internet are of automation of a distributed indifferent and wholly silicon panoptic control system. a nice side effect of that panoptic capability is, since it needs text to distribute information (re: propaganda) quickly, it has allowed for alternative forms of information to creep in. but the problems with text on the internet, as far as its role in a panoptic structure, rest not with the internet but with the technology of text itself and what a person plans to do with it. some people plan to control others in a number of ways with text, and only rarely does text become open and freeing, liberating, moving towards and emotive flavor as opposed to a meaning-directed means of communication. it's either "hear my story" or "imagine or feel these words and what you create as a result." i've always been more interested in and moved by what creative writing and music does to my mind as opposed to what such pieces actually mean or set out to accomplish.

Patrick

↑ Contents

28. **Patrick Herron**
***Re: Angel of Soliloquy***
*Thu 1 Mar 2001*

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I think the only potentiality of the internet that could be exploited & expanded ultimately is that of text and image. at its inception, the internet was a text and, later, image delivery device. both text and image usually function to either represent/induce or generate. by generate i mean that text and image aim to create something in the audience, but what is created need not correspond in any specific way to what the original. delivering ambiguous emotive text is a way to create this generative type of relationship between author and audience, and it also serves to downplay the importance of the author to a huge extent. so for poetry to express the potentiality of the internet, it would need to aim to either induce something specific meaning to its audience (just as an ad would instruct a viewer to purchase something) or it would need to expand this possibility of generative relationships between an audience in his or her world (since the author begins to fade). in my strong opinion if poetry were to express the potentiality of the internet in a positive way (not destructive) it would aim to expand the potential of text (or text and image, since text is an image of sorts) to generate things in its audience without regard to the correspondence of text or image to their resulting thoughts. efforts to use poetry to induce or enforce seem to be only marginally poetic but would also express the potentiality of the internet.

anyway, such efforts can be done completely independent of technology though the internet makes it easier to do such things. whether flash or html or dhtml, etc., will not mean much for poetry, and poetry in the internet age, in the long run.

one of the marvelous results of the nature of the internet to move people to the post-authorial is the notion of copyleft. it still assumes authors and owners but desanctifies them while tacitly encouraging them to share such material, based on a notion that many things are shared to begin with, that authorship is some sort of a myth anyway.

Patrick

> *-----Original Message-----*
> *From: UB Poetics discussion group*
> *[mailto:[redacted]]On Behalf Of Brandon Barr*
> *Sent: Monday, February 26, 2001 8:11 PM*
> *To:* [redacted]

*Subject: Re: Angel of Soliloquy*

*I agree that Stefan's poem pushes the glass ceiling of Flash animation (it is more impressive than I, in my present graphic art-anemic state, could ever hope to be), but the potentialities of digital poetry are just beginning to be approached. After all, while computer animations do improve in speed-of-creation, cost-of-creation, and logistics-of-dissemination over video and film poetry, there is nothing inherently "new" about Flash's animation capabilities (except the fact that its vector-based operations drastically reduce file sizes.*

*Still, Flash seems to me to be the best tool for interactive poetry construction. The problems with HTML from a literary standpoint have been long bemoaned by various fiction writers and critics who all seem to agree that Storyspace has HTML beat. As far as poetry goes, the main problem I see with HTML is that it does not offer a poet adequate control over the temporal elements of their work, especially between elements. As Philippe Bootz has noted, works can vastly differ dependent entirely on the reader's machine (a work can be affected by everything from CPU speed to bandwidth). In general, this does not effect web-based fiction, but to a poet concerned with the musicality of their interactive piece, "linking time" becomes an issue of rhythm. For the first time, (and I know I sound much like Olson here) a poet can, with Flash, have complete "scoring" control of their interactive work in a way only approximated in HTML (this is an issue I'm currently exploring in an article called, appropriately enough "The Digital Projective"). Flash brings capabilities formerly only available in programs like Hypercard to a cross-platform web-based audience.*

*The temporal issue is an important one, especially for poets who are less inclined toward the Concrete side of experimentalism. It only gets stickier with when begins look at potentialities for virtual 3d (VRML) writing spaces (see Matt Kirschenbaum's "Lucid Mapping" or Aya Karpinska's "Ex-Statis" for examples). How can a poet control time between elements and still allow for the explorative possibilities of 3d textual landscapes?*

*As we explore new space, I'm not sure we can't forget time--aren't they intimately related?*

*Brandon Barr*
[redacted]

*The WWW wasn't promising anything*
*innovative, then, at all if the innovations had already happened*

> *elsewhere,*
> *right? Perhaps that is your point, and it is a point that I*
> *certainly agree*
> *with. One large exception (there's always an exception) is the animated*
> *poem, a fine example is Brian Kim Stefans' Dreamlife of Letters*
> *(http://www.ubu.com/contemp/stefans/dream/index.html). Animated poetry*
> *makes a naive promise in light of what I am describing, but one that*
> *actually becomes more and more fulfilled and attainable, and it*
> *ceases to be*
> *so naive, as it insists upon and invents its own reality. Much kudos to*
> *Brian for taking this reasonable possibility to a place very close to*
> *perfection. Internet technologies actually made it easier for people who*
> *didn't have much $$$ to easily animate text, and make animations of all*
> *kinds of course. But as you may be implying, people were*
> *already writing,*
> *and already able to draw, well before the internet, and were innovating*
> *outside of it.*
>
> *I believe the particular promises you describe was shallow,*
> *naive, and did*
> *not look for expression in light of the potentiality of the*
> *internet. The*
> *potentiality of a thing is crucial; the acorn becomes the tree,*
> *but not the*
> *squirrel. Such promises were naive when promised and, I*
> *believe, were bound*
> *to be unfulfilled. I still believe that most literary works on*
> *the internet*
> *seem to be unwitting aleatory practices. But like Brian's design linked*
> *above, and some others below, it can actually be deliberate,*
> *well-crafted,*
> *and make some radical formal departures from the poetics a the*
> *before-internet age. Mostly, though, the success of these poetries are*
> *really either evolutionary or critical, but not revolutionary.*

↑ Contents

29. **Ron Silliman**

***Interview with the Last Poets***

*Thu 1 Mar 2001*

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http://www.tbwt.com/views/specialrpt/special%20report-1_02-25-01.asp

↑ Contents

30. **John Tranter**
***Interim news from Jacket***
*Fri 2 Mar 2001*

Code Heroes - Intern Needed -

The code in Jacket's early pages is horrible. If you know some experienced and patient code-writer who might enjoy converting ugly HTML to clean and shiny XHTML and CSS (as in Jacket # 14, see below) and might want to help, ask them to email the editor, moi, at <[redacted]> (I can't afford to pay myself, so they'll have to want to do it for the love of it, too; that, and a thank-you on the homepage. — J.T.)

Now to the meat and potatoes: The next issue of Jacket ( # 13 ) is a coproduction with New American Writing - I hope to have most of that up by late March.

In the meantime, in an amazing Jacket-style time-warp reverse back-flip, the issue AFTER that ( # 14 - July 2001 - a co-production with Salt magazine in Cambridge England) is half done, and you can view it via Jacket's homepage at http://www.jacket.zip.com.au/

Contents, so far: Articles: Charles Bernstein - Poetry and/or the Sacred Susan M. Schultz - Of Time and Charles Bernstein's Lines: A Poetics of Fashion Statements Brian Kim Stefans - Veronica Forrest-Thomson and High Artifice More than twenty poems, including a sequence of poems by Robert Creeley and accompanying glass and metal sculptures by Jim Dine. Juliana Spahr reviews Rob Wilson, Reimagining the American Pacific Maria Damon reviews Joseph Lease,Human Rights Lucy Sheerman reviews Jennifer Moxley, Grace Lake and John Forbes Carla Harryman - From "Gardener of Stars" - excerpt from a new novel And from our special "France" supplement: Harry Mathews - Rue de Rochechouart; Pamela Brown - Paris, France; Michael Scharf - The Hills of Dublin and Czernowitz . . .; John Tranter - In Paris

If you like Jacket, tell your friends. It's free!

from John Tranter

Editor, Jacket magazine: http://www.jacket.zip.com.au/
- new John Tranter homepage - poetry, reviews, articles, at:
http://www.austlit.com/johntranter/
- early writing at:
http://setis.library.usyd.edu.au/tranter/

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

↑ Contents

31. **richard.tylr**
***Re: radical=precise***
*Fri 2 Mar 2001*

Rev Dest I presume.  A strange message. That "sacred" should be "dirty" is your little dig at (at some persons  who dont like the word sacred!). Then you claim that it is the task of the poet to register events. Well if that was so, then poets mught be better as journalists or even scientists. What events? What and or whose reality? How not - somehow - to inevitably distort, or if not distort, to intervene between any message sent and the recipient? f course one shouldnt be  (in certain senses of the word) "manipulative" but in many other ways its essential (I feel) for a writer to be just that. If we are not manipulating language into new forms and ideas, then what are we, if we are poets, doing? Somehow you seem to feel that every word is always unambiguous. What of contexts and connotations?  Why your term "slimy"? What precision? Prove to me how we can give an exact measure of, say, the area of a circle, given that pi is a transcendental number (has no precise numerical value - proved by J. von Neumann). Thus probability and context is important.  But you then make some big jumps to "saving the species" which is a pretty futile thing to concern anyone. I dont know who or what is going to "save the species" .. What species? We're simply animals with larger brains (relative to body weight). Sure we may have a soul and all that kinda stuff but how does that all connect up?  If a poet is (he/she is surely by definition) a maker then why does that necessarily imply that one should transform oneself to an artist? Define artist. I consider a poet to be an artist already.  You "surprised yourself". No wonder. This "coordinology" sounds like a shovel load of turnips.  As if we didnt have sufficient obfuscation...ok perhaps if we are talking of a "writerly" text etc but not much use here.  Be more interesting to hear some considered views of the meeting, which hasnt been reported very well.  Doent mean it wasnt good. But your "point" seems meaningless to me. But maybe I'm misreading. Regards, Richard.

----- Original Message -----
From: <[redacted]>
To: <[redacted]>
Sent: Thursday, February 22, 2001 10:46 AM
Subject: radical=precise

> To my surprise, during a Poetry Plastique panel, I used the dirty word
> sacred.  I said something to this effect: The poet's sacred (as in
non-slimy)
> task is to register events  non-distortively, non-manipulatively, that is,
as

> accurately (ditch fastidiously) as possible.
>
> For a great many makers it goes this way: If the maker who is a poet does not
> transform herself into the maker who is an artist, there is no artist. Who
> but poets
> as artists have constructed an art world?! Transforming oneself is a matter
> of rallying coordinating skills for a (for lack of a better term) purpose.
> Coordinology is the study of how coordinating skills can be rallied,
> combined, blended, and, indeed, coordinated. Our species needs to learn how
> to save its own skin, and coordinologists -- daring poets/artists -- should
> be at the task!! Email us
> (Arakawa + Gins) at [redacted] if you want to know more about
> coordinology.

↑ Contents

32. **richard.tylr**

***Re: radical=precise***

*Fri 2 Mar 2001*

---

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> coordinology.

↑ Contents

33. **richard.tylr**
***Re: Black Radical Congress National Campaign (fwd)***
*Fri 2 Mar 2001*

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To Alan etal. I sent this to a friend who has a political site (I'll give the link another time its called "3rd eye") which is concerned in NZ with local active politics and issues of injustice, justice, workers struggles etc. The editors are also interested in lit. developments etc.  Its interesting, because I have a friend who thinks that racialism will gradually fade away as people of different ethnicity etc "get used to each other". I think this is naive. I know that racialism is "under the surface here in NZ" (if not open while not particularly "institutionalised- altho I could be wrong even on that) Also Australia hasnt got a good record still in regard to its "keep Australlia white" policy, or its treatment of the indigenous peoles. I am also encountering people here (NZ) who are paranoid about whom they term "the Asians".  Chinese, Thai,  etc are hated by large numbers of (a certain kind of) New Zealanders who one could say are "losers".They probably blame whatever they've "lost" on everything but the cause - themselves.But racialism is world wide and its interesting more discussion of its intersection with poetics has not been (prior to this by Alan, sent on) much. Maybe we are over preoccupied with being published or with the technology of the net? Maybe we are ignoring other writers from other cultures. I know that I myself have only more recently become more interested in Maoritanga...the extraordinary richness of that culture in Aotearoa (NZ) and also the Pacific Art. Perhaps I've been purblind to such an "intersection"... Reminds me that Olson was deeply interested in the indigenous and other arts....Pollock in the American Indian...at least these guys were interested...how has Western poetics reacted to and or learnt from African,Oceanic,Hispanic and other arts? Is ashberic or language poetry too "selfish", too Eurocentric? My own? Or can it open a "link" etc? And so on. This might be an oblique comment on Barrett Watten's "demon of analogy": here I was able to pass this on very

easily at a distance of some, what, 15000 miles? One value of the internet at least perhaps? Regards all, Richard. ----- Original Message ----- From: "Alan Sondheim" <[redacted]> To: <[redacted]> Sent: Wednesday, February 28, 2001 7:01 AM Subject: Black Radical Congress National Campaign (fwd)

> *---------- Forwarded message ----------*
> *Date: Tue, 27 Feb 2001 04:37:34 -0500 (EST)*
> *From: Black Radical Congress <[redacted]>*
> *To: [redacted]*
> *Subject: Black Radical Congress National Campaign*
>
> *---*
> *This is a Press Release/Statement from the Black Radical Congress*
> *---*
>
> *Black Radical Congress*
>
> *For Immediate Release*
>
> *February 27, 2001*
>
> *Contact:*
> *National Co-Chair, Jennifer Hamer, [redacted]*
> *National Co-Chair, Bill Fletcher, [redacted]*
> *National Co-Chair, Manning Marable, [redacted]*
>
> *WE MUST SUCCEED!*
> *THE BLACK RADICAL CONGRESS CAMPAIGN*
>
> *The drama of the November 7th elections further revealed the extent of Black exclusion from U.S. society at the turn of the century. Local officials, poll managers and attendants, police and the Supreme Court all played an active role in stripping Black people of the right to vote. This latest outrage is but part of a broader, on-going attack on the gains of previous progressive, labor and radical movements, and an assault on our communities.*
>
> *The parallels between the end of the 20th Century and the end of the 19th Century are striking. Following the Civil War, Black people led a Reconstruction in which they asserted their rights to full citizenship. White elites responded by reasserting ("redeeming") white supremacist rule. If the Civil Rights Movement represented a "Second Reconstruction," then the Reagan-Bush-Clinton years definitely have constituted a "Second Redemption." The Bush Part II years promise no less. If we assess the 2000 elections against issues of healthcare, stable employment*

*and livable wages, welfare "reform," education, and the criminal justice system, it is evident that in the post-Civil Rights era Black people are being forced back into the shadows of U.S. political, social and economic life.*

*THE SECOND REDEMPTION:*
*AN EROSION OF CIVIL AND SOCIAL RIGHTS*

*In essence, Blacks are struggling, as we have in the past, to maintain and improve basic civil and social rights - the right to health care and shelter, the right to vote, the right to public education, the right to work for decent pay and job security. The privatization of public space, amenities and entitlements is segregating Black people from these rights and quality of life conditions. Predominantly, white communities are privatizing common space by "gating" public roads in an attempt to prevent Black and brown people from entering their cities and neighborhoods. Racial profiling by police and private security is used to target Black mall shoppers, drivers, and pedestrians who may venture into public spaces where they are not wanted. In Chicago, Detroit, New York, St. Louis and elsewhere, affordable public housing is being destroyed - disproportionately displacing Black low-income families to make space for businesses and private dwellings for middle-income and upper income whites.*

*Black families experience isolation and the loss of civil and social rights in other forms. Fifty percent of Black children in the U.S. live in poverty. Yet, TANF policies are removing low-income parents and their children from public assistance - leaving them vulnerable to unemployment and private sector wages insufficient to meet shelter, clothing, food and healthcare needs. The public foster care system too is removing itself from the care of its wards, one-half of whom are Black. Increasingly, private agencies are monitoring these children, and their well-being is subject not only to the profit margins of private enterprise but also corruption.*

*INCARCERATION*

*As more Black people are pushed from welfare rolls and Black people find it increasingly difficult to find living wage employment, they are disproportionately finding themselves incarcerated in a private, for- profit prison industrial complex. Corporations contract with local, state, and*

*federal governments to build and operate facilities and to provide food, clothing, and other services to an institutionalized population whose increasing numbers only serve to fuel private profits. What are the statistics? Approximately 50 percent of prison inmates are Black and almost 1 in 3 Black men aged 20-29 is under some type of correctional control - incarceration, probation, or parole. Moreover, Black men have a 29 percent chance of serving time in prison at some point in their lives. Black women fare little better. They are the fastest growing prison population and over one-half of them are incarcerated for nonviolent offenses. Overall, juvenile offenders are increasingly being treated as adults. Thus, they are subject to harsher punishments. Racial disparities persist here as well. Sixty-seven percent of juvenile defendants prosecuted as adults are Black. And, while Black youth are less likely than their white counterparts to use drugs, 75 percent of juvenile defendants charged with a drug offense in an adult court are Black. Relative to men, incarcerated women and children are more likely to experience violence and sexual abuse behind prison walls. Once released, many ex-offenders experience further loss of civil rights and isolation - they are often disenfranchised and lose the right to fully participate in the political process. Additionally, they are often unable to gain suitable employment, housing, or higher education.*

*EDUCATION*

*While more and more tax dollars are spent on the incarceration of Black people, predominantly Black public schools are often unable to meet the academic needs of student bodies. They are disproportionately located in poor and low-income communities. They struggle annually to provide up-to-date books, computers and science laboratories. Relative to middle-income white school districts, those of color are more likely to hire low-paid uncertified teachers for the classroom. They are less able to offer college preparatory courses and other services that would enhance children's access to higher education. The right to quality public education is further threatened by charter schools and voucher system efforts that will only serve to further strip tax dollars from public schools already in economic dire straits. The majority of children of color will not benefit from either charter or private school voucher systems. Nor will they benefit from continued use of curriculums and teaching methods that do not address*

*their unique experiences.*

*POLICE STATE*

*The erosion of civil and social rights are reinforced by state repression and police violence in the form of racial profiling, police brutality and murder, and the public assault on workers rights' to maintain and improve job pay, benefits, and security. Likewise, the killing of Amadou Diallo illustrates not only racial profiling but also the lengths the state is willing to go to maintain control over Black people. Further, workers have been struggling against massive layoffs, a decline in real wages, corporate downsizing, and attacks on unions.*

*THE TASKS AHEAD*

*The Black Radical Congress' newly launched national campaign ("Education Not Incarceration! Fight the Police State!") is well timed and clearly challenges this trend towards privatization, state violence and repression, and the loss of civil and social rights. The campaign has five related Parts. Part I is a petition to make police brutality and misconduct a federal crime. We are aiming to gather 100,000 signatures for this petition. Part II of the campaign involves supporting defense work on behalf of the "Charleston Five," five South Carolina longshore workers facing imprisonment for their role in a planned picket against a union-busting shipping line. The criminal charges they face stem from a police-instigated confrontation with workers. Part III of the BRC's national campaign centers around a boycott of the multinational Sodexho Marriott Services, a major investor in private, for-profit prisons in the United States. Part IV of the campaign is our opposition to the privatization of public education, in the form of vouchers and similar methods of corporate control. Finally, Part V of this campaign aims to generate attention (and remedies) to the ways in which Black women fall prey to state violence - for instance, the lack of alternative sentencing for women convicted of drug offenses; the anti-family policies of prison facilities; and sexual abuse by guards.*

*A PLAN OF ACTION*

*Common to all of these components is a recognition that*

*police violence and repression, and mounting incarceration rates, are the lynchpin of racial exclusion, gender oppression, and the declining economic conditions of working people. Although the various aspects of the campaign fit together, our campaign is potentially unwieldy for a young coalition with limited resources. Though each element of the campaign is equally important we cannot feasibly work on Parts I through V at the same time. Our Plan of Action then, is to begin with Parts I and II, "The Petition" and the "Charleston Five," both of which emphasize our direct challenge to state repression and the steady erosion of our civil and social rights. One of the indicators of our success will be the extent to which we fortify our existing Local Organizing Committees and build new ones, and cement relationships with other coalitions. We ask other organizations to join us in this struggle. As the landscape grows bleaker, it is at least clear that "Education Not Incarceration! Fight the Police State!" is a campaign we do not have the luxury of forfeiting.*

*-30-*

*Black Radical Congress*
*National Office*
*Columbia University Station*
*P.O. Box 250791*
*New York, NY 10025-1509*
*Phone:* [redacted]
*Email:* [redacted]
*Web: http://www.blackradicalcongress.org*

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> <www.blackradicalcongress.org> | BRC | <[redacted]>
> ---

↑ Contents

34. **Jamie Perez**

***Re: Demon of analogy***

*Fri 2 Mar 2001*

I completely agree with your disgust for "personalization" as it stands today. The average Web user has no idea the multitude of ways in which their personal and private information is exploited for business profit and I don't have much faith in our legislature to correct the situation (though COPPA and HIPPA regulations seem to actually be trying for their smaller groups: children and health info). Of course, going to Amazon and not thinking they are just trying to sell you more stuff would be extremely naive.

And I agree that there isn't anything personal about "personalization." It's much more akin to racial profiling, and you are very right to call those aspects out onto the carpet. As far as it being a particularly dark aspect of the net... well that is only as long as people remain naive about it. In commerce, it uses the same concepts companies use in choosing what shows they'll buy commercials on, or product placement or any of that jazz. All significantly dark, yes, but not new.

That said, I do think there are a number of ways in which dynamic publishing driven through a rules-based system (a more technical description of "personalization"?) can be used artistically. Especially when the "drivers" for that system are tied to things not inherent in the system's user, like the time of day, current online traffic, choices other people are making on the site; as well as information about the individual user: their IP address, location, time of day in their geographic location, as well as their clickstream habits.

For instance, someone had brought up a desire to control the rhythm musicality of a text based on "linking time," and this is something that could be more easily controlled through a browser and connection speed detect (or overtly through asking the user, of course).

That kind of control doesn't interest me so much, but it is an interesting case. I see these dynamic posibilities more interesting in removing levels of control over the text and exponentially growing possible user-text relationships and meanings. To me it seems to me just a really complex version of something like Queneau's 100,000,000,000,000 Poems (did I get the right number of zeroes). Or like a book that is able to continuously reshuffle the pages with or without the readers knowledge. I just think there are many things to do/be done

through this approach and it is refreshing for me as so much hasn't been done with it yet.

From another standpoint, the technology seems to present an opportunity to foreground/critique the way in which all texts employ the "insidious" version of personalization you speek of. The way all text (but especially those with commercial purposes) are constructed to play on our individual hopes or weaknesses, use tailored rhetorics to limit and guide our responses, and are delivered through controlled channels of distribution to reach best potential target audiences. Again, not a new project, but another way to approach it?

jamie.p

> *Personalization is precisely one of the bases for the critique inherent in proximate and is something i want to share with other people. I think personalization is a very negative part of the internet. i think "personalization" is one of the DARKEST aspect of the internet for a number of reasons. it distances and abstracts human relations. we already have enough problems when we have one guy representing 300 million people. "personalization" is a way of automating that type of distal cold insensitive and inhumane relationship. one guy sits alone in an office and concocts rules for how each individual is to be spoken to? it is also *deceptive*, in that people like amazon.com will call it personalization, but then give you a book suggestion, call it personalized, when in fact it has nothing to do with your tastes and it was put there just so amazon could unload their overstock. that is, personalization is a way of abstracting distancing and manipulating human relations for individual or concentrated gain. it reinforces the master class and builds a wider gap between master and serf. and it is all based on surveillance.*
>
> *to me, the radical form of the Internet right now seems to be dynamic publishing, whether behind the scenes or openly: sites/pages/areas that are in constant flux whether controlled by a users decisions (overtly/covertly) or related to happenings around the Internet environment. I really look forward to seeing how various artists use these tools moving forward and how it all comes to effect how we make/partake in meaning/experience.*
>
> *to me this is just a different instantiation of personalization, and in this form, people are sucked into making closer and closer relations with machines, automated systems, and get farther and farther away from the flesh, from interacting with people. this helps the internet in all its panoptic glory complete its functioning as a device of division and conquest.*
>
> *for whatever reason I'm thinking of that Autechre CD where the last track was actually a piece of software that was a visual interface for*

> *making music... anybody remember that? In a lot of ways that's a whole 'nother side of what the Internet has done for/to literature. Like what about a kids site (headbone.com) having a poetry section where tones of pre-teens post daily poems/contribute to a functioning literary community, what does that mean for poetry or about poetry?*
>
> *i think the promise is very limited. and it requires more and more dependence on controlled commodities like electricity cable and phone. you've got to own this device for $1000 and that device for $2000 and then pay $50 a month to use it plus another $50 a month just to turn it on. it's all part of a capital frenzy. i'm about to spend some time in a hut in mexico without running water or electricity or phone, and one point in the planning i found myself trying to imagine how i could get an internet connection in such conditions. this is the addicted mind speaking. naturally i had to beat that down and choose not to bring the laptop.*
>
> *i do like autechre.*
>
> *the only potentialities of the internet are of automation of a distributed indifferent and wholly silicon panoptic control system. a nice side effect of that panoptic capability is, since it needs text to distribute information (re: propaganda) quickly, it has allowed for alternative forms of information to creep in. but the problems with text on the internet, as far as its role in a panoptic structure, rest not with the internet but with the technology of text itself and what a person plans to do with it. some people plan to control others in a number of ways with text, and only rarely does text become open and freeing, liberating, moving towards and emotive flavor as opposed to a meaning-directed means of communication. it's either "hear my story" or "imagine or feel these words and what you create as a result." i've always been more interested in and moved by what creative writing and music does to my mind as opposed to what such pieces actually mean or set out to accomplish.*
>
> *Patrick*

↑ Contents

35. **Joe Amato**
***Re: Angel of Soliloquy***
*Fri 2 Mar 2001*

perhaps for clarification's sake: i might mention that the old technoculture list ultimately foundered (as in, melted down) on what amounted to gender issues (i would say), and on a critique of what seemed to some (of us) a white male, treasure island approach to the internet... though of course, as in the flamewar that impacted *this* list, it's fair to observe that everyone probably ended up feeling bad for everyone else...

and it was the absence of sufficient scrutiny---not to form, again, but---to issues of gender/race/class and so forth that, as i see it, comprised the prevailing blindness many of "us" operated under at the time (could this be called naivete? perhaps)... which isn't to say, again, that various ethnic groups, so defined (i am thinking here of the relatively early development of native web, of art mcgee's, well, heroic work toward establishing an african-american presence on the internet, etc.) weren't present from the get-go (arpanet included, gay activists included, etc.)... there's been a lot of subsequent work in these areas since...

but no history, at least none that i'm aware of, that really captures in depth the last two decades of digital development in the public domain, esp. with due regard for more activist contributions... any of you folks aware of such an item?...

best,

joe

↑ Contents

## 36. carolyn guertin

### *Re: Demon of analogy*

*Fri 2 Mar 2001*

---

These anthologies of web.art have been posted to the list before, but perhaps it's time for a second look...

"The Progressive Dinner Party: Selections from Assemblage." A showcase of 39 women web.artists and hypermedia/text authors from around the world, with commentary by N. Katherine Hayles and Talan Memmott. Carolyn Guertin and Marjorie Luesebrink, Eds, Riding the Meridian. http://www.heelstone.com/meridian/templates/Dinner/predinner.htm

"Jumpin' at the Diner." A showcase of 40 men web.artists and hypermedia/text authors from around the world, with commentary by Jay David Bolter and Stephanie Strickland. Marjorie Luesebrink and Jennifer Ley, Eds, Riding the Meridian http://califia.hispeed.com/Jumpin

Cheers,
Carolyn

---

Carolyn Guertin, Department of English, University of Alberta
E-Mail: [redacted]; Tel/FAX: [redacted]
Website: http://www.ualberta.ca/~cguertin/
Studio at trAce: http://trace.ntu.ac.uk/traced/guertin/index.cfm

Assemblage, the Online Women's New Media Gallery, at trAce:
http://trace.ntu.ac.uk/traced/guertin/assemblage.htm
Electronic Literature Organization:
http://www.eliterature.org/

↑ Contents

37. **owner-realpoetik**
***RealPoetik Notes***
*Fri 2 Mar 2001*

---

These folks are always of interest....

Check out

The Possum Pouch

February 2001

An irregular publication of essays, notes and reviews at
http://www.skankypossum.com.

DON'T MISS OUT--THIS ISSUE WILL EXPIRE AND WILL NOT BE ARCHIVED!

=== David Hess has Frienemies ===
A review of recent books by K. Silem Mohammad and Nada Gordon

(excerpt) "I ask again: Is the poetry strong or weak enough to let us know what kind of world we inhabit - assuming, as I do, that the poet can still speak from, or rather to, a position of universality, at least within his or her culture? Or is the work formally cunning enough to achieve autonomy in order to escape 'representing' the world as it exists, and so, through its profound armor/artifice, speak to our world and its historical moment?"

=== Linh Dinh reports from Saigon ===
Regarding translator Cu An Hung

(excerpt) "Hung has a deep appreciation for American literature. American culture, good and bad, invaded South Vietnam during the war. Along with The Carpenters and Elizabeth Taylor, Vietnamese were also exposed to Allen Ginsberg and James Dean. Hung would make the round of the used bookstores to buy American books. "GI's threw these books away," he said, "or maybe their housekeepers stole them. There was a lot of junk but there were also many good books." Hung marveled at the fact that an ordinary American soldier would read, for example, Donald Allen's _The New American Poetry_."

=== Dale Smith reads Las Vegas ===

A republished reading report, circa winter 1996

(excerpt) "We had been invited to read poetry in the Jewel Box Room of the Las Vegas Public Library. Katie moved to Vegas from SF in January to learn poker from her brother. She established a reading series to help pass the time outside casinos. Anselm politely dealt with his lack of sleep, while Hoa and I whined for coffee. We finally had some half an hour before the reading in a strange, timeless funk, where I couldn't distinguish one hour from the next. There was no day or night, only inside or outside, so there, through big Starbucks windows, streamed the desert's winter light. We were outside and it was weird."

=== Considering Robert Duncan's Take on Wagadu ===

by Dale Smith

(excerpt) "The alienating ironies of our monotheistic Empire, a global regime of Moolah, forms in Wagadu's shadow, and since at least 1945 has been the dominate understanding of the "communal consciousness." Some digging is required to retrieve the great city, and an extension of the affections after Pound's own great failure is required of poets now. America as an African, Asian, Indigenous, European promise is a garden and a wasteland, a refuge and a killing ground. It extends by each successive generation a failure, a promise, a refuse dump. Americans live in exile, Wagadu only an idea here. Poets like plants grow by virtue of their roots."

=== Pouch Notes ===

On Jonathan Williams' _Blackbird Dust_, Lisa Jarnot's _Ring of Fire_,
Henry
Gould's 2000 volumes and _Gift and Verdict_ by Roberto Tejada...

↑ Contents

## 38. Elizabeth Treadwell

### *New Lucille: Kim Rosenfield*

*Fri 2 Mar 2001*

---

Double Lucy Books is pleased to announce the latest in our Lucille ephemera series

Sisters Under the Mink

by Kim Rosenfield

(Lucille # 7, broadside, February 2001)

Kim Rosenfield lives in New York City.
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Through May 15 we are accepting submissions for Outlet (7) Heroines, which will appear this summer. For details:
http://users.lanminds.com/dblelucy/page5.html

↑ Contents

## 39. Thomas Bell

### *Re: FW: on getting paid for electronic use*

*Sat 3 Mar 2001*

---

how would that work, do you think, in the context of something like amazon.com's new honor system where writers can take contributions for work they put on the web?  say, for example, you were to write an article for the NYTimes and also post it on your homepage.

tom bell

↑ Contents

## 40. Lawrence Upton

### *(no subject)*

*Sat 3 Mar 2001*

---

Writers Forum, run by Bob Cobbing, is about to publish its 1000th publication. N.B. It already has published more than 1000, but this is the official 1000th publication...

The idea was to produce a pretty big anthology, called ON WORD, edited by Bob Cobbing and Lawrence Upton, but the money to make it possible was not forthcoming.

Therefore, it is to be published as a part-work with parts coming out every few months. This is far from ideal, but it *is financially possible and we hope that

many will support it with standing orders so that it brings the press a regular income.

(All such matters to New River Project, 89a Petherton Rd, London N5 2QT please, with s.a.e.; though, when I get price information from Bob, I'll post it here)

ON WORD Part One has an editors' preface; an introduction by Adrian Clarke; an introduction by Lawrence Upton; and contributions - poetry and statements - by Adrian Clarke, Karen Mac Cormack, Maggie O'Sullivan and Lawrence Upton.

Subsequent parts will feature statements and poetry.

ON WORD part one will be published next Saturday, 10th March 2001, with a reading by Adrian Clarke, Lawrence Upton and (to be confirmed) Maggie O'Sullivan at 3.30 pm at Betsey Trotwood, Farringdon Road, London E C 1. (The reading will be part of the ongoing workshop series and there will be workshop activity on that day as well - the exact order of things is up to Mr Cobbing as always)

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↑ Contents

41. **michael amberwind**

***Re: POETICS Digest - 26 Feb 2001 to 28 Feb 2001 (#2001-32)***

*Sat 3 Mar 2001*

---

this has nothing to do with anything - but i thot
it may be amusing for one or two

a few years back i worked on a cycle of pomes
whose mode of construction consisted entirely of
cut-ups from other sources - rearranged from 2
and 3 word fragments - one the the "words" was
MEHMEDINOVIC - i never knew who or what that was
until now - and given the finished product it
seems strangely apropos as in the pome
MEHMEDINOVIC is a kind of apopolyctic figure

i've been keeping my eye out for years for the
name to see who it was - and now i know

if anyone cares to recommend any of his work to
me, i'd be most interested in giving it a look

**********

Date: Mon, 26 Feb 2001 16:30:19 -0800
From: Steve Dickison <[redacted]>

Subject: Semezdin MEHMEDINOVIC' & Ammiel ALCALAY, Thurs March 1 (4:30 & 7:30)

P O E T R Y  C E N T E R  2 0 0 1
The Poetry Center & American Poetry Archives
presents

Two events with visiting writers
SEMEZDIN MEHMEDINOVIC' & AMMIEL ALCALAY

Thursday March 1
7:30 pm, $5 donation
@ The Unitarian Center
1187 Franklin (at Geary)

Also, Thursday afternoon March 1, 4:30 pm
free public conversation @ The Poetry Center (SFSU)

both events presented in collaboration with Ivri-NASAWI

Bosnian poet, writer and filmmaker SEMEZDIN MEHMEDINOVIC' was born in Tuzla, Bosnia, in 1960, and is the author of four books. Sarajevo Blues--"widely considered here to be the best piece of writing to emerge from this besieged capital since Bosnia's war erupted" (Washington Post)--was written at the height of the war that destroyed Sarajevo, and was published outside the country in Ljubljana, then, in English translation by Ammiel Alcalay, in the US by City Lights Books in 1998. Mr. Mehmedinovic', his wife, and their child came to the U.S. as political refugees in 1996. He lives and works in Washington, DC.

---

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↑ Contents

## 42. michael amberwind

### *Re: Pantoums*

*Sat 3 Mar 2001*

i've been looking for resources on the net and at
the local library on the "pantoum" form but
information seems scarce - aside from
explanations and one or two samples

are there any pantoum anthologies? i've been
looking for translations of Malaysian pantoums,
and my searches have come up blank

i've been obsessed with the form lately - writing
2 or 3 a week - some of them even readable - i
chalk it up to the Muse Pantoumia - a lovely
women who is known to repeat herself

odd that no one has a website devoted to them -
perhaps i ought to correct that, i doubt
www.pantoum.com has been registered yet, tho who
knows?

---

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http://personal.mail.yahoo.com/

↑ Contents

## 43. michael amberwind

### *"Diane, I now know where pie goes when it dies." - Agent Dale Cooper, Twin Peaks*

*Sat 3 Mar 2001*

could not Dubya be the figure-head author of this
poem? what about the speech writer - after all -
the speech-writer came up with the original words
- if you can call them original, or even words
(if by words we mean carried-units-of-meaning
[and this is why i am a poet for the same reason
i take the bus and will never be a mechanic])

another wrinkle in pomo notions of authorship and
authority when every word penned by our political
leaders is written by committee and run past
market focus groups - i work in market research -

and let me tell you if you do not already know - never ever EVER trust a poll - if you knew what people were like when you lied to them and told them it would only take 5 minutes and a half-hour later you were still asking inane questions that seem just like the ones you just asked 10 minutes ago you would know - POLLS ARE A LIE! (and this is one of the tools our government uses to check our pulse) [as a sidenote - having nothing to do with the discussion at hand - there was actually a poll that asked people if they thought that Cheeze Wiz was "outgoing"! consider it a credit to human intelligence that the statisticians take these things seriously while the people on the other end of the line answering the questions usually laugh and ask who writes this stupidity]

could Dubya be a Whitmanesque being - containing not only America, but the speechwriters notions of America as well?

I love the opening line "I" - who is the political "I"? does Dubya truly believe the past is over - or does he merely wish it so because he is following a president who for whatever faults had 2 successful terms in office (the country didn't blow up, what more can you ask for?)- didn't the Red Guard believe the past was over, too? don't most despots?

not only is he Democratic - he is green as well - he wants us to co-exist with the fish - which is true, humans and fish have one thing in common - both are becoming increasingly inedible from all the crap we are putting in the oceans and air and soil

"How many hands have I shaked?"

Truly, by using inanely bad grammar Dubya becomes ONE OF US - Misunderestimate! egads - someone call the offices of the OED - we have spotted a new word and it's a doozie!

Of course I am a foreigner - a Canadian - tho i think it can be agreed by all that Canadians are

Honourary (or Honorary) Americans - as is the rest of the world (come to think of it, most Americans are honourary Americans too)so my take on this doesn't really matter - we have problems of our own (Quebec, hospital closings, Mounties who decide not to pursue investigations against our Right Honourable Jean Poutine [a loonie to the first yank on the List who can name the Canadian PM off the top of their head] and Chancellor Mike Harris)

i'd like to see someone make a poem from the campaign promises of the two opposing parties - would anyone be able to tell who wrote what? i doubt it

my most traumatic memory as a child was when i was in a baseball game in kindergarten - i was at the plate and *thwap!' my young arm sent that ball flying and i ran those bases like Roberto Allomar - too bad the kid on first base just kind of stood there like an idiot and didn't run - so the homerun didn't count - and i was the last one picked ever after for any baseball teams

sometimes - i think that it was a lil' Georgie Dubya standing there - maybe that's the Major League at the last line of the poem?

it's a working theory anyway

Michael Bogue
**********

**********
MAKE THE PIE HIGHER

by George W. Bush

I think we all agree,
the past is over.

This is still a dangerous world.
It's a world of madmen
And uncertainty
And potential mental losses.

Rarely is the question asked
Is our children learning?
Will the highways of
the Internet
Become more few?
How many hands
Have I shaked?

They misunderestimate me.
I am a pitbull on the pantleg
of opportunity.
I know that the human being
and the fish
Can coexist.
Families is where our nation
Finds hope,
Where our wings take dream.

Put food on your family!
Knock down the tollbooth!
Vulcanize Society!
Make the pie higher!
Make the pie higher!
Major league.

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↑ Contents

## 44. T. R. Healy and L. MacMahon

### *Re: radical=precise*

*Sat 3 Mar 2001*

Richard Tylr wrote
> Prove to me how we can give an exact
> measure of, say, the area of a circle, given that pi is a transcendental
> number (has no precise numerical value - proved by J. von Neumann). Thus
> probability and context is important.

I'm not sure how you deduce that a number has "no precise numerical value" from the fact that it is transcendental. That pi is transcendental merely means that it cannot be the solution to any polynomial equation in one variable having integral coefficients.

By the phrase "no precise numerical value" do you mean to suggest a random component?

The idea that in a random sequence every digit should appear equally often over a large enough sample was used to refute one calculation of pi to a very large number of significant figures. Interesting to model a sequence, any digit of which can be exactly calculated, as random.

I'd be interested in knowing what you intend by the above phrase.

Randolph Healy

↑ Contents

45. **Alan Sondheim**

***[webartery] Over World Protests, Taliban Are Destroying Ancient Buddhas (fwd)***

*Sun 4 Mar 2001*

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March 4, 2001

Over World Protests, Taliban Are Destroying Ancient Buddhas

By BARRY BEARAK

[clear.gif]

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[03afgh.7.jpg]
The Associated Press
A 175-foot monument, believed to be the world's largest standing Buddha, towers over a military vehicle in Bamiyan, Afghanistan, in this undated photograph.

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Related Article
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Holy Warriors: Killing for the Glory of God, in a Land Far From Home (Jan. 16, 2001)

---

N EW DELHI, March 3 The Great Buddhas of Bamiyan priceless artifacts that 800 years ago survived the wrathful cannon fire of Genghis Khan are being steadfastly destroyed bit by bit with hammers, spades and explosives, Afghanistan's Taliban militia stated officially today for the first time.

"The head and legs of the Buddha statues in Bamiyan were destroyed yesterday," Mawlawi Qudratullah Jamal, the Taliban's minister of information and culture, told reporters in Kabul, Afghanistan's capital. "Our soldiers are working hard to demolish the remaining parts. They will come down soon." He said he anticipated no difficulties: "It is easier to destroy than to build."

Last Monday, Mullah Muhammad Omar, the Taliban's supreme leader, issued a surprise edict that ordered the destruction of all statues. "These idols have been gods of the infidels," declared the mullah, a one-eyed recluse who is better known in Afghanistan as Amir-ul Momineen, the commander of the faithful.

The Taliban, who practice a stern interpretation of Islam, have controlled most of the nation since 1996 and hold about 90 percent now. They have become notorious for many of their dictums, among them the head-to-toe sheathing of women, the refusal to provide education for girls, and the imprisonment of men who trim their beards.

But until this week, statuary had been spared.

"It is not a big issue," Mr. Jamal said today of the ban. "The statues are objects only made of mud or stone." But most of the world has reacted otherwise.

Afghanistan has been a crossroads of Europe, India and China. Great conquerors have come through its mountains, as have traders, ideas and religions. Islam supplanted Buddhism more than 1,000 years ago.

While most of Afghanistan's art treasures have been looted over the years, many objects of value remain. Certainly, no one has been able to carry off the towering Buddhas of the city of Bamiyan, which is about 90 miles west of Kabul. The mammoth figures are hewn from sandstone and embedded in a cliff.

One is 175 feet high, the other 120 feet. Both are at least 1,500 years old, and are considered among the greatest pieces of early Buddhist art.

After Mullah Omar's announcement, people from all over the world have been arguing for the statuary's reprieve. Preservationists have voiced outrage, museums have made offers. Buddhists have pleaded for religious tolerance.

Muslims have argued that the Taliban are mistaken in their narrow interpretations of the Koran.

Today, Mr. Jamal, the information minister, effectively told the world to mind its own business. However much the uproar, the "implementation of the decree will not be delayed," he said. Besides, the world "knows that they cannot have a say in this" because other nations are "not kind" to Afghanistan.

Indeed, only three countries Pakistan, Saudi Arabia and the United Arab Emirates recognize the Taliban as the legitimate government.

But even these three have been disapproving this past week. Pakistan has protested the decree. Unesco's Arab group, which includes Saudi Arabia and the United Arab Emirates, has described the demolition plans as "savage."

A special representative of Unesco, Pierre Lafrance, met with the Taliban's ambassador in Pakistan today and was quoted as saying afterwards he saw "a glimmer of hope." He hopes to go to Afghanistan on Sunday.

Accompanying the world's outrage is its puzzlement.

The Taliban crave recognition. But instead of acknowledgment from the United Nations, the Taliban have received sanctions, in part as punishment for hospitality given to the alleged terrorist Osama bin Laden.

In recent weeks, however, the Taliban had taken a remarkable step to get out of the dog house. Mullah Omar banned the growing of poppies, used in making heroin. Afghanistan is the largest poppy producer and the Taliban's tax on it is a major source of income.

Though the commander of the faithful had issued similar decrees before, this one seemed accompanied by the Taliban's enforcement. Drug control officers for the United Nations have reported that the poppy yield has been virtually eliminated.

The sacrifice of the poppy crop was no small thing. The timing could not have been worse for Afghan farmers, many of whom have already left their land because of a catastrophic three-year drought. More than 700,000 Afghans have left their home since the fall, according to aid groups. Nearly a million people are at risk of starvation, according to the United Nations.

Afghanistan badly needs help, and the Taliban have been making appeals. However, the destruction of irreplaceable religious relics would hardly seem to enhance sympathy.

"What kind of people would destroy the heritage of mankind?" asked Rakhaldas Sengupta, 75, a retired archaeologist in New Delhi.

In 1969, he became head of an Indo- Afghan team to restore the Great Buddhas of Bamiyan. They were crumbling from age. And, over the centuries, they had taken substantial abuse. The Mongol conqueror Genghis Khan ordered a cannon attack.

"One of the Buddhas suffered a broken right leg below the knee and took a shot to the left leg up to the thigh," Mr. Sengupta said.

In the 17th century, the Moghul emperor Aurangzeb ordered an attack on the Buddhas. "Parts of the wooden frame were burned, and there was damage to the upper part of the face and the lower lip and the hands," Mr. Sengupta said.

In 1998, according to Ahmed Rashid, an author and an expert on the Taliban, just after occupying Bamiyan, they blew the face off the smaller Buddha with dynamite and fired rockets into its groin.

"The Buddhas have lived through great damage and still survived," said Mr. Sengupta. "Some things can be restored. But if they are brought down in chunks and then ground into bits, what will be there left to do?"

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by Gretchen Morgenson

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by Stuart Elliott
[140x800_bb.gif] New Economy
[140x800_bb.gif] Management
[140x800_bb.gif] Economic Scene
[140x800_bb.gif] Investing
[140x800_bb.gif] Personal Business
[140x800_bb.gif] Sunday Business

[USEMAP:140x800_c.gif]

[140x800_d.gif]

Your use of Yahoo! Groups is subject to http://docs.yahoo.com/info/terms/

↑ Contents

## 46. Arielle C. Greenberg

### *SF advice?*

*Sun 4 Mar 2001*

---

I just found out I will get to spend the weekend of March 16-19 in San Francisco, one of my very favorite cities. But I haven't been there in a few years, and the times I was there I wasn't really in the poetry world, so I'd love any advice on book stores (I know about City Lights and Green Apple and all the amazing ones in Berkeley, but others that are must-gos?), poetry readings, or any tips at all about visiting. I've heard that the dot coms have really changed the feel of the city -- I hope that isn't too true.

Backchanneling me would be great.

Thanks!
Arielle

↑ Contents

47. **owner-realpoetik**
***RealPoetik***
*Sun 4 Mar 2001*

---

Nicholas Morgan

Nicholas, last we heard, had his own website called JELLYGUN PRESS at (http://members.aol.com/jellygun/WEBPAGE.html) in collaboration with Andrew Burd of BoOka Studios Digital Media (http://www.bookastudios.com/) and can be reached at [redacted].

Out to lunch

i am ordering the nachos.
the nachos are in front of me.
 i am breathing. I am the nachos.
 the nachos are me. I eat the nachos.
the waitress is smiling.
 i am smiling with her.
 we are one with the nachos.
 there is a cherry coke in front of me.
I notice it. Evaluate it, say 'hello' to it.
it joins the nachos.
 the ashtray has a half-finished cig in it.
 i am the ashtray,
the ashes in the bottom.
i am breathing.
 i am no longer smiling.
i'm smiling now.
the nachos are breathing.
 i am in the moment.
the moment is now.
the past,
the future
is irrelevant.
she hands me the bill.
i have no money.
we are still smiling at each other.
i am breathing.
the nachos don't have any money either.
she has a phone number
 that breathes in and out.
 every second counts.
when hands

and fingers
do something
for someone

Nicholas Morgan

↑ Contents

## 48. Aaron Belz

### *ammons tribute*

*Sun 4 Mar 2001*

---

By my friend, J.R. Caines:

POEM ON THE OCCASION OF AMMONS' DEATH
using fragments from Ammons, Snodgrass, Merrill, Creeley, Ginsberg, O'Hara, and Bly
(all born in 1926)

My heart moves roomier
under storms of generosity
I went into the night of broken glass
aswirl with suns,
lakeflesh for lunch,
my only baggage the tools of weather.
I never returned to
my current identifications,
my apartment with its
orange crates of theology,
the stores that eat up light.
I went through a door in the East River,
the stairs led me up into the air,
and I disappeared
like a ghost train in the Rockies.
And someone
in drudgery takes up
my needlework.

↑ Contents

## 49. Kimmelman, Burt

### *Essays Needed*

*Sun 4 Mar 2001*

---

Dear Listees,

I am editing A Companion to Twentieth-Century American Poetry (for Facts on File, Inc., a publisher that enjoys very wide distribution in libraries, colleges and high schools, as well as bookstores). I am soliciting essayists to contribute to the volume.

The volume will be peer reviewed. Payment for essays will be in presentational offprints and, too, for the large essays, a copy of the book. All essays will carry the author's name, and a list of contributors will appear in the back of the book.

The list of entries for the volume can be viewed at this website: http://eies.njit.edu/~kimmelma/companion.html); also at the website can be found a set of guidelines for the essays. If going to the website is inconvenient, I can send the list over e-mail either as an attachment or copied and pasted in.

If you are interested in writing for the book, then please contact me via e-mail (see my eddress below). If I don't know you, then please provide me with a bit of background about yourself including a brief account of your publishing history if you have one.

I look forward to hearing from you.

Cordially,

Burt

Burt Kimmelman, Associate Professor of English
Department of Humanities and Social Sciences
New Jersey Institute of Technology
Newark, New Jersey 07102
[redacted] (p); [redacted] (f)
[redacted]
http://eies.njit.edu/~kimmelma

↑ Contents

## 50. Alan Sondheim

### *(no subject)*

*Sun 4 Mar 2001*

---

-

The storm will come to you.
You don't come to the storm.
You don't come to the storm.
The storm will never come to you.
You don't leave the storm.
The storm will never leave you.

The storm will leave you.
You don't ever leave the storm.

–

↑ Contents

## 51. John Tranter

### *more news from Jacket*

*Mon 5 Mar 2001*

Even editors get it wrong -- I misstyped my email address in my recent note on Jacket;
it's <[redacted]> and I promise to try harder next time.

Jacket still needs help cleaning up its HTML code and converting it (every page from issue 1 to 12) to clean and shiny XHTML and CSS (as in Jacket # 14).

Gift with Purchase:

The next issue of Jacket ( # 13 ) is a coproduction with New American Writing, and three piece by and about featured poet Clark Coolidge are now up and waiting for your delectation, at

http://www.jacket.zip.com.au/jacket13/

Extra Gift with Gift with Purchase (a.k.a. the bonus bonus):

Those of you keen to sample the writing of the Nobel Prize winning dissident playwright and novelist Gao Xingjian may read all of Chapter One of his best-selling novel "Soul Mountain" on the website of the literary agency which represents his novels in English translation, Australian Literary Management. ALM is a sponsor of Jacket magazine. Here's the URL:

http://www.austlit.com

-- John Tranter
Editor, Jacket magazine

↑ Contents

## 52. jillian hartman

### *metaphor/metonym for health-- phu on line*

*Mon 5 Mar 2001*

this project ( http://trbell.tripod.com/metaphor/sond.htm) has some things in common with some writing on the Phu page--

check out Matilde Sanchez' writing from CANCERous at http://www.ucalgary.ca/~dkmatthi/phu/1.0/archive.html. Amazingly beautiful stuff--

jill hartman

↑ Contents

## 53. Ron Silliman

### *Cowboy Poets Must Clean Up Acts*

*Mon 5 Mar 2001*

---

Widening of Old-Time Campfire Audience
Means Cowboy Poets Must Clean Up Acts

March 5, 2001

By JIM CARLTON
Staff Reporter of THE WALL STREET JOURNAL

ELKO, Nev. -- Waddie Mitchell is a rough-hewn wrangler, but when he recites his cowboy poetry, he has to make sure not to offend anyone. He found that out from the cat lovers.

Some time back at a cowboy-poetry gathering, he was reciting a typically rowdy cowboy poem titled "Cat'astrophy," a little yarn about a cowboy who straps dynamite to a pesky cat. "I was left with no recourse, I would use deadly force, That kitty cat just had to die," the poem goes. The cat ditches the explosives in the cowboy's cabin, blowing it to smithereens as the cat scampers safely away.

Cat lovers in the audience were horrified. "They came up to me and said, 'How dare you?' " recalls the 50-year-old Mr. Mitchell, wearing his big sombrero and twisting his handlebar mustache. "So I quit reciting it."

The modern-day cowpoke poet may look and sound a lot like his storied 19th-century forebears, but as his words now reach a mainstream audience, he's running smack into the middle of 21st-century sensitivities. So while cowboy poetry is more popular now -- there are more than 200 cowboy-poetry festivals each year -- the old outhouse humor and ribaldry are out.

"Cowboys like us are chauvinist pigs," says Baxter Black, known to millions for his cowboy recitations on National Public Radio. And, he says, some traditional cowpoke humor doesn't go over very well with today's audiences. So, as he plans his presentations, Mr. Black divides his audience into "generic" and "cowy." "There are a lot of things that are too cowy to run on National Public Radio, like talking about cow poop too much," Mr. Black says. "For example, I can have someone slip in poop, but not have someone slapped in the face with it."

Riling the Vegetarians

Mr. Black recalls being invited to recite for a group of vegetarians concerned about animal rights. He tried to poke a little good-natured fun at the crowd. "I started talking about a guy eating his salad and noticing the tomatoes wincing in fear," Mr. Black recalls. "One lady got up and left."

During the great cattle drives of the late 19th century, cowboys picked up the habit of writing light verse to recite around the campfire. Often the poetry passed down over the years had racy themes. A recent compilation of ribald cowboy poems and songs going back to the 1800s is titled "The Whorehouse Bells Were Ringing."

In 1985, Messrs. Black and Mitchell performed in the first so-called Cowboy Poetry Gathering, recently held for the 17th straight year in this high-desert outpost between Reno and Salt Lake City. At first, organizers were more worried about whether anybody would show up than about whether anyone would take offense. The 1,000 who turned out in '85 were mostly fellow cattlemen who could relate to frequent scatological and off-color references. The coarseness of old cowboy poetry wasn't entirely gratuitous: It came from real life as a cowboy. "You're standing there minding your own business," says the 56-year-old Mr. Black, a former livestock veterinarian from Arizona, "and the next thing you know the cow is peeing on you and the horse is biting your butt."

The arcane art form gained a world-wide following after Messrs. Black, Mitchell and others were featured on the "Tonight Show" and began reciting at venues like New York's Lincoln Center and even at the Super Bowl pregame banquet in 1996. There, Mr. Mitchell recited a poem written for the occasion called "The Game" ("They're gargantuan-looking monsters in their helmets and their pads, Like the gene pools went awry between their mothers and their dads").

Cowboy-poetry festivals sprang up all across the land, and eventually the top poets were commanding headliners' fees of as much as $8,000, with their books selling in the hundreds of thousands. Mr. Mitchell regularly performs at conventions of FBI personnel. About two dozen cowboy poets have gained large enough followings to give up real cowboy work. Hundreds of others aspire to poetic greatness.

"People from all walks of life like it because cowboy poetry is a romantic dream of a simpler time," says Michael Marks, a coordinator for the Cowboy Poetry and Music Festival in Santa Clarita, Calif.

A wider audience means more folks to offend. Rodeo cowboy Paul Zarzyski recalls getting complaints from attendees at one performance of his poem "April Showers," an account of how a show horse soaked its audience. "To be

honest with you, I think you're going to offend someone no matter what you do," says the 49-year-old Mr. Zarzyski, who lives in Great Falls, Mont.

Cowpunchers have other reasons to clean up their acts if they hope to perform at poetry confabs. In designating Elko's annual event the National Cowboy Poetry Gathering last year, for instance, the U.S. Senate noted in its resolution that the forum helps bridge the gap between city and country people "in a humane and nonpolitical manner."

Anticipating that controversy might short-circuit their popularity, cowboy poets, along with the singers who perform at these gatherings, held a meeting soon after the first Elko festival to discuss the possibility of sanitizing their stuff. "I said, 'Wait a minute, if we do that, there won't be any color. It'll be just gray.' " recalls cowboy poet Wally McRae, a rancher from Forsyth, Mont., who attended the meeting.

Officials of the Western Folklife Center, which puts on the Elko poetry festival, opted to let judgment and peer pressure be the entertainers' guide. The outhouse jokes from some of the early gatherings had faded anyway because audiences and fellow poets had quit laughing. "People just got tired of it," says Debbie Fant, program coordinator for the Elko gathering. On the other hand, Mr. McRae says he has been vilified by fellow cowboys for his outspokenness in behalf of the environment. With ranching and other resource industries under assault by environmentalists all across the West, Mr. McRae's recent ditty attacking coal and uranium mines was greeted with grim silence by many cowboys in the audience. It starts off as a square-dance call, with Mr. McRae speaking so fast that the clapping, foot-stomping audience can't follow the lyrics at first: "Hmm, hmm uranium, Oh hear them Geigers rattle, This Beats the hell any old day, Them days with Longhorn cattle."

"But when they figure it out, they get quiet real quick," says the 64-year-old Mr. McRae, decked out in his red boots and black cowboy hat.

Mr. McRae doesn't shy away from trouble. His recent recitation of a poem called "A Woman's Place" drew hisses and boos from women in the audience. The lines included this: "A woman's place is in the home, That has always made sense, They're just not built for riding broncs, and fixing a barbed-wire fence." He says the sexism was actually a ploy to build tension in the audience, as the poem goes on to say that a woman can perform cowboy chores just as well as a man can.

Indeed, the few women on the poetry circuit say they mostly are supported by the men and even find the genre liberating in contrast to other parts of the entertainment business. Cowgirl singer Joni Harms, for instance, says she left the Nashville music scene about five years ago because on the poetry tour she can express herself without what she calls a stifling marketing machine. "All the

artistic part of Nashville is gone now," says Ms. Harms, a rancher from Canby, Ore.

And some cowboy poets still allow a hint of the old lack of sensitivity. As the Elko jamboree got under way amid snow flurries in late January, Mr. Mitchell, an Elko resident and longtime cowboy here, peered out at the crowd of about 200. Seeing many friends in attendance at the G Three Bar Theater, he hooked thumbs in his jeans and launched into a poem that might have ruffled feathers elsewhere:

"As I awoke this morning,
A new day had just been dawned.
A robin perched upon my sill,
To signal the coming dawn.
His songs were gay and cheerful,
And he broke the morning's lull.
Then I slammed the window shut,
And smashed his little skull."

↑ Contents

## 54. Stefans, Brian
### *Angel of Soliloquy*
*Mon 5 Mar 2001*

---

Here are some URLs for things that I've found interesting and highly unusual over the past few months. The first is from William Poundstone, who, like Finlay, has taken a deep interest in the neo-classical emblem as a way of extending "concrete" or visual poetries bounderies beyond some sort of one-liner. He is, to me, very interesting because he has none of the trappings of the "postmodern", and yet has a very contemporary, not to mention strange, sensibility:

At ubu (these are not the "emblems"):
http://www.ubu.com/feature/contemp/feature_poundstone.html

His own site:
http://www.williampoundstone.net/

And for something completely different, here is a the rapidly getting very famous "All Your Base Belong To Us," which is not in itself really "poetry" but is, in fact, collaborative and text-based, and the sensibility is very youthful -- aggressive, anarchic, expansive (whatever you might mean by "youthful") -- not to mention techno-savvy. When you get to this site, click "Video 1" in the left frame, then choose which server you want to use:

http://www.planetstarseige.com/allyourbase/

Here's a very funny, and quite sophisticated in terms of timing (as Brendan wrote earlier, timing/time is one of the things you can control quite well with Flash), one that is also a quick download. This may actually be from Korea! (It's in English, don't worry.)

http://www.yhchang.com/struggle.html

This one's not exactly a classic, but it's a fairly accurate translation of classic "concrete" (specifically South American) aesthetics into Flash animation. Much more successful than, say, August de Campos's attempts to translate his print work into Flash. It's not quite working correctly now on my Mac -- I'll have to write to Kenny G about it -- but here's the URL:

http://www.ubu.com/feature/contemp/feature_strano.html

I don't know if you've all seen "Basho's Frogger," but it's a very very deep philosophical metaphor based on the video game, and I think a bpNichol translation of Basho. It was programmed in Java by Neil Hennessey, who does a lot of work with linguistics and a sort of "artificial life" for word creation (some principle called a "Markov" generator). Again, perhaps not "poetry," but a highly conceptual art form using language, though I'm not sure if the implications of his work (or of "Closed") are fully realized in the Jabber piece, but it's useful for text generation.

http://www.ubu.com/feature/contemp/feature_hennessy.html

Here are two I've posted before which don't use language but use "signs" in a syntatactical way -- classic sites:

http://www.thesquarerootof-1.com/
http://www.turux.org

Here's an oldie that I still think quite interesting if not as fresh as it once seemed, from Juliet Ann Martin (other stuff at her site also worth looking into):

http://www.julietmartin.com/oooxxxooo/Answer.html

And I'm sure you've checked out Kenny Goldsmith's Fidget. This one is beautiful to have running in the background, perhaps on a large screen on one of your dining room walls (for those of you with dining rooms). I get antsy watching it for too long behind my desk (the book form is a great read), but it's technically quite marvellous:

http://www.chbooks.com/online/fidget/applet.html

***

By the way, does anyone have a really good collection of Matthew Kirschenbaum URLs? I used to be able to find his essays, but they've either

been taken down or I'm just going a little wonkers. He's written some of the best stuff on net poetry, I feel, though I'm no authority.

↑ Contents

## 55. George Fouhy

### *Molly Peacock Reading/Workshop*

*Mon 5 Mar 2001*

---

Learn HOW to read a poem aloud
and learn how to start a poetry circle
from the award winning poet, author and teacher.....

Creative Arts Café Poetry Series
Presents:
Monday March 26th
Poet Molly Peacock
Workshop and Reading

Molly Peacock is POET IN RESISDENCE AT THE CATHEDRAL OF ST JOHN THE
DEVINE in Manhattan and Co-President of the Poetry Society of America.
Freelance poet and essayist Molly Peacock brings poetry to the public on
radio, television, and on the subways and buses through the Poetry in Motion™ Program.

Workshop at 6:30 PM is based on her most recent book,
the AOL Book of the Week selection,
How To Read A Poem, and Start a Poetry Circle.

Reading at 7:30 with Molly Peacock
and Horace Greeley teacher, Alessandra Lynch and HGHS student

Workshop and Reading: $15.00
Reading only: $7.00

Call for information Cindy Beer-Fouhy [redacted] ext
Northern Westchester Center for the Arts
272 N. Bedford Road
Mt. Kisco, NY 10549

Creative Arts Café Poetry Series
Directions:
From NYC: Saw Mill to Green Lane Exit. Right at light, two blocks and left at NWCA banner. OR: Take the

Harlem Line  (Brewster North) from Grand Central to Mt. Kisco Station.Cab to NWCA - 3 miles

↑ Contents

56. **K.Angelo Hehir**
***poetry and plastics***
*Mon 5 Mar 2001*

---

Tupperware Threatens to Shut Down Poetry web-site.

**********

Dart Industries Inc.
14901 S. Orange Blossom Trail
Orlando, FL 32837
March 02, 2001

Dear Mr. Spellerberg (web designer)

By way of initial explanation, Dart Industries Inc. is a holding company which owns the intellectual property (patents, trademarks, etc.) for the family of companies commonly known as Tupperware. We are the owner of numerous federal registrations for the Tupperware trademark. We have become aware of your publication "Tupperware Sandpiper", as well as the associated Web site, http://www.tupperwaresandpiper.com.

As you might imagine, while we are flattered that our trademark is so well known, we do object to its unauthorized use. We certainly recognize the right to discuss, or even disparage, our products  or image. However, that is not the case here. Rather, the title of your > publication includes our trademark, and as such it is used in a manner devoid of expressive content. Further, the use of our trademark as an  indication of source or quality for your publication clearly must create a potential for confusion among consumers, or dilute our famous trademark.

As such, we must ask that the title of your publication be changed to not include any of our trademarks. Additionally, the inclusion of our trademark within the domain name for your associated Web site would again cause confusion (including initial interest > confusion) among consumers, or would dilute our famous trademark. We must > therefore ask that the Web site also be disabled. > > We regret the inconvenience this will cause you, as well as the difficulty > in proceeding to build brand image under a new title. Please recognize, > however, that we have been building our own brand awareness for many years, > and must protect it now. > > Due to the global nature of the internet, we are most concerned with harm to > our trademark through the noted Web site. As such, we must request that the > URL

http://www.tupperwaresandpiper.com be disabled within two (2) weeks of > the date of this notice. If not voluntarily disabled, we will contact your > host to have the site disabled.

Again, we regret that this is necessary, and apologize for the inconvenience. Please let me know if you have any questions.  Taylor J. Ross Associate General Counsel

Ph. [redacted]
Fax [redacted]
[redacted]

↑ Contents

## 57. Broder, Michael

### *Barrow Street Celebration--March 8*

*Tue 6 Mar 2001*

---

BARROW STREET
UPCOMING EVENTS:
Celebrate the WINTER 2001 ISSUE
WINE RECEPTION and readings
by contributors

Thursday, March 8, 2001, 7-9PM
Holy Trinity Church
316 East 88th Street, NYC

_____
BARROW STREET READINGS

ALFRED CORN
GRACE SCHULMAN
Thursday, March 15, 2001, 7:30 PM
46 Barrow Street, NYC
Reception to follow - $7 donation

↑ Contents

## 58. Kimmelman, Burt

### *FW: Conference Announcement*

*Tue 6 Mar 2001*

---

-----Original Message-----
From: Collins, Michele
To: Alicia James; Christine Yanicek; Daphne Holland; Deanne Gittens; Edgar Deguzman; Gina Hertel; Glenroy Shelton; Greg Kohn; Maria Conte; Mary Caruso;

Marylou Quillen; Nandita Das; Nevea Van Wright; Patricia Egan; Rajita Majumdar; Rochele Barham; Sharon Katzman
Cc: Coppola, Nancy; Kimmelman, Burt; Funkhouser, Chris; Schreibman, Susan; Steffen-Fluhr, Nancy; Lynch, Robert; Elliot, Norbert
Sent: 3/6/01 8:29 AM
Subject: Conference Announcement

**Conference Announcement**
New Media, New Links
An International Conference on Interdisciplinary Collaboration
27 March 2001
New Jersey Institute of Technology (NJIT), Newark
http://womenscenter.njit.edu/newmedia

"New Media, New Links" will explore cross-disciplinary collaboration between
computer scientists and humanists/artists. The Keynote Presentation, "Experiments in the Future of Reading: An Exhibit Report" , will be given by
Dr Anne Balsamo, Palo Alto Research Centre (Xerox), author of "Technologies
of the Gendered Body ".

Other featured speakers include:

Dr Ronan Reilly (University College Dublin) and Dr Susan Schreibman (NJIT)
"Computation meets the Humanities: Progressing from Pidgin to Creole";

↑ Contents

## 59. aerialedge

### *New @ Bridge Street, Susan Howe/Susan Bee, Spahr, New Work on NY School, Big Allis, Stein, McCaffery, &&*

*Tue 6 Mar 2001*

---

Ordering & discount information at the end of this post. Thanks, Poetics, for your support.

1. _Big Allis 9_, ed Melanie Neilson & Dierdre Kovac, $10. Deanna Ferguson, Steve McCaffery, Judith Goldman, Gregory Brooker, Amy Sara Carroll, Chris McCreary, Catriona Strang, Linda Russo, Steven Farmer, Andrew Levy, Christian Bok, Nancy Shaw, Jason Nelson, Aletha Irby, Heather Fuller, & Dorothy Trujillo Lusk.

2. _Joe Brainard: A Retrospective_, Constance M. Lewallen, with essays by John Ashbery and Carter Ratcliff, U Cal, The Berkeley Art Museum & Granary Books,

$29.95. Large format catalog of the exhibition, plentiful color illustrations, also includes interviews and selections from Brainard's writings, published & unpublished.

3. _Chomsky on Miseducation_, Noam Chomsky, ed Donald Macedo, Rowman & Littlefield, $19.95. "While I am speaking, 1,000 children will die from easily preventable disease, and almost twice that many women will die or suffer serious disability in pregnancy or childbirth for lack of simple remedies and care. UNICEF estimates that to overcome such tragedies, and to ensure basic social services, would require a quarter of the annual military spending of the 'developing countries,' about 10 percent of U.S. military spending. It is against the background of such realities as these that any serious discussion of human freedom should proceed."

4. _Case Studies in Hypocrisy: U.S. Human Rights Policy_,  Noam Chomsky, AK Press Audio, $20. 2 CD set.

5. _The Scene of My Selves: New Work on New York School Poets_, ed Terence Diggory and Stephen Paul Miller, Natl Poetry Foundation, $24.95. Collects essays on Ashbery, O'Hara, Guest, Schuyler, & Koch byLisk, Cook, McCorkle, Epstein, Friedlander, Rosenbaum, DuPlessis, Keller, Kinnahan, Lundquist, Bauschatz, Thompson, Chinitz, Pelton, Spurr, & Altieri.

6. _Mary & Shelly's Fair Copy Book_, Jenny Gough, Potes & Poets, $12. "moth and tongue / mouthed on a wheel / no tooth for I marks / forensic"

7. _OCLOCK_, Mary Rising Higgins, Potes & Poets, $13. "series of floor plans even solitude enacts like news"

8. _Bed Hangings_, Susan Howe, pictures by Susan Bee, Granary, $14.95 (signed copies). "Upon the interpreter this ambush / Theory at war with phenomena / Thought or form handsbreadth / though paper tossed overboard / can have been conversely tossed / back to background as if woof / warp theory the real what is real"

9. _Mallarme in Prose_, Stephane Mallarme, ed Mary Ann Caws, New Directions, $14.95. Includes letters to Valery, Debussy, Vollard, Whistler, and others; short essays on literature and aesthetics, "Music and Literature," "Mystery in Literature," "On the Beautiful and the Useful"; a section on Poets, Painters, & Thinkers addressing Manet, Poe, Morisot, Descartes, and others; also magazine writings on daily life, fashion, the theatre, etc.

10. _For the Voice_, Vladamir Mayakovsy, El Lissitzsky, MIT, $44.95. In 3 volumes. Volume 1 is a facsimile of the original 1923 Russian edition. Vol 2 is an English language translation by Peter France set into a visual translation of Lissitzsky's graphics by Martha Scotford. The third volume, edited by Patricia

Railing, collects historical & interpretive essays by Burliuk, Wolpert, Stapian-Apkarian, Seldes, Mansbach, Margolin, Hemken, & others.

11. _North of Intention: Critical Writings 1973-1986_, Steve McCaffery, Roof, $17.95. Back in print!

10. _Promises, Promises: Essays on Psychoanalysis and Literature, Adam Phillips, Basic, $27.50. ". . . .  nothing ruined, nothing gained."

12. _Imagining Language: An Anthology_, ed. Jed Rasula and Steve McCaffery, MIT, $29.95. New in paperback.

13. _Everybody's Autonomy: Connective Reading and Collective Identity_, Juliana Spahr, U Alabama, $24.95. "My emphasis in this book is less on deciphering works, and more on what sorts of communities works encourage." Starting with early American writers such as Hutchinson, Dickinson, and Douglass and continuing into the present via Stein, Hejinian, Andrews,  Hak Kyung Cha, and Mullen, Spahr outlines a continuum of "textual liberation," which includes "identificatory moments" as well as the "non-identificatory: moments when one realizes the limits of one's knowledge; moments of partial or qualified identification; moments when one realizes and respects unlikeness; moments when one connects with other readers (instead of characters)."

14. _The Battlefield Where the Moon Says I Love You, Frank Stanford, Lost Roads, $18. Back in print! "I never will forget the look on that motherfucker's face"

15. _To Do: A Book of Alphabets & Birthdays_, Gertrude Stein, Green Integer, $9.95. "March the eighth, jumping and picking up the purse, jumping up and picking up the purse. / / March the ninth. Does it weigh. // March the tenth. Successively stay."

16. _Free Will_, Craig Watson, Roof, $9.95. "bitter lips stitch thick twined blooms nested /between sheet heat and the knit-of-breeze so each defaced millennia secretes"

Some Bestsellers:

_Give My Regards to Eighth Street: Collected Writings_, Morton Feldman, ed B H Friedman, afterword by Frank O'Hara, Exact Change, $15.95.
_Ring of Fire_, Lisa Jarnot, Zoland, $13 (signed copies).
_Hambone 15_, ed Nathaniel Mackey, $10.
_amounts. to._, P. Inman, Potes & Poets, $9 (signed copies).
_Mysteries of Small Houses_, Alice Notley, Penguin, $14.95 (signed copies).
_M/E/A/N/I/N/G: An Anthology of Artists' Writings, Theory, and Criticism_, ed Susan Bee and Mira Schor, Duke, $22.95.
_Conjunctions 35: American Poetry_, ed Bradford Morrow, Bard, $15.

_Portraits and Maps_, Diane Ward, illustrations by Michael C. McMillen, NLF Editions, $12.95.
_Indivisible: A Novel_, Fanny Howe, Semiotext(e), $11.95.
_The Language of Inquiry_, Lyn Hejinian, U Cal, $17.95.
_The Sonnets_, Ted Berrigan, intro & notes by Alice Notley, $16.
_Means without End: Notes on Politics_, Giorgio Agamben, $17.95.
_Other Traditions_, John Ashbery, $22.95.
_Antigone's Claim: Kinship Between Life and Death_, Judith Butler, $19.95.
_Sunflower_, Jack Collum & Lyn Hejinian, Figures, $8.
_Alien Tatters_, Clark Coolidge, Atelos, $12.95.
_The Inkblot Record_, Dan Farrell, Coach House, $16.95.
_Power: Essential Works Vol. 3_, Michel Foucault, New Press, $30.
_American Letters & Commentary #12_, ed Anna Rabinowitz, $6.
_Shiny #11_, ed Michael Friedman, $15.
_The Big Lie_, Mark Wallace, $7.50.
_Career Moves: Olson, Creeley, Zukofsky, Berrigan, and the American Avant-Garde, Libbie Rifkin, $16.95.
_Extraordinary Measures: Afrocentric Modernism and Twentieth Century American
Poetry_, Lorenzo Thomas,  $19.95.
_A Wild Salience: The Writing of Rae Armantrout_, ed Tom Beckett, $15.
_Threadsuns_, Paul Celan trans Pierre Joris, $13.95.
_Paramour_, Stacy Doris, Krupskaya, $9.
_A Knot Is Not a Tangle_, Ben Friedlander, Krupskaya, $9.
_The Germ #4_, ed Card & Maxwell, $6.
_New Mannerist Tricycle_, Jarnot, Luoma, & Smith, $8.
_Mon Canard_, Stephen Rodefer, The Figures, $12.50.
_A Book of the Book: Some Works & Projections About the Book & Publishing_, ed Jerome Rothenberg and Steven Clay, Granary, $28.95.
_Comp_, Kevin Davies, Edge, $12.50.
_Republics of Reality: 1975-1995_, Charles Bernstein, Sun & Moon, $14.95.
_Sight_, Lyn Hejinian & Leslie Scalapino, Edge, $12.
_Aerial 9: Bruce Andrews_, ed Rod Smith, Edge, $15.
_Why Different?_, Luce Irigaray, Semiotext(e), $8.

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

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

↑ Contents

60. **mary angeline**
***Re: radical=precise***
*Tue 6 Mar 2001*

---

radical does indeed equal precise.
no one seemed to get that about the title
of my book.
Precise Intrigues...
nice to know someone is on to it!
bravo

------Original Message------
From: "richard.tylr" <[redacted]>
To: [redacted]
Sent: March 2, 2001 7:28:39 AM GMT
Subject: Re: radical=precise

----- Original Message -----
From: <[redacted]>
To: <[redacted]>
Sent: Thursday, February 22, 2001 10:46 AM
Subject: radical=precise

> To my surprise, during a Poetry Plastique panel, I used the dirty word
> sacred.  I said something to this effect: The poet's sacred (as in
non-slimy)
> task is to register events  non-distortively, non-manipulatively, that is,
as
> accurately (ditch fastidiously) as possible.
>
> For a great many makers it goes this way: If the maker who is a poet does
not
> transform herself into the maker who is an artist, there is no artist.
Who
> but poets
> as artists have constructed an art world?!  Transforming oneself is a
matter
> of rallying coordinating skills for a (for lack of a better term) purpose.
> Coordinology is the study of how coordinating skills can be rallied,
> combined, blended, and, indeed, coordinated.  Our species needs to learn
how
> to save its own skin, and coordinologists -- daring poets/artists  --

should
> be at the task!!  Email us
> (Arakawa + Gins) at [redacted] if you want to know more about
> coordinology.

↑ Contents

61. **John Tranter**

## *Brian Kim Stefans: Veronica Forrest-Thomson and High Artifice in Jacket 14*

*Tue 6 Mar 2001*

---

List members might like to look at this recent posting to Jacket # 14, at

http://www.jacket.zip.com.au/jacket14/stefans-forrest-thomson.html

Here's the opening page --

Brian Kim Stefans: Veronica Forrest-Thomson and High Artifice

One of the misfortunes of the lack of attention being paid to English poetry of this century is the obscurity of Veronica Forrest-Thomson, a poet who died in 1975 at the age of 27. Forrest-Thomson is the author of Poetic Artifice, a book that outlined a theory of poetry from a critical perspective — i.e. a tool to determine the success or failure of a poem rather then merely a vocabulary for describing the phenomenon of a "poem" — but one which, rather than confirming or resisting a "tradition," concentrated on those elements of the poem that resist quick interpretation or, in her terms, "naturalization" by the reader or critic.

Though Poetic Artifice adheres to the conventions of a text that can be re-used by members of the academy, there are moments when Forrest-Thomson's skill as an experimental poet, along with her occasional wit, lift the writing and theory itself beyond the level of disinterested speculation, engaging the reader — should the reader be a poet — in what is serious shop-talk.

Written in the early seventies, at a time when the avant-garde poetry scene in England was still on the defensive against the Movement writers and was, it appears, lacking unity, the book has an wide range of characters; Shakespeare, Swinburne, Pound, Eliot, William Empson, Sylvia Plath, Ted Hughes, Philip Larkin, John Ashbery, J.H. Prynne, and the critic/poet Stephen Bann (representing the "concrete" poets), among others, come under consideration. This is a mix that one would not find in any American book of theory by a poet, probably because the United States has not had a mainstream poet who has dominated the scene in the way that Ted Hughes or Philip Larkin, at that time, did. When there was one, like Robert Lowell, experimental poets either ignored

him or ridiculed the premises of his or her work with little specific analysis of their poems, as if they weren't poems at all.

Forrest-Thomson doesn't demonstrate this partisanship which often turns thoughtful considerations of poetry into declarations of independence; consequently, her theory is given cogency by a very apparent love of "traditional" poetry and her own positioning of herself as critic and latecomer, despite the urgencies she felt as a poet. _____

John Tranter, Editor, Jacket magazine

from John Tranter

Editor, Jacket magazine: http://www.jacket.zip.com.au/
- new John Tranter homepage - poetry, reviews, articles, at:
http://www.austlit.com/johntranter/
- early writing at:
http://setis.library.usyd.edu.au/tranter/

_____

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

↑ Contents

## 62. Elizabeth Bassford

### *Exoterica and The House of Pernod*

*Tue 6 Mar 2001*

EXOTERICA is proud to present poet MARK DOTY on Sunday, March 18th at 3 p.m., at The Society For Ethical Culture, 4450 Fieldston Road in the Bronx. Philip Levine has said, "...if it were mine to invent the poet to complete the century of William Carlos Williams and Wallace Stevens, I would create Mark Doty just as he is, a maker of big, risky, fearless poems in which ordinary human experience becomes music." A National Book Critics Circle Award winner and National Book Award finalist, Mark Doty celebrates the release of his new book of essays, Still Life with Oysters and Lemon (Beacon, 2001). Books will be available at the Exoterica book stall. Join us for what promises to be a very special afternoon. Open mike follows feature, admission is $5.00. For directions or more information, respond here or call Director Rick Pernod, [redacted].

Coming on April 1st at 3 p.m. poet LINDA GREGG. Nobel Laureate Czeslaw Milosz has said, "I consider Linda Gregg one of the best American poets." For details on these and all events, visit our website at http://members.aol.com/exoterica

THE HOUSE OF PERNOD continues THE GREEN HOUR at The Saint, 105 Stanton Street @ Ludlow, on Thursday, March 15th with special guests singer/songwriter Haale Gafori and poet Jackie Sheeler. 9 p.m., no cover. THE HOUSE OF PERNOD features poet Rick Pernod on vocals; Andy Bassford on bass; Jeff Ganz on drums; and Paul Schonberg on guitar. Funk/poetry/chaos/jazz/theater/and rock and roll...it's disturbing, but you can dance to it....

To unsubscribe to this EXOTERICA newsletter, respond here. EXOTERICA...we'll be spreading the word...

↑ Contents

## 63. Poetics List Administration

### *Bellamy & Tea at SPT this Friday*

*Tue 6 Mar 2001*

---

Ongoing problems with the SPT subscription = I have to forward this announcement that should have gone directly. FYI, I am just now reading Michelle Tea's -Valencia-, which is a Super Kick Ass Novel. I almost couldn't stop reading long enough to brush my teeth this morning. How's that for a recommendation?

Christopher W. Alexander
poetics list moderator

---------- Message causing the problem (68 lines)
----------
Date: Tue, 06 Mar 2001 12:46:27 -0800
Subject: Bellamy & Tea at SPT this Friday
From: "Small Press" <[redacted]>

Friday, March 9, 2001 at 7:30 p.m.

Dodie Bellamy & Michelle Tea

Annoyingly, these two San Francisco novelists of overlapping generations have formed a mutual admiration society in recent months. Dodie Bellamy, the influential fiction writer and essayist, is one of the important voices of our moment. At its best, her writing embodies syntax with a devastating confessional eros, a writing haunting as Messiaen, steamy as Macy Gray. Simultaneously it collapses the boundaries between the marketing tools we ordinarily think of as novel, poem, theory, elegy, punchline, criticism, and allegory. Since she left the directorate of Small Press Traffic two years ago she has been

teaching, writing journalism and working on a new novel, The Fourth Form, a "multi-dimensional romance." Dodie
Bellamy is the author of Feminine Hijinx (Hanuman, 1990), Real: The Letters of Mina Harker and Sam D'Allesandro
(Talisman House, 1995) and The Letters of Mina Harker (Hard Press, 1998), as well as three chapbooks. She teaches
creative writing at Mills College and at San Francisco State.

Michelle Tea is the brilliant young author of two recent novels, The Passionate Mistakes and Intricate Corruption of
One Girl in America (Semiotext(e) Native Agents Series, 1998) and Valencia (Seal Press, 2001), which have catapulted
her amidst a sea of controversy to the front of the pack. One of only a handful of great novels actually written in San
Francisco, Valencia is an impossibly romantic, angry, poetic, tender and dazed epic of the dyke underground of our city's
Valencia Street--a crazy urban bohemia which seemed to flourish and dissipate right before our eyes at the same
post-industrial moment. Some find Tea's psychotropic maximalism taxing and artless, but the smart ones bow down, as one
might to a radical blend of Kathy Acker, Eileen Myles, and Carson McCullers. She is a founding member of Sister Spit,
the women's travelling art/spoken word/music collective.

Timken Lecture Hall
California College of Arts and Crafts
1111 Eighth Street, San Francisco (just off the intersection of 16th & Wisconsin)
$5

Elizabeth Treadwell Jackson, Executive Director
Small Press Traffic
Literary Arts Center at CCAC
1111 Eighth Street
San Francisco, California 94107
415/[redacted]
http://www.sptraffic.org

↑ Contents

## 64. Lytle Shaw

### *NY Sublet, Shaw/Clark Loft, March 30--April 13*

*Tue 6 Mar 2001*

---

Dear Chris,

Could you pass this on:

We're subletting our loft in Soho for the first two weeks beginning March 30th. It's a sunny 500 sf space on Varick just up from Canal. $600.

For more information contact Lytle Shaw

↑ Contents

## 65. Poetics List Administration

### *Berrigan + Day + Hejinian = The Drawing Center in New York*

*Tue 6 Mar 2001*

---

Spring and Summer Readings at The Drawing Center in New York
35 Wooster Street (between Grand and Broome)
Admission is $5 and free to Drawing Center members.
Admission to Children's readings is free.

***

March 13th, Tuesday at 7pm, in conjunction with the exhibition, "Rosemarie Trockel: Metamorphoses and Mutations," Line Reading Presents:

Anselm Berrigan
Jean Day
Lyn Hejinian

Anselm Berrigan’s books of poetry include They Beat Me Over the Head with a Sack (1998), Integrity and Dramatic Life (1999) and the forthcoming Pictures for Private Devotion—all from Edge Books in Washington. His poetry and reviews has appeared recently in Crow, Pharos, The Poetry Project Newsletter and Shark. Berrigan lives in New York City.

Jean Day’s books of poetry include Linear C (Tuumba, 1983), A Young Recruit (Roof, 1988), The I and the You (Potes and Poets, 1992) and The Literal World (Atelos, 1998). Her work has been in anthologies such as In the American Tree (National Poetry Foundation, 1986) and From the Other Side of The Century (Sun and Moon, 1994). Day lives in Berkeley.

Lyn Hejinian’s books include Writing is an Aid to Memory (The Figures, 1978), My Life (Burning Deck, 1980), Oxota: A Short Russian Novel (1991), The Cell (1992), and The Cold of Poetry (1994), all from Sun and Moon in Los Angeles. Her collaborations include Individuals, with Kit Robinson (Chax, 1988), Sight, with Leslie Scalapino (Edge, 1999) as well as The Traveler and the Hill and the Hill, (1998), and The Lake (2001), both with Emilie Clark and published by Granary Books. Hejinian’s selected essays, The Language of Inquiry, was published in 2000 by the University of California Press. She lives in Berkeley.

↑ Contents

66. **Martin Spinelli**
***EPC soundfiles updated***
*Tue 6 Mar 2001*

Many of you have been experiencing some problems accessing EPC soundfiles during the past year. All links have been fixed and all files are now working. We've recently added more than 20 new soundfiles. What follows is a list of all authors with audio material accessible through the EPC Sound Room (http://epc.buffalo.edu/sound/file-list.html). Many authors have multiple soundfiles:

Bruce Andrews
Paul Auster
Erik Belgum
Clive Bell
Michael Basinski
John Bennett
Charles Bernstein
Jonathan Brannen
cris cheek
Bob Cobbing
Robert Creeley
Alan Davies
Jane Draycott
Paul Dutton
Tim Echells
Ray Federman
Ben Friedlander
Madeline Gins
Loss Pequeño Glazier
Ted Greenwald
Barbara Guest
Carla Harryman
Lyn Hejinian
Bell Helicopter
Kazuko Hohki
Beverley Hood
Susan Howe
Erica Hunt
Elizabeth James
Alan Jones
Ann Lauterbach
Karen Mac Cormack

Jackson Mac Low
Steve McCaffery
Paul D. Miller (DJ Spooky)
Noto
Lance Olsen
Rafael Oses
Jena Osman
Ted Pearson
Jim Rosenberg
Jerome Rothenberg
Leslie Scalapino
Kenneth Sherwood
Ron Silliman
Siren Circus
Martin Spinelli
Rachel Steward
Peter Straub
Henry Sussman
Luci Tapahonso
Dennis Tedlock
Fiona Templeton
Cecilia Vicuña
Rosemarie Waldrop
Jay Ward
Barrett Watten
Christian Weaver
Hannah Weiner
Gregory Whitehead
John Williams
Ben Yarmolinsky

---

Martin Spinelli [redacted]
http://writing.upenn.edu/epc/authors/spinelli

↑ Contents

67. **Ron Silliman**

***Re: Language project***

*Tue 6 Mar 2001*

Sorry about the password requirement. When I originally went to the site, I was able to get in without one. After hearing from Pierre and others that they were having trouble, I went back and found that I too was blocked. Harrumph!

Ron

----Original Message Follows----
From: Patrick Herron <[redacted]>
Reply-To: [redacted]
To: [redacted]
Subject: Re: Language project
Date: Tue, 27 Feb 2001 12:31:40 -0500

This sounds really great, incredible, amazing. I saw the link and tried to go there. But the link requires a password. Why give us a link to a site that requires a user name & password account that we do not have? Without a password, we are shut out like Manx. Can we get in?

Sincerely,
Patrick

> -----Original Message-----
> From: UB Poetics discussion group
> [mailto:[redacted]]On Behalf Of Ron Silliman
> Sent: Saturday, February 24, 2001 10:12 AM
> To: [redacted]
> Subject: Language project
>
>
> http://www.rosettaproject.org
>
> Fifty to ninety percent of the world's languages are predicted to
> disappear
> in the next century, many with little or no significant
> documentation. Much
> of the work that has been done, especially on smaller languages, remains
> hidden away in personal research files or poorly preserved in
under-funded
> archives.
>
> As part of the effort to secure this critical legacy of linguistic
> diversity, the Long Now Foundation is working to develop a contemporary
> version of the historic Rosetta Stone. In this updated iteration, our
goal
> is a meaningful survey and near permanent archive of 1,000 languages. We
> have three overlapping motivations in the project:
>
> To create an uniquely valuable platform for comparative

> linguistic research
> and education.
>
> To develop and widely distribute a functional linguistic tool
> that will help
> with decipherment and recovery of lost languages in distant futures.
>
> To offer an aesthetic object that suggests the great diversity of human
> languages as well as the very real threats to the continued
> survival of this
> diversity.
>
> Our 1,000 language corpus expands on the parallel text structure of the
> original Rosetta through archiving seven distinct components for
> each of the
> 1,000 languages. We have selected these components as the "minimum
> representation" most likely to be useful for future, linguistic
> archaeology
> as well as contemporary comparative research. This sketch should be
> understood as a modest frame that is possible to complete for a very
large
> number of languages - a frame on which more will hopefully be hung later.
>
> The seven components are:
>
> Meta-data/description for each language: Origin and current
> distribution of
> language, number of speakers, family, typology, history, etc.
>
> Main parallel text: We are using translations of Genesis Chapters 1-3 as
> Biblical texts are the most widely and carefully translated
> writings on the
> planet.
>
> Vernacular origin story with interlinear gloss: A cultural specific
> counterpoint to the Genesis text with grammatical analysis. We will
> substitute other vernacular texts if a glossed origin story is
unavailable
> or culturally inappropriate.
>
> Swadesh 100 word vocabulary list: A core word list typically collected in
> linguistic field work.

>
> Orthography: The writing system(s) of the language with
> pronunciation guide.
>
> Inventory of Phonemes: The basic sound units of the language.
>
> Audio file: Sample of spoken language with transcription and ideally a
> translation.
>
> We have finished the collection of Genesis translations for 1,000
> languages
> as well as parsed the Ethnologue for corresponding language
> descriptions. We
> now need text contributions for all the remaining components and
> invite you
> to submit in your area of expertise. We also encourage suggestions for
> languages that currently are not on the list, but should be, given
> interesting structural features, genetic relationships, isolate status,
> etc. --
>

_____ Get your FREE
download of MSN Explorer at http://explorer.msn.com

↑ Contents

## 68. Mary Burger

### *Second Sunday Reading, 3/11*

*Tue 6 Mar 2001*

---

Second Sundays @ The Stork Club presents a reading by

Susan Maxwell
&
Warren Liu

Hosted by Mary Burger and Beth Murray

Sunday, March 11 @ 2 p.m.
Admission $2.00.
21 and over only

Susan Maxwell is attempting to figure out how to be a writer and dancer at the same time and is open to suggestions. She has worked with many talented Bay Area choreographers performing in boats, on swinging poles and on stages in San Francisco, San Diego and New York. She has also directed her own dance

theatre work as a resident at the Jon Sims Center for the Performing Arts. Her writing has appeared or will appear in Chain, ZYZYYVA, San Jose Manual of Style, Fence and Born Magazine. It explores the kinetics of words on the page. She is currently the Iowa Arts Fellow at the snow-laden Iowa Writer's Workshop.

Warren Liu was born in Buffalo, New York. He studied English at UC Berkeley and received an M.F.A. from the Iowa Writer's Workshop. Currently he is working towards a doctoral degree at UC Berkeley focusing on contemporary Asian-American experimental poets. His own poetry resists full disclosures and unidirectional readings, forming a highly compacted whorl of instances. We hear that his new work is prose.

The Stork Club is in downtown Oakland, 2330 Telegraph Ave between 23rd and 24th St. By BART: get off at 19th St, walk one block west to Telegraph, then up about 5 blocks, just past 23rd. The Stork Club has a large and vivid sign. (Our printed calendar mistakenly lists two addresses for the club; 2330 Telegraph is correct.)

ALSO JOIN US FOR UPCOMING EVENTS, THE SECOND SUNDAY OF EVERY MONTH.
All events 2:00, $2.00.
To receive a charming letterpress-printed calendar, send us your address.

April 8: CALIFORNIA/COMMUNITY What constitutes a writing community, the diversity of writing communities in California, and how living in California influences writers. With Steve Dickison, Jack Foley, Camille Roy, Catalina Cariaga, and others. Join us for discussion!

May 13
GREG BROOKER AND CHERYL BURKETT read.
Greg, of Los Angeles, will read from Spirit's Measure, a work employing the same "translation" method used by Joseph Smith in the Book of Mormon.
Cheryl Burkett lives in San Francisco. Her books include behind the white,Children's Stories, and Passing Through Ninety Degrees.

June 10
SURPRISE SALON!
Writers and artists? Writers as artists? Filmmakers and musicians with writers? Come see the disciplines mix it up in the final event of The Stork Club Spring 2001 season.

↑ Contents

## 69. Barrett Watten

### *mark(s)*

*Tue 6 Mar 2001*

---

Announcing the version 1.04 release of:

The current issue of mark(s) features the poetry of Bob Holman, a text/image collaboration by Carla Harryman and visual artist Amy Trachtenberg, an essay by Robert Burgoyne, a collaboration by Ken and Michael Mikolowski and the paintings of Mel Rosas.

Visit mark(s) at http://www.markszine.com.

↑ Contents

## 70. David Baratier

### *Small press*

*Tue 6 Mar 2001*

---

A celebration of small press publishing

Wednesday March 7,
Wick Poetry Series
4:00p.m. Panel Discussion
Special Collections and Archives, 12th floor, KSU Library
The editors of the three largest independent publishers in Ohio will speak on various topics relating to publishing. David Baratier from Pavement Saw Press, Jennifer Bosveld from Pudding House, and Larry Smith from Bottom Dog Press. Moderated by Gary Metras from Adastra Press (MA)

7:30 p.m.
Reading by Gary Metras
Library, Special Collections and Archives Room

For more information, call [redacted]

March 8, 4 p.m.
Wick Poetry Series
Small Press Publishing Panel

Jeanne Bryner, David Hassler, Maj Ragain, C. A. Townsend.
Moderated by Dzvinia Orlowsky, founding editor, Four Way Books

7:30 p.m.
Reading by Dzvinia Orlowsky
Library, Special Collections and Archives Room

For more information, call [redacted]

@ Kent State university, hope to see some of you'all there--

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus OH 43206
USA

http://pavementsaw.org

↑ Contents

71. **Barrett Watten**
***Demon of Analogy***
*Tue 6 Mar 2001*

The context of my question--on the early, even premature, analogizing of hypertext with most variants of poststructuralist decentering of authorship, narrativity, and content--was a preliminary presentation I gave at Wayne State last Thursday on the relation between radical forms that preceded the internet and what has come since. The posts I received from many--particularly Carolyn Guertin offline and Patrick Herron both on and off--were enormously helpful in beginning to construct a bibliography of sites and to organize the information (in ways that, importantly, are suggested by the nature of the information). I'm continuing to work on that bibliography (which is not complete enough to show yet, but I hope will eventually be), and so continue to seek links.

I'll paste the schedule of our discussion group to a separate post, and anyone in the Detroit area would be certainly welcome to attend. So far, we've heard from Ron Day about utopian models for information organization that conceptually resemble the internet but date from the first half of the twentieth century, a movement called "Documentation" in France that dates from the postwar period, and the relevance of the Autonomist movement, particularly Toni Negri, to a Marxist critique of the information technology. That possibility was more fully developed in a talk by Nick Dyer-Witheford, from Windsor, Ontario, who gave a critical reading of that movement and showed how terms like "general intelligence" from Negri and "species being" in Marx can be useful in figuring out what kinds of oppositional politics the internet affords (and he focused on three areas: electronic media as sites of political action (WTO analogy); the decommodification of information (Napster analogy); and a more general possibility of "self-making" through the intersubjectivity (species-being analogy). Each of these were framed as responses to the occultation of value in

what I think of as a kind of romantic Marxism (predicated on a return to wholeness, agency, and a positive relation to nature), but one that ought to be acceptable to poets, certainly--at least those who read the romantic movement as crucial to the episteme in which our oftentimes very decentered and unauthorial work proceeds.

Opening some questions this way leads immediately to: what kind of agency can we imagine through the new technology, if not one predicated on a kind of prelapsarian analogy (as a counter to valorizing Napster, I would question whether, in encouraging widespread "piracy" of copyrighted materials, it leads to anything but unfettered consumerism and an illusion of access rather than a critical distance from the nature of commodified culture itself). So the question of analogy would have immediate political consequences, though that is not where we started out with the relation of "theory" to the new technology. Charles Stivale, who writes on Deleuze and Guattari, gave a short talk on kinds of posts in MOO spaces and the relation between posts that adhered to the "theme" of the site (such as the poetics listserv) and posts that digress. I'm sure you are all familiar with that tension. But the dyad transparency (to the "theme" of the site)/opacity (digressing in posts that disrupt the "theme") leads immediately to all kinds of parallels in the poetry world. I am thinking particularly of the tension between thematization and digression in the performance work of Steve Benson, its relation between constructing a work and playfully undoing it at the same time) as anticipating this dynamic. (And here I'd like to encourage another look at Steve's work, from *Blue Books* on, for its simultaneity of construction and dismantling.)

My presentation involved the information I received from a number of sources in the time period previous to the talk, and my organization of that information. Hence, multiauthorship was at the center of what I was thinking about. I wanted to look at work from the earlier period of Language writing such as Steve Benson's improvised work, as above, that might predict some of the possibilities valorized by Landow et al. prior to the technology itself. They are abundantly there. The illustrations to my piece on Legend, since they appear in the online version of the article, were easily accessible, and I clicked on those. I also wanted to point out the relation of language-centered magazines from the 70s--really, the whole history of the little magazine--as the direct precursor of the zine format, and hence a crucial form of multiauthorship. I had about 85 links that I wanted to survey and organize, and they fell into the following categories:

Sites: Individuals
Links: Individuals (including home pages that function as "works")
Sites: Multi-authors
Projects: Multi-authors (like the "International Dictionary of Neologisms")

Links: Multi-authors (ubuweb, etc.)
Zines
Essays

The interesting aspect of this for me was that it was often hard to decide which category would be best for a given url. But all of these, except instances of the first and last, are entirely multi-authorial. With sites, there are indeed sites that can be seen as "autonomous works"--along the lines of a poem in the old sense--and could be described as such. And a few of the essays were monological. However, most of the essays were hyperlinked, making them akin, really, to many of the link or project sites. The form of the essay, then, seems to be changing from being centrally addressed to the coherence of an argument (Emerson) to be valorized for the number and richness of links (though I haven't seen it yet, I imagine Brian's essay to be of this nature). This is something I'd like to further explore, then--the nature of the internet essay. What are some outstanding or definitive instances of the genre, assuming that it is starting to turn into one?

The second point of focus was the status of the analogy. I find deeply problematic the claim that "link" itself--the act of linking, text to footnote, site to site, etc.--constitutes the formal foundation of the internet. In other words, mere rhizomic structure is not enough. Not as structure, but for the way that there is an inference that content and link are identical, that content is delivered *as* the link. Linking is content. So a slogan like "where do you want to go today" implies that the place you get to is the link that got you there. Instantly. This is the demon of analogy. It leads, in a very provocative argument by Corrine Calice in our discussion group, to the possibility of "magic thinking" in web environments. To posit a thing is to have it, etc. A link to content as content.

So what is "beyond analogy"? Looking at web poetry, first of all one finds a baseline position that is defined, initially, by the hyperlink. This becomes more complicated--in work by mez and Talan Memmott as standout instances--in relations between different levels of signification, such as word and image, that simply can't be linked by analogy. Word and image are dissimilar in important ways. So a preliminary conclusions is that much of what is going on at the interface between word and image escapes the demon of analogy, even as it might be seduced by it.

The final horizon, for me, however is when the disanalogy is pushed to the limit of critical reflection. I see this in Giselle Beiguelman's site "The Book After the Book," and think the point of a lot of the complexity out there is precisely to avoid resting in analogy. Patrick Herron's project does this as well. And that's where I'd like to leave the discussion for now, inviting response.

Thanks, Barrett

↑ Contents

## 72. Barrett Watten
### *Working Group in Digital Culture*
*Tue 6 Mar 2001*

---

Working Group in Digital Culture
Wayne State University
Humanities Center

Discussions and Talks • Winter 2001

February 1 • Thursday • 12:30 PM
Working Group Discussion 1
Ron Day • Library and Information Science
> Allegories of Being: Reading Agency, Temporality, and Production in Information Systems
Charles Stivale • Romance Languages\
> Factories or Theatres?: MOOs as Work and Play Spaces
2147 Old Main • Humanities Center

February 15 • Thursday • 12:30 PM
Invited Guest Lecturer
Nick Dyer-Witheford • Univ. of Western Ontario
> Towards a Radical Politics for the Age of Information Capitalism
2147 Old Main • Humanities Center

March 1 • Thursday • 12:30 PM
Working Group Discussion 2
Barrett Watten • English
> Beyond the Demon of Analogy: www.poetics
Corrine Calice • English
> Magic Thinking in MOO Spaces
2147 Old Main • Humanities Center

March 23 • Friday • 12:30 PM***
Tim Murphy • Univ. of Oklahoma
> The Ontological Turn in the Marxism of  Georg Lukács and Toni Negri
408 Manoogian • Reception to follow

April 5 • Thursday • 12:30 PM
Working Group Discussion 3
Robert Martin • Art and Art History
> The Merger of Performance Art and Entertainment via Hypermedia
3125 Old Main • Media Laboratory

April 13 • Friday • 3:00 PM
Invited Guest Lecturer
Al Filreis • Univ. of Pennsylvania
> "No One to Drive the Car": Experimental Poetry Across Time and Space
2147 Old Main • Humanities Center

April 30May 1 • MondayTuesday***
Invited Guest Lecturer
Sue Thomas • Artistic Director
The trAce Online Writing Center
> Two Presentations • http://trace.ntu.ac.uk

↑ Contents

## 73. Poetics List Administration
### *about virus warnings*
*Tue 6 Mar 2001*

Having just received a message about the virus [worm] Pretty Park that warns "it will erase your whole 'C' drive," I thought it might be useful to remind all Listafarians that extensive catalogs of known viri and worms are available online, and that it's a good idea to check any virus warnings sent to you by email against the contents of those catalogs Before sending them on to friends + strangers. My favorite resource is the Symantec AntiVirus Research Center [i.e., SARC] Online Encyclopedia at

<http://www.symantec.com/avcenter/vinfodb.html>

In this case, one finds that, while PrettyPark.Worm does indeed exist - and is indeed quite common - that, being a worm, it does very little damage to host computers and is easy to be rid of. That said, still I can't urge all of you enough to use virus protection software - and trust me, rubber gloves ain't the ticket - on any computer that is used to access the internet.

Christopher W. Alexander
poetics list moderator

↑ Contents

## 74. daniel labeau
### *JOSS magazine-- Call For Subs*
*Tue 6 Mar 2001*

Joss, a sporadic thematic poetry magazine, seeks submissions for its premiere issue, which, if our effort is crackling, will appear April 11, 2001. For this issue we are seeking poems on the subject of PEOPLE. The deadline for submissions is March 24, 2001.

Submissions will be accepted via mail at: Joss c/o Molly's Cafe, 910 Christian St., Philadelphia, PA 19147. Please include SASE.

E-mail submissions will also be considered. Our address is: [redacted].

The Joss release party, featuring a reading by Molly Russakoff (The Poverty Queen) & Don Silver will take place at 8 pm, April 11th at Molly's Cafe, 910 Christian St., in the Bella Vista Neighborhood.

Molly's Cafe is developing a schedule of events that will include a poetry reading series, publishing workshops, and screenings.

Molly's is open for breakfast & lunch daily & begins dinner service in April. April will also mark the grand opening of its coffee shop & bakery.

Pre-reading dinner reservations will be accepted. Coffee & pastry will be available during the reading.

For more information, or to sign up for the mailing list, call: [redacted].

_____ Get your FREE download of MSN Explorer at http://explorer.msn.com

↑ Contents

## 75. Kimmelman, Burt

### *Essays Needed*

*Tue 6 Mar 2001*

---

I guess it couldn't be worse: I had a typo in the eddress for the list mentioned below. Please excuse and bear with me. I take the liberty of repeating:

Dear Listees,

I am editing A Companion to Twentieth-Century American Poetry (for Facts on File, Inc., a publisher that enjoys very wide distribution in libraries, colleges and high schools, as well as bookstores). I am soliciting essayists to contribute to the volume.

The volume will be peer reviewed. Payment for essays will be in presentational offprints and, too, for the large essays, a copy of the book. All essays will carry the author's name, and a list of contributors will appear in the back of the book.

The list of entries for the volume can be viewed at this website: http://eies.njit.edu/~kimmelma/companion.html; also at the website can be found a set of guidelines for the essays. If going to the website is inconvenient, I can send the list over e-mail either as an attachment or copied and pasted in.

If you are interested in writing for the book, then please contact me via e-mail (see my eddress below). If I don't know you, then please provide me with a bit

of background about yourself including a brief account of your publishing history if you have one.

I look forward to hearing from you.

Cordially,

Burt

Burt Kimmelman, Associate Professor of English
Department of Humanities and Social Sciences
New Jersey Institute of Technology
Newark, New Jersey 07102
[redacted] (p); [redacted] (f)
[redacted]
http://eies.njit.edu/~kimmelma

↑ Contents

## 76. Chris McCreary

### *Blake's Newton (?)*

*Tue 6 Mar 2001*

Hello all --

I'm trying to track down a copy of Michael Palmer's "Blake's Newton," published by Black Sparrow in 1972. There seem to be a few pricey limited edition (signed/numbered/etc.) copies available online, but I'm wondering if anyone out there happens to know of a more reasonably priced reading copy of the paperbound edition?

Thanks in advance.

-- Chris McCreary

↑ Contents

## 77. Daniel Zimmerman

### *Re: Blake's Newton (?)*

*Tue 6 Mar 2001*

Chris,

You might try searching an academic library's online 'card catalogue' &, if you find a copy, request it through interlibrary loan at your local (or college) library.

Dan

----- Original Message -----
From: Chris McCreary <[redacted]>
To: <[redacted]>
Sent: Tuesday, March 06, 2001 9:42 PM
Subject: Blake's Newton (?)

> Hello all --
>
> I'm trying to track down a copy of Michael
Palmer's "Blake's Newton,"
> published by Black Sparrow in 1972. There seem to
be a few pricey limited
> edition (signed/numbered/etc.) copies available
online, but I'm wondering if
> anyone out there happens to know of a more
reasonably priced reading copy of
> the paperbound edition?
>
> Thanks in advance.
>
> -- Chris McCreary
>

↑ Contents

## 78. Poetics List Administration

### *How To Read?*

*Tue 6 Mar 2001*

---

On Monday, 05 Mar 2001 16:50:03 -0500, George Fouhy <[redacted]> wrote:

> *Learn HOW to read a poem aloud*
> *and learn how to start a poetry circle*
> *from the award winning poet, author and teacher.....*

Here, now, is an interesting proposition. It's obvious there are conventions to the Poetry Reading, perhaps - through the grammar-school educations of such as Yeats - going back as far as nineteenth [and thence to 17th] century English elocutionary discipline; Or, since no one actually reads like Yeats - except Pound, though I've always meant to learn the trick, myself - at least back to the New American Poetry. Of course, we have less wine and dope now-a-days, but it's not for a lack of industry, I'm sure. But what are the conventions?

Well, a few of the basics would be:

1. Single reader or multiple readers once sequentially, in which case roughly

junior to senior poet. Those of us 'Buffalonians' who read in Cuba last January
were surprised to find this wasn't the case with the Cuban poets: rather, they
read in two rounds. The first was generally of short, energetic poems; the second
generally longer poems or a single long poem. It was an interesting structure and,
it seemed, much more dialogic - not least because no one of the poets missed out
of sheer nervousness all the others' reading.

2. Poetry readings ought to take place in a locale dedicated to some other use: e.g.,
a gallery, bar, artist's studio, or apartment. Poetry reading = like infestation by
ants an invasive invention. I recall once, in my bourgeois girlhood, watching ants
enter the house by crawling along an electric cable joined to the lights in our back
yard. I suppose we're much like that, except that we pay for our drinks. Most of us do.

3. Begin with announcements and introduction. It will be tiresome if it is too long,
but discourteous to the reader if too short. List publications etcetera or give momentary
notice to What Is At Work in the reader's poems. Don't quote, or quote heavily. Make an
introduction composed entirely of quotations from the reader's work. The Anti-introduction
is as tedious as the real thing. Readers, say "Thank you for that [lovely] introduction."

4. Cash bar.

5. Typically, poems are read in the high style or in 'no particular style' - that's
what I suspect it would be called, if one were to name it. 'High' being not Audenesque
but an emotive style with uplifted tone at the end of each line - like a question? Please
stay behind the podium, or stand tensed but unmoving as you read. Give anecdotes between

poems to amuse and clarify. For this style, let there be periodic 'OH's from the audience,
responses whose actual stimulus at times will remain unclear. 'No particular style' then
would be without affect, but not in so skilled a manner as Ashbery. Here, there should
be some movement of the body, perhaps a nervous - or rhythmic? - back and forth motion;
alternately, hands should hang limply at your sides. Don't look to the audience, they
can't help you. Stay calm. Do not try to communicate with them. For this style, let
there be periodic chuckles from the audience, responses whose actual stimulus at
times will remain unclear.

6. Head back to the bar or go straight to the restroom in the 10-minute break between
readers. You have 25 minutes. Find out where everyone is going afterward. If you are
from out of town, survey the crowd to see who you want to talk with at the next bar;
alternately, cruise. No, I don't mean "leave."

7. The first reader has the advantage of a fresh audience and will "get it over with."
Read for no more than 25 minutes. If you have forgotten your watch, ask periodically
"How am I doing on time?" The second reader takes her chances: a relaxed audience, or
just bored from that first guy?

Christopher W. Alexander
poetics list moderator

↑ Contents

## 79. mIEKAL aND
### *Babel, Wisconsin*
*Tue 6 Mar 2001*

---

BABEL, Wisconsin: Printed Matter from Xexoxial Editions
and
a xerox installation by

mIEKAL aND, Lyx Ish, & Liaizon Wakest

February 22 - March 23, 2001
University of Wisconsin-Green Bay

"BABEL, Wisconsin
is a spectacular cacophony of two and
three dimensional visual and textual
experimentations that  challenge normative
ideas about the stability, function and role of
language, as well as its relationship to visual
images."

Stephen Perkins
Curator, Lawton Gallery

"Various calculations suggest that 3
xerox shelters will mark the territory
where all language is reassembled into a
visual polyphony of text, symbol &
markings. A place where the black &
white universe of the data stream is on
the tip of your tongue, & language
returns to its beginnings."

mIEKAL aND

http://cla.umn.edu/joglars/babelWI/

↑ Contents

80. **richard.tylr**
***Re: radical=precise***
*Tue 6 Mar 2001*

---

Healy etal. I'm not a mathematician and was quoting from memory from a book about mathematics. If you are a mathematician you know that e, ln of 1 etc are transcendental numbers which means simply that they, well, to repeat: "have no precise numerical value". Every man woman etc and their dog knows that pi 3.1415927.... continues in the decimal part forever so it CANT have a precise value. Were that not so, it doesnt alter the fact that it is impossible to make exact measurements of anything: I know that from my Telecommunications/Electronics background. Of course, in measurement, for most purposes, we can get a good useable value eg for temperature and so on. If one was taking observations of star positions (this example comes from J Bronowski's "The Ascent of Man" error creeps in).  But refer to Bronowski's book. I'm not saying that pi is a random number...of course it can be calculated if you spend the rest of eternity in that fascinating occupation! Obviously for

practical reasons it cant ever be computed. And who would want to. Its like old Richard Dawkins hinting that scientists can find "everything out" (well he implies that in "Unweaving the Rainbow". If they could then the world would be quite a dull place. Also the knowee of everything would be rather at a loss as to what to do with all that knowledge! In fact its impossible for anything at all to ever know everything. God (Himself/herself/iteself?) would have to know that he knew that he knew how he got to know what he knew even if he could remember....but then it (the state of omniscience) would like " knowing evrything is the same as knowing nothing".(And vica versa). I'm NOT a card-carrying postmodernist or whatever so you can forget about doing a "Higher..Superstition" al la Gross and Levitt on me. As to "intruding" on science: scientists and mathematicians are always imposing on philosophy, religion and all the other humanities. I'm not anti-science but I'm not overawed by mathematicians or scientists' ability to solve all the problems of the world (let alone the universe as some of their subset claim). If you are intersested in my "claims" etc I'd be interested in your detailed explanation or "claims" on or of Blake's works (and their "precise?" "meaning") and his influence via Huxley and the pop group The Doors of trends in modernist and postmodernist cultures. Thus also the "flow on effect" into (via Romanticism and by implication Classicism) the Beat writers, the old and new NY Schools (with reference to Valery, Reverdy etc as well as surealism via Raymond Rousell on Ashbery and Frank O'Hara, the Ern Malley affair in Australia, Witter Bynner, the Black Mountain School and Bukowski versus Zukofsy ( and (with some reference to Lorine Niedecker's poem "Darwin")) Elizabeth Bishop, M Moore, Stein etal and the impact all or some of this has had on the language poetry movement and the current reaction to the same and there Marxist, Derridean , Jakobsonian, and Barthesian influence perhaps opposing (or non opposing) it to Wittgenstein, Bertrand Russell, Whitehead, the Logical Positivists; and some "slant" from the works of Williams Carlos Williams, Creeley, Jack Spicer, Ginzberg, Ezra Pound and more latterly Sillliman, Bernstein, (and other writers in "In The American Tree") Tom Raworth (possibly versus Geoffrey Hill and to a lesser extent such "modernists" as Philip Larkin)..you could make reference to Adorno, Benjamin and even the Australian theorist John Docker....) By the way: how can a polynomial equation have a "precise" solution if what one is trying to find is, by definition, (a) "variable"? Impossible. Regards, Richard Taylor. ----- Original Message ----- From: "T. R. Healy and L. MacMahon" <[redacted]> To: <[redacted]> Sent: Sunday, March 04, 2001 12:08 PM Subject: Re: radical=precise

> *Richard Tylr wrote*
> *Prove to me how we can give an exact*
> *measure of, say, the area of a circle, given that pi is a transcendental*
> *number (has no precise numerical value - proved by J. von Neumann). Thus*
> *probability and context is important.*

> *I'm not sure how you deduce that a number has "no precise numerical value" from the fact that it is transcendental. That pi is transcendental merely means that it cannot be the solution to any polynomial equation in one variable having integral coefficients.*
>
> *By the phrase "no precise numerical value" do you mean to suggest a random component?*
>
> *The idea that in a random sequence every digit should appear equally often over a large enough sample was used to refute one calculation of pi to a very large number of significant figures. Interesting to model a sequence, any digit of which can be exactly calculated, as random.*
>
> *I'd be interested in knowing what you intend by the above phrase.*
>
> *Randolph Healy*

↑ Contents

81. ## Denise McNelly
### *persona poems*
*Wed 7 Mar 2001*

Hello all,

I'm in the process of my creative thesis which is a collection of persona poems preceded by an introduction regarding the persona poem as a particularly useful form in contemporary american poetry.

While I've had some success in collecting information about and samples of these types of works, I feel that there has to be much more out there that I've not yet found.

Any suggestions you could give as to authors, anthologies or research about this topic would be greatly appreciated.

Thanks in advance,

Denise

↑ Contents

82. ## Thomas Bell
### *Re: Angel of Soliloquy*
*Wed 7 Mar 2001*

no, unfortunately, but i'd be interested in reading and or contributing to such a monster as you describe.  there are bits and pieces here and there but they generally come from one perspective or another.  to publishers or epublishers

out there - now would be a good time to untertake such a project before some of these things stop their activities.

Joe a wrote>

> *but no history, at least none that i'm aware of, that really captures in depth the last two decades of digital development in the public domain, esp. with due regard for more activist contributions... any of you folks aware of such an item?...*

tom

?"treasure island' mentality or 'survivors' mentality or 'be a millionaire' mentality?

definitions anyone?

=<}}}}}}}}}****(((((((((&&&&&&&&&~~~~~~~~~~~~~~~~
Metaphor/Metonym for health at
http://members.tripod.com/~trbell/metaphor/metapho.htm
Black Winds Press at
http://members.tripod.com/~trbell/lifedesigns/blackwin.html

↑ Contents

## 83. geraldine mckenzie
### *Re: Black Radical Congress National Campaign (fwd)*
*Wed 7 Mar 2001*

---

> *. I am also encountering people here (NZ) who are paranoid about whom they term "the Asians". Chinese, Thai, etc are hated by large numbers of (a certain kind of) New Zealanders who one could say are "losers".They probably blame whatever they've "lost" on everything but the cause - themselves.*

Richard is quite right in pointing to the presence of this sort of racism in Australia as well as New Zealand, and in locating it in those sections of society, urban and rural, who are 'the losers' - to use his term. But he then makes a huge and unwarranted leap in laying the responsibility for this with people who live in poverty not because of their own failure but because of forces beyond their control - anyone could compile the appropriate list here. The point seems so obvious to be hardly worth making - workers are not unemployed because they are no good, farmers are not going broke because they are inadequate, country towns all over Australia are not experiencing recession because they're inhabited by people who have brought a loss of services on themselves.

I don't support, in any form, the racism many in these groups are now having recourse to but this reaction on the part of groups who feel betrayed by politicians and business shouldn't blind us to some real grievances.

best,

Geraldine McKenzie

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

↑ Contents

## 84. Patrick Herron

### *FW: Demon of Analogy*

*Wed 7 Mar 2001*

Hello Barrett, UBPOers,

Barrett's posts are preceded with one '>'.

>The context of my question--on the early, even premature, analogizing of hypertext with most variants of poststructuralist decentering of authorship, narrativity, and content--was a preliminary presentation I gave at Wayne State last Thursday on the relation between radical forms that preceded the internet and what has come since. The posts I received from many--particularly Carolyn Guertin offline and Patrick Herron both on and off--were enormously helpful in beginning to construct a bibliography of sites and to organize the information (in ways that, importantly, are suggested by the nature of the information). I'm continuing to work on that bibliography (which is not complete enough to show yet, but I hope will eventually be), and so continue to seek links.

I wish to add debris as an excellent & exemplary link. http://www.debris.org.uk/ this site i think exemplifies some tangential aspects of what i have attempted to describe, and builds upon it.  simple design.  issues of the disappearing self. reduced/eliminated interactivity. other aspects of text.

>Opening some questions this way leads immediately to: what kind of agency can we imagine through the new technology, if not one predicated on a kind of prelapsarian analogy (as a counter to valorizing Napster, I would question whether, in encouraging widespread "piracy" of copyrighted materials, it leads to anything but unfettered consumerism and an illusion of access rather than a critical distance from the nature of commodified culture itself).

Napster is doing anything but advocating piracy in the legal sense.  The legal battle is about how to redefine piracy to include the person who records for personal use.  Personal users are just fine when it comes to VCR releases.  But when it comes to mp3, law makers and the big dollars are saying no way, unless

we can make money off of it and make a piece. Napster is primarily a marketing barb, a hook to get people to purchase new music. Sales in the music industry have responded explosively. It does, though, lead to a form of unfettered consumerism, albeit one on the borders of art and money. it does also, as you crucially point out, THE ILLUSION OF ACCESS. Exactly. What it does is help potentiate the aesthetic of the personalized world of the internet to create a personalized and isolated customized little room for each individual on the internet. A corporate divide-the-consumer-and-conquer strategy. As you say, this is driven by the illusion of access into something bigger, into being hip because you use napster, etc. Napster might be getting the headlines, but I think the issues become more interesting when talking about free music files in the open source community (gnutella).

>So the question of analogy would have immediate political consequences, though that is not where we started out with the relation of "theory" to the new technology. Charles Stivale, who writes on Deleuze and Guattari, gave a short talk on kinds of posts in MOO spaces and the relation between posts that adhered to the "theme" of the site (such as the poetics listserv) and posts that digress. I'm sure you are all familiar with that tension. But the dyad transparency (to the "theme" of the site)/opacity (digressing in posts that disrupt the "theme") leads immediately to all kinds of parallels in the poetry world. I am thinking particularly of the tension between thematization and digression in the performance work of Steve Benson, its relation between constructing a work and playfully undoing it at the same time) as anticipating this dynamic. (And here I'd like to encourage another look at Steve's work, from *Blue Books* on, for its simultaneity of construction and dismantling.)

I think the simultaneity of construction and dismantlement is exactly what I have aimed to do, to use and dismantle text, to use and dismantle advertising language and insincere confrontationalism, to use and dismantle the internet-user relationship, which is always being blindly pushed in rather simple ways. there's sincere language with noise, and language in the noise. and the user must be there, but s/he is also pushed away as much as s/he is pulled in. I'd like to see benson's work. sounds interesting.

>The form of the essay, then, seems to be changing from being centrally addressed to the coherence of an argument (Emerson) to be valorized for the number and richness of links (though I haven't seen it yet, I imagine Brian's essay to be of this nature). This is something I'd like to further explore, then--the nature of the internet essay. What are some outstanding or definitive instances of the genre, assuming that it is starting to turn into one?

I think it is palimpsest, part surrealisme, using as many connexions as possible to justify and legitimize one's own work, giving a work many different flavors, even if there ends up not being much of a dish. I find this effort now to be humorous and insecure; this POV is part of a current transition for me. I find this style of essay you describe results in part from the naiveté about the potentiality of the internet that I think has been ignored for some time. Some people think that just because a technology is there (re: the hyperlink) it should be beaten to death or even provide the very basis for a new form of literature. "Some good points/some bad points." Some may find the good points more than the bad about making the hyperlink the pivot for a literary revolution, and here I am trying to counterbalance that weight by saying that such efforts are thin, naive, and uninteresting. And I'm not really touching the sociopolitical implications. Yes, that little mouse click gesture and its confinement have implications, ramifications.

I think such a type of essay as you describe may have emerged in part because design is central to the internet and has made design an important part of so much of creative action. One must sort of know all of his/her pieces s/he is about to put out on the web in order to do something that will not annoy the crud out of people or sent them away from the site. So essays, it seems, suddenly are being designed, strategized, laid out, sometimes as well as web sites. The linear argument in such essays is often presupposed by the author to be an emergent property of the designed sequence of text. This does make for a more rhetorically-dependent essay, and the rational and the logical can suffer. A well-done essay of this palimpsest manner rests upon the reader's intuition, the reader's actual mindfulness and 'heartfulness,' so-to-speak, while constructing a linear logical argument. Such an essay must use the emotive powers of the richness of reference (without regard to links) and de-emphasize the precision of the analogy.

>The second point of focus was the status of the analogy. I find deeply problematic the claim that "link" itself--the act of linking, text to footnote, site to site, etc.--constitutes the formal foundation of the internet.

I think it is a sideshow in some respects. And I will explain how it does function....

>In other words, mere rhizomic structure is not enough. Not as structure, but for the way that there is an inference that content and link are identical, that content is delivered *as* the link. Linking is content. So a slogan like "where do you want to go today" implies that the place you get to is the link that got you there. Instantly. This is the demon of analogy. It leads, in a very provocative argument by Corrine Calice in our discussion

group, to the possibility of "magic thinking" in web environments. To posit a thing is to have it, etc. A link to content as content.

But isn't "magic thinking" just another expression of neofascist thought dressed in hipster techno clothing? Those clothes ARE expensive.

>So what is "beyond analogy"? Looking at web poetry, first of all one finds a baseline position that is defined, initially, by the hyperlink. This becomes more complicated--in work by mez and Talan Memmott as standout instances--in relations between different levels of signification, such as word and image, that simply can't be linked by analogy. Word and image are dissimilar in important ways. So a preliminary conclusions is that much of what is going on at the interface between word and image escapes the demon of analogy, even as it might be seduced by it.

>The final horizon, for me, however is when the disanalogy is pushed to the limit of critical reflection. I see this in Giselle Beiguelman's site "The Book After the Book," and think the point of a lot of the complexity out there is precisely to avoid resting in analogy. Patrick Herron's project does this as well. And that's where I'd like to leave the discussion for now, inviting response.

To avoid resting in analogy. Hmmm. It was not my terminology, but it expresses some of my own points quite succinctly. Here's how I would explain the aims of proximate with respect to text, internet, and poetry, in your terms of analogy.

Analogy cannot be made intertextually. It is made instead between text and a person. In a flash. Pow, like magic. Perhaps that's what people are experiencing accidentally through using lots of hypertext. But with hypertext, resolution is impossible, and so all people see is the text-text relationships THAT ARE NOT REALLY THERE. It's all in the eye of the reader, or, rather, it's in the tripartite (1. user 2. text/technology 3. user/text connection) relation of text and person. When exploring this we must consider all three "parts".

Text has always been removed from the user. It is a technology, a disjoint (re: displacement) attempt at representing interpersonal speech communication. It also gives language users a storage device. Stone is the first hard drive. (Poetry is the precursor to this static storage device, and this could become an interesting and essential part of this analysis). Because of this disjoint nature, because of this divide, this inherent loss of connexion, the user is always required to invent the meaning of the text. That moment of invention is an act of creation. Now, it's not just out-of-the-blue creation. I'm not saying anything as odd as that. The moments of creation that happen in a user's head are limited because they are parameterized. They are parameterized in the text, and they are parameterized by what the user has been instructed to expect

from those moments of creation. As an example, imagine a text discussion of penguins. Now, what do people mean by penguins? Well, a reader may have gone into the reading with previous instructions about "penguin." Antarctic black and white aquatic birds might be one of those parameters to "penguin". Another might be LINUX, the famous operating system, with its logo based upon the aquatic bird. Or we might be talking about Batman's nemesis. And so on. Now, that term is parameterized in the text containing it as well. We might see the words "Joker" and "Batmobile." The word "penguin" has been parameterized to Batman's nemesis, and this is what a reader would normally call meaning. It's really just a term that has expectations set about its use, and those expectations help the reader towards the confines of the term.

this is akin to how the brain works though semantic storage and efficient connexion associations. Not that we need science to justify this argument, but science does provide another heuristic metaphor that supports what I am saying.

This parameterization of meaning in the moment of the reader's invention of the meaning is what I call the control of language. For now let's avoid the pejorative sense of "control." The parameters act as a sort of fence that close in on that reader's moment of creation; they give that creation a predictable shape. That control of language, that parameterization, is transitively the control of language readers. The text can act to control people. Depending on how the piece is authored (number of possibilities & ambiguities set up as intratextual cues for the meanings of terms) that text can strongly confine and dictate the meanings of the terms created by the reader. That is, they can push the reader and hir creations into a well-defined space. such writing when taken to this controlled extreme is usually described as precise, clear, deliberate, etc. Other writing can pit parameter against parameter both intratextually and in the memories and expectations of the readers, allowing or forcing the reader to invent the meaning of such language in a completely unbridled way. Such writing often gets termed obscure, surreal, ambiguous, codified, or meaningless.

Let's think of this in terms of the internet and hyperlinks. A hyperlink, the specific form of internet interactivity, is exactly a mode of parameterization. Quite literally. Hypertext linking is a mode of predefining and reducing the number of possibilities for meaning in a reader's mind. Such an effort, though they may help to guide users to make certain points, deliver instruction or knowledge, etc., controls the set of creative cognitive possibilities. It also leaves the moment of creation in many cases (think of interactive poetries where a click "generates" or selects a preformed new phrase from a database of collected phrases, albeit by chance) almost completely to machines. The spirit is pushed out of the user and its ghost appears in the machine.

What does this have to do with poetry? Poetry has rather consistently sought to find new reader inventions by both using language that is highly unparameterized (e.g., inventing new metaphors) and also by using forms that move people's thoughts away from the pre-established parameters either in the text or in the reader's memory. We know now that stutterers are encouraged to sing if they have trouble saying something; they are encouraged to move the locus of their linguistic activity in the brain away from the predefined and predictably stutterful to a place where there are non-stuttering associations, like areas in the brain for singing. Likewise, poetry came traditionally in the form of lyric first as a mnemonic device, and then when certain forms of musicality weren't necessary for storage anymore, poets try to do other unpredictable things. They try new techniques to keep moving the meaning of the words to another place other than the place where the meanings are prefabricated, dictated. Moving words out of their fences. Poetry, therefore, has functioned and continues to function as a language of free subjective creativity and psychic freedom.

To sum:

Text is understood in a complex where the user interacts with the text and invents a meaning. what meanings are created are boundless but are bounded by previous expectation and intratextual cues. Hyperlinks are a form of a parameter, a form of a limit of the reader's creative moment, and transitively a tool of language control. Control of language necessarily implies control of language users. Poetry often works as an opposing force to the standard parameters, opening up the reader's ability to more freely select meanings of terms and ideas, spawning previously unimagined associations and moving the reader toward uses of text other than as a device for control.

Patrick

↑ Contents

85. **richard.tylr**

***Re: Brian Kim Stefans: Veronica Forrest-Thomson and High Artifice in Jacket 14***

*Wed 7 Mar 2001*

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John etal. I enjoyed that article by Brian Stefans. I picked up "Poetic Artifice" frm a friends s/h bokshop: I was fascinated by the mix of writers referred to...Prynne, Pound, Ashbery. Her poems here quoted seem "better" than what I looked at in "A Various Art" which is a good book. Probably with her death the world lost a major writer. Thanks for this link. Richard. ----- Original Message ----- From: "John Tranter" <[redacted]> To: <[redacted]> Sent: Wednesday, March

07, 2001 9:41 AM Subject: Brian Kim Stefans: Veronica Forrest-Thomson and High Artifice in Jacket 14

List members might like to look at this recent posting to Jacket # 14, at

http://www.jacket.zip.com.au/jacket14/stefans-forrest-thomson.html

Here's the opening page --

Brian Kim Stefans: Veronica Forrest-Thomson and High Artifice

One of the misfortunes of the lack of attention being paid to English poetry of this century is the obscurity of Veronica Forrest-Thomson, a poet who died in 1975 at the age of 27. Forrest-Thomson is the author of Poetic Artifice, a book that outlined a theory of poetry from a critical perspective - i.e. a tool to determine the success or failure of a poem rather then merely a vocabulary for describing the phenomenon of a "poem" - but one which, rather than confirming or resisting a "tradition," concentrated on those elements of the poem that resist quick interpretation or, in her terms, "naturalization" by the reader or critic.

Though Poetic Artifice adheres to the conventions of a text that can be re-used by members of the academy, there are moments when Forrest-Thomson's skill as an experimental poet, along with her occasional wit, lift the writing and theory itself beyond the level of disinterested speculation, engaging the reader - should the reader be a poet - in what is serious shop-talk.

Written in the early seventies, at a time when the avant-garde poetry scene in England was still on the defensive against the Movement writers and was, it appears, lacking unity, the book has an wide range of characters; Shakespeare, Swinburne, Pound, Eliot, William Empson, Sylvia Plath, Ted Hughes, Philip Larkin, John Ashbery, J.H. Prynne, and the critic/poet Stephen Bann (representing the "concrete" poets), among others, come under consideration. This is a mix that one would not find in any American book of theory by a poet, probably because the United States has not had a mainstream poet who has dominated the scene in the way that Ted Hughes or Philip Larkin, at that time, did. When there was one, like Robert Lowell, experimental poets either ignored him or ridiculed the premises of his or her work with little specific analysis of their poems, as if they weren't poems at all.

Forrest-Thomson doesn't demonstrate this partisanship which often turns thoughtful considerations of poetry into declarations of independence; consequently, her theory is given cogency by a very apparent love of "traditional" poetry and her own positioning of herself as critic and latecomer, despite the urgencies she felt as a poet. _____

John Tranter, Editor, Jacket magazine

from John Tranter

Editor, Jacket magazine: http://www.jacket.zip.com.au/
- new John Tranter homepage - poetry, reviews, articles, at:
http://www.austlit.com/johntranter/
- early writing at:
http://setis.library.usyd.edu.au/tranter/

_____

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

↑ Contents

## 86. Broder, Michael

### *Ear Inn--March 10*

*Wed 7 Mar 2001*

The Ear Inn Readings
Saturdays at 3:00
326 Spring Street, west of Greenwich
New York City
FREE

March 10
Agha Shahid Ali, Star Black, Edmund White

March 17
St. Patrick's Day--No Reading

The Ear Inn Readings
Michael Broder, Director
Patrick Donnelly, Lisa Freedman, Kathleen E. Krause, Co-Directors
Martha Rhodes, Executive Director

The Ear is one block north of Canal Street, a couple blocks west of Hudson.

The closest trains are the 1-9 to Canal Street @ Varick, the A to Canal Street @ Sixth Ave, or the C-E to Spring Street@ Sixth Ave.

For additional information, contact Michael Broder at [redacted].

↑ Contents

## 87. Christina Milletti

### *CFP: Women's Experimental Fiction*

*Wed 7 Mar 2001*

Women's Experimental Fiction: Thinking Gender in/as/through Language
Modern Language Association, New Orleans

December 27-30, 2001
I'm seeking paper proposals that explore the relationship between innovations in form and language in women's experimental fiction as a thinking about, or a critique of, gender.

In Subversive Intent, Susan Suleiman writes, "The avant-garde woman writer is doubly intolerable.because her writing escapes not one but two sets of expectations/ categorizations; it corresponds neither to the "usual revolutionary point of view" nor to the "woman's point of view." In her essay, "Illiterations," Christine Brooke-Rose remarks: "It seems to me that the combination of woman + artist + experimental means so much hard work and heartbreak and isolation that there must be little time or energy for crying out loud." This panel will investigate the relationship between innovations in form, language, and genre as a thinking about, or a critique of, gender. We will also consider how such poetics set women writers outside "logocentric" and "feminist" discourses alike. Paper topics might explore connections between gender and genre, marginalized aesthetics & authors, narrative as performance, poetics of difference/critiques of poetics of difference, the resistance to difficulty, and/or what terms like "innovative," "experimental," and "avant-garde" mean for women writers.

All participants in MLA programs must be members of the MLA by April 1, 2001. Send abstract and c.v. by March 26 to

[redacted] or

Christina Milletti
University of Rochester
Department of English
500 Wilson Boulevard
RC 270451
Rochester, NY 14627-0451

↑ Contents

88. **Brandon Barr**
***Re: Angel of Soliloquy***
*Wed 7 Mar 2001*

Brian.

Kirschenbaum keeps a really extensive list of his publications and projects on his CV at his website.  Currently he is at the University of Kentucky; his page address is http://www.rch.uky.edu/~mgk/. I agree, his work is very eye-opening, and open-eyed.

Brandon Barr
[redacted]

> *By the way, does anyone have a really good collection of Matthew Kirschenbaum URLs? I used to be able to find his essays, but they've either been taken down or I'm just going a little wonkers. He's written some of the best stuff on net poetry, I feel, though I'm no authority.*

↑ Contents

## 89. Tom Orange
### *Re: vickery book*
*Wed 7 Mar 2001*

anielsen wrote:
> Do you mean here that it's the first book on gender issues in language
> writing by someone who was not a participant, etc.????
> 'cause there were certainly books on LANGUAGE by non-participants early
> on

of course: george hartley, linda reinfeld, etc. but i see those as more thematic studies. the historical accounts ("here's what happened, how it happened, the key moments") have been primarily by participants so far (perelman's book, silliman's essays). so i guess vickery's book does both in thematizing gender issues but also going back into the historical record to account for what was going down when...

t.

At 10:55 AM 2/23/01 -0500, i wrote:
>al, yes it came out in january, it is and will be a pretty important book
>i think. first account written by somone who was not a participant in the
>mo(ve)ment, first one to use archival source materials.

↑ Contents

## 90. Hilton Obenzinger
### *Joe Brainard Event Report*
*Wed 7 Mar 2001*

Dear Folks,

I was not able to attend the Joe Brainard event at the UC Berkeley Museum on Sunday 3/4 -- I am generally kept at home due to family health problems. Could someone write a report on the event -- Steve Dickison, perhaps? I'm sure others would be curious too. Brainard's art and his "I Remember" are very movingly silly and delightful, always favorites, and a great crowd of Tulsa and

St. Mark's laureates was scheduled to attend.  I'm particularly curious about Dick Gallup -- he seems to have resurfaced after many years, and I would like to know how he is and what his work is like.

Thanks,

Hilton Obenzinger

↑ Contents

## 91. The Poetry Project

### *Announcements*

*Wed 7 Mar 2001*

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THIS WEEK AND NEXT WEEK AT THE POETRY PROJECT:

Wednesday, March 7th at 8 pm ERICA HUNT AND CHRIS TYSH The author of Local History (Roof Books, 1993) and Arcade (Kelsey St. Press, 1996), Ms. Hunt currently works as a program officer for a social justice funder. Her poetry and essays on poetry's connection to politics, gender, and history have appeared in many magazines and anthologies. She is a theorist and the author of the famous essay, "Notes for an Oppositional Poetics," which first appeared in the anthology The Politics of Poetic Form (ed. Charles Bernstein, 1990). Anne Waldman describes Chris Tysh's book Continuity Girl as "Bold, erudite, witty, feminist and elegantly elegiac." Ms. Tysh, born and educated in Paris, teaches creative writing and women's studies at Wayne State University. Her books include Secrets of Elegance, Porne, Coat of Arms, In the Name, and Continuity Girl. Car Men, a play in d premiered at The Detroit Institute of Arts, November 15, 1996. She is currently working on a film script based on the work of Georges Bataille.

Friday, March 9th at 7 pm "READ MY (S)LIPS): WRITING FROM THE PLACE OF THE OTHER," A WRITING WORKSHOP TAUGHT BY CHRIS TYSH (See bio for March 7th reading.) What happens when a poet writes in a language that is not her own? What does she lose by abandoning her mother tongue? What torques does she force onto English? Chris Tysh's talk will explore the poetic economies of writing from a place of alterity and difference. This workshop has been made possible by a generous grant from the Jerome Foundation. Admission to the workshop is $7, $4 for students and seniors, and $3 for Poetry Project members.

Monday, March 12th at 8 pm CHRISTOPHER STACKHOUSE AND STEPHANIE WILLIAMS Christopher Stackhouse is a poet, performer and visual artist. He performs in the Live Session art / music happenings at CBGB's 313 Gallery and has been a fellow of the Cave Canem writers workshop. His visual art, represented by the Atmosphere Gallery in Chelsea, is text-based in its

conception, resulting in work that, in the artist's own words, is "an attempt to make intellectual art that is not at first intellectual but visceral, maverick, and simultaneously universal." Stephanie Williams is a professional book publicist in New Orleans, Louisiana. Her work was featured in the inaugural issue of Mungo vs. Ranger.

Wednesday, March 14th at 8 pm JACKSON MAC LOW AND ANNE TARDOS The evening with these two multi-disciplinary innovators will include presentations by each of solo work as well as performances of their collaborative efforts. Poet, composer, visual artist, and performance artist Jackson Mac Low is the author of twenty-eight books and has been published in ninety anthologies. His most recent publication is 20 Forties (Zasterle Press, 1999), which was selected from 154 Forties, 154 forty-line poems that are in need of a publisher. "Jackson Mac Low's marvels of verbal invention provoke nonstop streams of readerly imagination," writes Charles Bernstein. Poet and visual artist Anne Tardos is the author of the multilingual performance work Among Men, which was produced by German Radio, WDR, in Cologne. Her books of polylingual poems and graphics include Cat Licked the Garlic, Maygshem Fish, and Uxudo (1999), which integrates poems written in four languages, along with invented words and digitally modified frames of a videotape she shot in Vienna. Mac Low and Tardos collaborated on the CD Open Secrets (Experimental Intermedia) and performed a collaborative work based on Vincent Katz's new collection of poetry, Understanding Objects, which recently appeared from Hard Press.

Friday, March 16th at 10:00 pm THE BROOKLYN POETRY CHOIR A lavish treat for the musical ear, the Brooklyn Poetry Choir performs original material composed individually and as a group.. Brought to you by co-founders Golda Solomon and Tyrone Henderson, the Choir consists Gha'il Rhodes Benjamin, Quimetta Perle, Elizabeth Conrad Dispenza, and Henderson, who also serves as conductorIn its performances, the group combines the spoken word, jazz and its roots, and the blues. The musicians working with the BPC are all seasoned Po'Jazz( players who share a musical sensitivity to spoken word. Non-traditional instrumentation layers textures, flavors, and rhythms as rich and diverse as the Brooklyn cultural alphabet soup. The band is Joe Exley, music director on tuba; jazz violinist Tom Aalfs; reeds player, J.D. Parran; and percussionist/conguero Ray Turrull.

Unless otherwise noted, admission to all events is $7, $4 for students and seniors, and $3 for Poetry Project members. Schedule is subject to change. The Poetry Project is located in St. Mark's Church at the corner of 2nd Avenue and 10th Street 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.

↑ Contents

## 92. Kimmelman, Burt

### *Essays for Book - Corrected Web Eddress (Sorry!)*

*Wed 7 Mar 2001*

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I am editing A Companion to Twentieth-Century American Poetry (for Facts on File, Inc., a publisher that enjoys very wide distribution in libraries, colleges and high schools, as well as bookstores). I am soliciting essayists to contribute to the volume.

The volume will be peer reviewed. Payment for essays will be in presentational offprints and, too, for the large essays, a copy of the book. All essays will carry the author's name, and a list of contributors will appear in the back of the book.

The list of entries for the volume can be viewed at this website: http://eies.njit.edu/~kimmelma/companion.html; also at the website can be found a set of guidelines for the essays. If going to the website is inconvenient, I can send the list over e-mail either as an attachment or copied and pasted in.

If you are interested in writing for the book, then please contact me via e-mail (see my eddress below), using the subject header Essays for Book. If I don't know you, then please provide me with a bit of background about yourself including a brief account of your publishing history if you have one.

I look forward to hearing from you.

Cordially,

Burt

Burt Kimmelman, Associate Professor of English
Department of Humanities and Social Sciences
New Jersey Institute of Technology
Newark, New Jersey 07102
[redacted] (p); [redacted] (f)
[redacted]
http://eies.njit.edu/~kimmelma

↑ Contents

## 93. Alicia Askenase

### *CD Wright, Sharma, Elsayed @ the WWCAC*

*Wed 7 Mar 2001*

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wwcac@wwcac@wwcac@wwcac@wwcac@wwcac#wwcac@wwcac@wwcac@

The Notable Poets and Writers Series presents:

CD WRIGHT, PRAGEETA SHARMA, and DAHLIA ELSAYED
reading from their work
FRIDAY, MARCH 9, 7:30 pm

Walt Whitman Cultural Arts Center
2nd and Cooper Streets
Camden, NJ
on the Rutgers Camden Campus
[redacted]
[redacted]
www.waltwhitmancenter.org--for directions

Admission $6/$4 seniors/students/ free to members

CD WRIGHT, born and raised in the Ozark Mountains of Arkansas, has published nine collections of poetry, most recently Deepstep Come Shining, Tremble, Just Whistle, and String Light, which was awarded the 1992 Poetry Center Book Award. Her Reader's Map of Arkansas and The Lost Road Project: A Walk-in Book of Arkansas is a book and multi-media exhibition that surveys her home state's letters, from De Soto narratives to the present, and provides an abbreviated bibliographic guide to Arkansas poets, novelists, historians, memoirists, and other state chroniclers. A list of her awards includes two NEA fellowships, the Witter Bynner Award, Guggenheim and Bunting fellowships, the Whiting Writers' Award, 1994 State Poet of Rhode Island (a five year post), a Lila Wallace-Reader's Digest Fellowship and the 1999 Lannan Literary Award. With poet Forrest Gander she is editor of Lost Roads Publishers.

PRAGEETA SHARMA is the author of Bliss to Fill (Subpress) and A Just-So Poem (Boog Lit). Her recent work has appeared in Agni, Explosive, Shiny,The Hat, and The Poetry Project Newsletter. Ms. Sharma has received many awards including the Academy of American Poets Prize and Galway Kinnell Prize, and has received fellowships and residencies at Brown University, The MacDowell Colony and The Millay Colony. She hosts a reading series in Brooklyn and is the drummer for the girl punk/rock-n-roll band The Sleeves. Of Bliss to Fill, C.D. Wright writes, "She pleasures us by her agile shifts in mood and her lithe twists of tongue. This is a delicately fierce book."

Writer and a visual artist DAHLIA ELSAYED completed her undergraduate studies at Barnard College and later received an MFA from Columbia University. Her artwork and stories have found their places in such venues and publications as the Image/Mileage exhibition in Union, NJ, the Union Hill Studios: Group Show, New York City, the Open Book: Art & the Written Word, The Rift and the Barnard Book Show. She has been awarded the Marshall Prize in both Poetry and Prose. and was a recipient of a 1999 New Jersey State

Council on the Arts fellowship in fiction. She comes to the Center through a promotional partnership with the New Jersey State Council on the Arts.

There will be a book signing and reception after the readings. Come and enjoy listening to these exceptional writers in our neo-classic theater.

↑ Contents

## 94. T. R. Healy and L. MacMahon

### *Not another Wild Honey chapbook!*

*Wed 7 Mar 2001*

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Apologies for cross posting.

Daylight Saving Sex by Randolph Healy, 14cm x 10.5cm, 16pp, is now available from Wild Honey Press, 16a Ballyman Road, Bray, County Wicklow, Ireland (or from Peter Riley) for USD 5 / STG 3.50

I started thinking about gardening and what a problem slugs and snails are. A friend of mine keeps ducks in order to suppress them (the slugs and snails not the ducks.) One species being hermaphrodite the other stridently dimorphic, I began to think about polarities, the real and the artificial, the moment and the aeon, the individual and the national and how they constantly collide, often violently. The end result, a single poem, turned out darker than I'd anticipated. But there you are.

Review copies are available.

Best

Randolph Healy

P.S. Here's a sample from about the middle:

When the wind was at its height
the glass doors in the kitchen
bellied in
over and over

as soon as I heard the blast
I knew it was a bomb.
All the buses stopped
so I had to walk home
unable my eyes off the buildings
as if sheer looking would keep them up.
Neater guano tango.

Florence, tired, is lying naked on the floor
tearing her favourite book to pieces.

ten girls' length ten girls' strength more pleasing to the gods than agriculture or a male with a metallic green

head separated from unstoppable emotion petals opening and shutting spring ahead fall back throwing it all away table moon sailor

a mite on an abacus wished it was a fruitbat
white blank black oblivion either side of this bright day

fear: the inner brows raised by the inner frontalis muscle, eyes wide with pupils dilated, jaw rotated and lips drawn back.

the females with a dark stripe through the eye

hot pants  shirt of fire

a tart with a heart a prick of conscience

supply artificial dew

the eggs will absorb water swell up and burst

they will not usually cross a copper band

↑ Contents

## 95. K.Angelo Hehir

### *Re: "Diane, I now know where pie goes when it dies." - Agent Dale Cooper, Twin Peaks*

*Wed 7 Mar 2001*

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On Sat, 3 Mar 2001, michael amberwind wrote:
>
> Of course I am a foreigner - a Canadian - tho i
> think it can be agreed by all that Canadians are
> Honourary (or Honorary) Americans - as is the

Mr. Wind,

this canadian doesn't agree.
kevin

↑ Contents

## 96. { brad brace }

### *12hr update*

*Wed 7 Mar 2001*

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```
 _______ _          __ ___  _
|__   __| |        /_ |__ \| |
   | |  | |__   ___  | |  ) | |__  _ __
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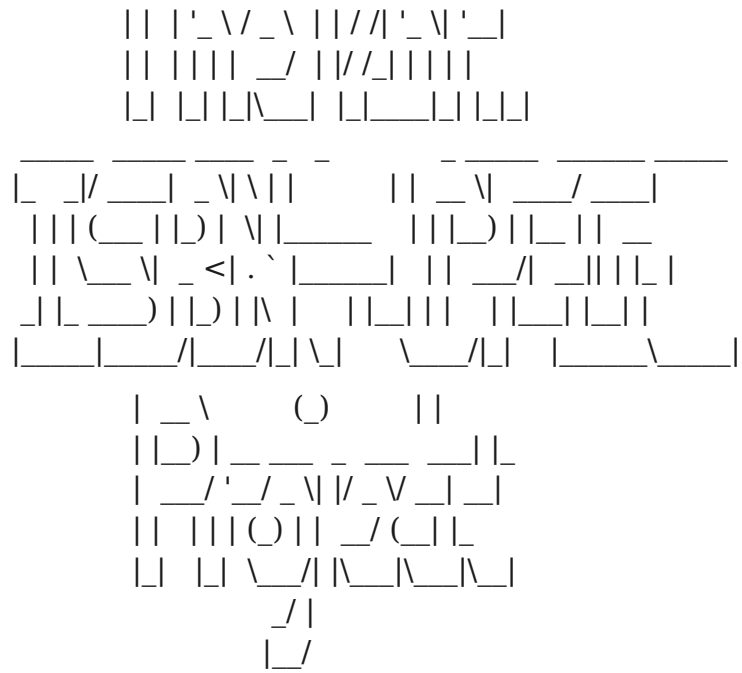

> > > > Synopsis: The 12hr-ISBN-JPEG Project began December 30, 1994. A `round-the-clock posting of sequenced hypermodern imagery from Brad Brace. The hypermodern minimizes the familiar, the known, the recognizable; it suspends identity, relations and history. This discourse, far from determining the locus in which it speaks, is avoiding the ground on which it could find support. It is trying to operate a decentering that leaves no privilege to any center.

The 12-hour ISBN JPEG Project

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began December 30, 1994

Pointless Hypermodern Imagery... posted/mailed every 12 hours... a spectral, trajective alignment for the 00`s! A continuum of minimalist masks in the face of catastrophe; conjuring up transformative metaphors for the everyday... A poetic reversibility of exclusive events...

A post-rhetorical, continuous, apparently random sequence of imagery... genuine gritty, greyscale... corruptable, compact, collectable and compelling convergence. The voluptuousness of the grey imminence: the art of making the other disappear. Continual visual impact; an optical drumming, sculpted in duration, on the endless present of the Net.

An extension of the printed ISBN-Book (0-9690745) series... critically unassimilable... imagery is gradually acquired, selected and re-sequenced over time... ineluctable, vertiginous connections. The 12hr dialtone...

[ see ftp.idiom.com/users/bbrace/netcom/books.txt ]

KEYWORDS: >> Disconnected, disjunctive, distended, de-centered,
de-composed, ambiguous, augmented, ambilavent, homogeneous, reckless...
>> Multi-faceted, oblique, obsessive, obscure, obdurate...
>> Promulgated, personal, permeable, prolonged, polymorphous, provocative,
poetic, plural, perverse, potent, prophetic, pathological, pointless...
>> Emergent, evolving, eccentric, eclectic, egregious, exciting,
entertaining, evasive, entropic, erotic, entrancing, enduring,
expansive...

Every 12 hours, another!... view them, re-post `em, save `em, trade `em, print `em, even publish them...

Here`s how:

(Note: all "Teleport" addresses (web/ftp/email) are being eliminated: no thanks to Earthlink scum. Please choose alternates listed below:)

~ Set www-links to -> http://www.teleport.com/~bbrace/12hr.html
-> http://www.eskimo.com/~bbrace/12hr.html
-> http://bbrace.laughingsquid.net/12hr.html

Look for the 12-hr-icon. Heavy traffic may require you to specify files more than once! Anarchie, Fetch, CuteFTP, TurboGopher...

~ Download from -> ftp.pacifier.com /pub/users/bbrace
Download from -> ftp.idiom.com /users/bbrace
Download from -> ftp.teleport.com /users/bbrace
Download from -> ftp.rdrop.com /pub/users/bbrace
Download from -> ftp.eskimo.com /u/b/bbrace
* Remember to set tenex or binary. Get 12hr.jpeg

~ E-mail -> If you only have access to email, then you can use FTPmail to do essentially the same thing. Send a message with a body of 'help' to the server address nearest you: *

*

~ Mirror-sites requested! Archives too!
The latest new jpeg will always be named, 12hr.jpeg
Average size of images is only 45K.
*
Perl program to mirror ftp-sites/sub-directories:
src.doc.ic.ac.uk:/packages/mirror
*

~ Postings to usenet newsgroups:
alt.12hr
alt.binaries.pictures.12hr
alt.binaries.pictures.misc
alt.binaries.pictures.fine-art.misc

* * Ask your system's news-administrator to carry these groups! (There are also usenet image browsers: TIFNY, PluckIt, Picture Agent, PictureView, Extractor97, NewsRover, Binary News Assistant, EasyNews)

~ This interminable, relentless sequence of imagery began in earnest on December 30, 1994. The basic structure of the project has been over twenty-four years in the making. While the specific sequence of photographs has been presently orchestrated for more than 12 years` worth of 12-hour postings, I will undoubtedly be tempted to tweak the ongoing publication with additional new interjected imagery. Each 12-hour posting is like the turning of a page; providing ample time for reflection, interruption, and assimilation.

~ The sites listed above also contain information on other cultural projects and sources.

~ A very low-volume, moderated mailing list for announcements and occasional commentary related to this project has been established at topica.com /subscribe 12hr-isbn-jpeg

-- This project has not received government art-subsidies. Some opportunities still exist for financially assisting the publication of editions of large (33x46") prints; perhaps (Iris giclees) inkjet duotones or extended-black quadtones. Other supporters receive rare copies of the first three web-offset printed ISBN-Books. Contributions can also be made at http://bbrace.laughingsquid.net/buy-into.html

-- ISBN is International Standard Book Number. JPEG and GIF are types of image files. Get the text-file, 'pictures-faq' to learn how to view or translate these images. [ftp ftp.idiom.com/users/bbrace/netcom/]

--
(c) Credit appreciated. Copyleft
1994,1995,1996,1997,1998,1999,2000,2001

<[redacted]>

↑ Contents

## 97. Chrissie A. Barnett

### *We, The Writer VHS now available...*

*Wed 7 Mar 2001*

---

The feature-length documentary WE, THE WRITER has been called "Possibly the grea test conversation about writing ever overheard!" An invaluable tool for creative writers and educators of all levels, this in-depth profile of 25 authors, including Joseph Wambaugh (The Onion Field), David Brin (The Postman), Quincy Troupe (Miles and Me), Mark Clements (Land of Nod) and Nancy Ho lder (Buffy The Vampire Slayer), provides candid insight into the Byzantine and often bittersweet world of writing professionally like no other.

A popular title with creative writing instructors everywhere, for the educationa l market, specifically, the complete support syllabus created by professors Nancy Farnan Ph.D. & Leif Fearn Ph.D. is also available for classroom or group i nstruction.

Go to http://www.WeTheWriter.com for complete information, as well as news about
WE, THE SCREENWRITER and WE, THE MYSTERY WRITER,
now in production, or phone direct [redacted], 10:00-5:00 p.m. (PST).

WE, THE WRITER VHS video cassette: ISBN - 0-9702368-0-8
EDUCATIONAL PACKAGE (VHS w/support syllabus): ISBN - 0-9702368-1-6

Sincerely,

Chrissie A. Barnett
Dir. Marketing, Random Cove LLC

http://www.RandomCove.com
"Alternative programming for the active intellect."
[ RANDOM COVE ] [ IN THE EAR ] [ THIN TIMBER BOOKS ]

Privacy notice and Unsubscribe: Random Cove respects your time and privacy. Under no circumstances will your in formation be given to any individual or organization for purposes of solicitation. If you do not wish to receive further announcements on "We Write" projects, please reply to this e-mail and put "UNSUBSCRIBE" in the subject line.

↑ Contents

## 98. Lance Fung Gallery, 537 Bway NYC 10012

### *Top Changtrakul Opens March 8th, 6-8pm*

*Wed 7 Mar 2001*

---

FOR IMMEDIATE RELEASE

Contact: Lance Fung [redacted]

New Inventions II

Introducing Thai artist TOP CHANGTRAKUL

8 March - 7 April at Lance Fung Gallery, 537 Broadway

Reception for the artist: Thursday, 8 March, 6 - 8 PM

Duchampian puns made of street find and garage sale items by Thai artist, Top Changtrakul, are included in his first solo exhibition at Lance Fung Gallery.

Chosen from among his class at San Francisco Art Institute, Top dazzled his visiting professor, Lance Fung, with a sardonic blend of Eastern and Western cultures in fantasy fetish works parading as an archive of "lost" inventions.

New Inventions II displays a series of performances, videos, and objects, through which the public explores the world's desire for control. Flirts with wishfulness, destiny, one's inner most desire, past lives, happiness and attainment are frustrated by Top's logic of serendipity and fate. Irene Violet Small says, "Issues of longing, uncertainty and access form a major theme of the show, and Changtrakul is most poignant in the inventions which sharply juxtapose a sense of scientific objectiveness with the elusive and seductive realm of the unknown."

A search to discover the unknown is staged as an inventor's Bangkok studio and in actions documented throughout Bangkok. At great expense, the entire site of Top's "inventor's studio;" drawings, gadgets, and lights have been excised and shipped from Bangkok and obsessively recreated for public display at Lance Fung Gallery. The entire gallery space is transformed into an enlarged Thai outhouse in which we find televised solicitations, testimonials, instructions, actions and many inventions with all their successes and failings.

New Inventions II helps us to return to a timeless and playful consciousness where past, present and future are as confused as fact, fiction and faketion. So sit back, relax and watch as Top Changtrakul, the inventor of our inventor, delights us with his re-invention of invention

itself coming up next at Lance Fung Gallery.

<fontfamily><param>Arial</
param><bigger>----------

</bigger></fontfamily>Lance Fung Gallery  537 Broadway  New York, New York  10012

Tel  212, 334, 6242  Fax  212, 966,0439

To be removed from our lists please submit a blank email with a subject ['removed'], including quotes to [redacted]. If we have contacted you in error, our appologies.

↑ Contents

## 99. George Fouhy

### *Poetry REading  Reminder*

*Thu 8 Mar 2001*

---

Creative Arts Café Poetry Series
March Poetry Readings and Workshops

Mt. Kisco, NY: The Creative Arts Café Poetry Series at Northern Westchester Center for the Arts resumes presentations of award winning poets on a  weekly basis in March. An OPEN MIKE and reception follow each reading.

*  March 12th poet Phil Miller from Kansas City will read selections  of his work. 7:30 PM  * March 19th Award winning poet Jean Valentine.  7:30 PM  * March 26th Molly Peacock will read with Horace Greeley teacher  Alessandra Lynch and a student from Horace Greeley. March 12th and  19th  readings begin at 7:30.  March 26th, Molly Peacock ‘s  reading  begins at 7:30 PM preceded by  a 6:30 PM workshop.  Ms.  Peacock will lead the  workshop based on her book “How to Read a  Poem and Start  a Poetry Circle.” A reception, book signing  and  OPEN MIKE follow each reading.

Philip Miller, March 12th at 7:30,  will read selections of his work from his recent poetry books, Hard Breeze (Bk Mk Press) and Cats in the House (Woodley Press). He has also published three chapbooks.  His poems have appeared in many magazines, journals and anthologies including Poetry, Poet & Critic, Boulevard, American Scholar, New Letters, Kansas Quarterly, Pivot, Pulpsmith and College English: Monitor’s Anthology of Magazine Verse and Kansas City Outloud II.  His reviews have appeared in New Letters Review of Books, Literary Magazine Review, and The Kansas City Star.  He received the First Place Seaton Award for Poetry from Kansas Quarterly. He also directs the Kansas City River Front Reading Series.  He has taught English at Kansas City

Kansas Community College since 1976. There is a $5.00 suggested donation for this reading.

Jean Valentine, March 19th at 7:30, is the winner of the Poetry Society of America's Shelley Memorial Award selected by poets Gerald Stern, Gary Soto and Elizabeth Arnold. She is the author of eight books of poetry, including, most recently, The Cradle of the Real Life (Wesleyan, 2000). Her first book in 1965 received the Yale Younger Poets Award, and since then she has been given grants by the Guggenheim Foundation, the NEA, NYFA, and other prestigious foundations. She has taught since 1968 at Barnard College, Hunter College, Sarah Lawrence College, the graduate writing program at New York University, and the 92nd Street Y. She resides in New York City. The suggested donation is $7.00/ $5.00 for students and seniors.

Molly Peacock, March 26th is POET IN RESIDENCE AT THE CATHEDRAL OF ST JOHN THE DEVINE in Manhattan and Co-President of the Poetry Society of America. Freelance poet and essayist Molly Peacock brings poetry to the public on radio, television, and on the subways and buses through the Poetry in Motion™ Program. Her most recent book is the AOL Book of the Week selection, How To Read A Poem, and Start a Poetry Circle. Alessandra Lynch is a poet and teacher at the Horace Greeley High School. She is also a student of Molly Peacock. A student from Horace Greeley will also read with Molly Peacock and Alessandra Lynch. A special workshop based on Molly Peacock's book "How to Read a Poem and Start a Poetry Circle" will begin at 6:30. Her reading will begin at 7:30. The workshop fee is $15.00 including the following reading. Admission to the reading only is $7.00.

The Creative Arts Cafe is located in the gallery of Northern Westchester Center for the Arts, 272 North Bedford Road, Mt. Kisco, on Rte 117, near Staples. For further information, call Cindy Beer-Fouhy at NWCA, [redacted].

↑ Contents

100. **richard.tylr**

***Re: radical=precise***

*Thu 8 Mar 2001*

---

To Mr Healy etal. It turns out that you are right re the definition of a transcendental number...the word I needed was "irrational" (which means that it cant be expressed as a fraction of two - integers?) - anyway, the point is that the sequence (after the decimal point), is, as far as we can conceive, infinite. My reference to probability was a "jump" to other ideas. Of course its not a random, and in a sense, as it can be, eventually, computed...but the problem starts there: it never has and never will be: so for every circle there are an infinite values of circle areas. But you dont need pi for that. But pi is not like

certain other constants such as absolute zero which can be (well, I'm even dubious of this) extrapolated to about -273 degrtees celsius or some number like that.(I'm not one of your "numerologists" all tho I admit that numbers etc are another thing that intrigue me). Precise, even in mathematics,engineering and science, is never absolutely precise. How do I measure voltage? With a meter with infinite input impedance? And what about your caesium clock...so precise ..I forget the accuracy but it loses time, sure, over a very long time, but it does. And where, at any point in time is any particular electron? Are there any points in time? What is energy? How can time be created? How long is an elephant's tail? Which wins, an immovable force or an irresistable object? Am I a part of the set that contains myself etc etc. How did they figure pi out in the first place? By mathamagic? Mathematics and science, as far as "knowing" the universe ultimately, is pretty useless. So, for that matter, probably, is religion and philosophy. Nor do I have much faith in coordinology or Derrida etal. If we "worked it all out" what a dull place the world would be. The scientists and boffins would be out of a job! They might have do some real work! Heavens forbid! O me miserum! Maybe such matters are best left to poets. Richard Taylor.. ----- Original Message ----- From: "T. R. Healy and L. MacMahon" <[redacted]> To: <[redacted]> Sent: Sunday, March 04, 2001 12:08 PM Subject: Re: radical=precise

> *Richard Tylr wrote*
> *Prove to me how we can give an exact*
> *measure of, say, the area of a circle, given that pi is a transcendental*
> *number (has no precise numerical value - proved by J. von Neumann). Thus*
> *probability and context is important.*
>
> *I'm not sure how you deduce that a number has "no precise numerical value"*
> *from the fact that it is transcendental. That pi is transcendental merely*
> *means that it cannot be the solution to any polynomial equation in one*
> *variable having integral coefficients.*
>
> *By the phrase "no precise numerical value" do you mean to suggest a random*
> *component?*
>
> *The idea that in a random sequence every digit should appear equally often*
> *over a large enough sample was used to refute one calculation of pi to a*
> *very large number of significant figures. Interesting to model a sequence,*
> *any digit of which can be exactly calculated, as random.*
>
> *I'd be interested in knowing what you intend by the above phrase.*
>
> *Randolph Healy*

↑ Contents

101. **richard.tylr**
***Re: Demon of Analogy***
*Thu 8 Mar 2001*

Barret etal. I see the whole thing as analogous to thinking itself: to the mind or the brain if they are the same. There is a kind of "magic" about thinking. how did we "think of" that word? If we plan a poem or whatever: what precedes that which precedes....So there is the linear logical, lateral logical, intuition, "leaps of cognition" , or "seeing" or seeing into things etc.Like writing something original or creative, or setting out on a voyage: one never knows, and its probably undesirable to know, exactly where if anywhere one is going to go. Being on this Poetics list is like being inside a poem and being thought. I become an idea, whoops, where am I? oh, I'm at Patrick's site, now I'm reading a newspaper in Mongolia, but I think I'll go off and write something on paper...hullo, I'm back, or is it me: who are these people, what are these messages? Now I've made a cyber "friend" : is he or she a friend? This screen before me is (usually) very silent: it seems to be suspended in space or time, like a cliche. Ah! I'll go to this link...what are these words whirling around....? It's like a tour that goes from a large frenetically busy city to a beautifully quiet place. You can "go" nearly anywhere. Or you can do nothing: refuse to press any keys or click the mouse. You can like it or lump it. Some days you'll hate the impersonality of it: other days you'll love it. You miss the direct contact...but then, maybe that's comforting (stifling?): but at least your crossing vast or small distances and people aren't prejudiced by what you look like etc But of course the old hierarchies reassert...but it doesnt matter, its fun.We'll get back to the theory, but for now lets coast a bit and keep an eye out for snakes or tarantulas, or a sighting of a beautiful bird or animal. We can be cyber Rimbauds... An interesting discussion this will be about your demon! Regards, Richard Taylor. ----- Original Message ----- From: "Barrett Watten" <[redacted]> To: <[redacted]> Sent: Wednesday, March 07, 2001 2:55 PM Subject: Demon of Analogy

> The context of my question--on the early, even premature, analogizing of
> hypertext with most variants of poststructuralist decentering of
> authorship, narrativity, and content--was a preliminary presentation I gave
> at Wayne State last Thursday on the relation between radical forms that
> preceded the internet and what has come since. The posts I received from
> many--particularly Carolyn Guertin offline and Patrick Herron both on and
> off--were enormously helpful in beginning to construct a bibliography of
> sites and to organize the information (in ways that, importantly, are
> suggested by the nature of the information). I'm continuing to work on that
> bibliography (which is not complete enough to show yet, but I hope will

> eventually be), and so continue to seek links.
>
> I'll paste the schedule of our discussion group to a separate post, and
> anyone in the Detroit area would be certainly welcome to attend. So far,
> we've heard from Ron Day about utopian models for information organization
> that conceptually resemble the internet but date from the first half of
the
> twentieth century, a movement called "Documentation" in France that dates
> from the postwar period, and the relevance of the Autonomist movement,
> particularly Toni Negri, to a Marxist critique of the information
> technology. That possibility was more fully developed in a talk by Nick
> Dyer-Witheford, from Windsor, Ontario, who gave a critical reading of that
> movement and showed how terms like "general intelligence" from Negri and
> "species being" in Marx can be useful in figuring out what kinds of
> oppositional politics the internet affords (and he focused on three areas:
> electronic media as sites of political action (WTO analogy); the
> decommodification of information (Napster analogy); and a more general
> possibility of "self-making" through the intersubjectivity (species-being
> analogy). Each of these were framed as responses to the occultation of
> value in what I think of as a kind of romantic Marxism (predicated on a
> return to wholeness, agency, and a positive relation to nature), but one
> that ought to be acceptable to poets, certainly--at least those who read
> the romantic movement as crucial to the episteme in which our oftentimes
> very decentered and unauthorial work proceeds.
>
> Opening some questions this way leads immediately to: what kind of agency
> can we imagine through the new technology, if not one predicated on a kind
> of prelapsarian analogy (as a counter to valorizing Napster, I would
> question whether, in encouraging widespread "piracy" of copyrighted
> materials, it leads to anything but unfettered consumerism and an illusion
> of access rather than a critical distance from the nature of commodified
> culture itself). So the question of analogy would have immediate political
> consequences, though that is not where we started out with the relation of
> "theory" to the new technology. Charles Stivale, who writes on Deleuze and
> Guattari, gave a short talk on kinds of posts in MOO spaces and the
> relation between posts that adhered to the "theme" of the site (such as
the
> poetics listserv) and posts that digress. I'm sure you are all familiar
> with that tension. But the dyad transparency (to the "theme" of the
> site)/opacity (digressing in posts that disrupt the "theme") leads
> immediately to all kinds of parallels in the poetry world. I am thinking
> particularly of the tension between thematization and digression in the

> performance work of Steve Benson, its relation between constructing a work
> and playfully undoing it at the same time) as anticipating this dynamic.
> (And here I'd like to encourage another look at Steve's work, from *Blue
> Books* on, for its simultaneity of construction and dismantling.)
>
> My presentation involved the information I received from a number of
> sources in the time period previous to the talk, and my organization of
> that information. Hence, multiauthorship was at the center of what I was
> thinking about. I wanted to look at work from the earlier period of
> Language writing such as Steve Benson's improvised work, as above, that
> might predict some of the possibilities valorized by Landow et al. prior
to
> the technology itself. They are abundantly there. The illustrations to my
> piece on Legend, since they appear in the online version of the article,
> were easily accessible, and I clicked on those. I also wanted to point out
> the relation of language-centered magazines from the 70s--really, the
whole
> history of the little magazine--as the direct precursor of the zine
format,
> and hence a crucial form of multiauthorship. I had about 85 links that I
> wanted to survey and organize, and they fell into the following
categories:
>
> Sites: Individuals
> Links: Individuals (including home pages that function as "works")
> Sites: Multi-authors
> Projects: Multi-authors (like the "International Dictionary of
Neologisms")
> Links: Multi-authors (ubuweb, etc.)
> Zines
> Essays
>
> The interesting aspect of this for me was that it was often hard to decide
> which category would be best for a given url. But all of these, except
> instances of the first and last, are entirely multi-authorial. With sites,
> there are indeed sites that can be seen as "autonomous works"--along the
> lines of a poem in the old sense--and could be described as such. And a
few
> of the essays were monological. However, most of the essays were
> hyperlinked, making them akin, really, to many of the link or project
> sites. The form of the essay, then, seems to be changing from being
> centrally addressed to the coherence of an argument (Emerson) to be

> valorized for the number and richness of links (though I haven't seen it
> yet, I imagine Brian's essay to be of this nature). This is something I'd
> like to further explore, then--the nature of the internet essay. What are
> some outstanding or definitive instances of the genre, assuming that it is
> starting to turn into one?
>
> The second point of focus was the status of the analogy. I find deeply
> problematic the claim that "link" itself--the act of linking, text to
> footnote, site to site, etc.--constitutes the formal foundation of the
> internet. In other words, mere rhizomic structure is not enough. Not as
> structure, but for the way that there is an inference that content and
link
> are identical, that content is delivered *as* the link. Linking is
content.
> So a slogan like "where do you want to go today" implies that the place
you
> get to is the link that got you there. Instantly. This is the demon of
> analogy. It leads, in a very provocative argument by Corrine Calice in our
> discussion group, to the possibility of "magic thinking" in web
> environments. To posit a thing is to have it, etc. A link to content as
> content.
>
> So what is "beyond analogy"? Looking at web poetry, first of all one finds
> a baseline position that is defined, initially, by the hyperlink. This
> becomes more complicated--in work by mez and Talan Memmott as standout
> instances--in relations between different levels of signification, such as
> word and image, that simply can't be linked by analogy. Word and image are
> dissimilar in important ways. So a preliminary conclusions is that much of
> what is going on at the interface between word and image escapes the demon
> of analogy, even as it might be seduced by it.
>
> The final horizon, for me, however is when the disanalogy is pushed to the
> limit of critical reflection. I see this in Giselle Beiguelman's site "The
> Book After the Book," and think the point of a lot of the complexity out
> there is precisely to avoid resting in analogy. Patrick Herron's project
> does this as well. And that's where I'd like to leave the discussion for
> now, inviting response.
>
> Thanks, Barrett
>

**↑ Contents**

102. **schwartzgk**
***Re: persona poems***
*Thu 8 Mar 2001*

John Berryman, Dream Songs, comes readily to mind.

----- Original Message -----
From: "Denise McNelly" <[redacted]>
To: <[redacted]>
Sent: Wednesday, March 07, 2001 12:04 AM
Subject: persona poems

> Hello all,
>
> I'm in the process of my creative thesis which is a collection of persona
> poems preceded by an introduction regarding the persona poem as a
> particularly useful form in contemporary american poetry.
>
> While I've had some success in collecting information about and samples of
> these types of works, I feel that there has to be much more out there that
> I've not yet found.
>
> Any suggestions you could give as to authors, anthologies or research
about
> this topic would be greatly appreciated.
>
> Thanks in advance,
>
> Denise

↑ Contents

103. **Roger Day**
***Re: radical=precise***
*Thu 8 Mar 2001*

At 3/8/2001 9:56:49 AM, "richard.tylr" <[redacted]> wrote: # To Mr Healy etal. It turns out that you are right re the definition of a # transcendental number...the word I needed was "irrational" (which means that # it cant be expressed as a fraction of two - integers?) - anyway, the point

From

http://forum.swarthmore.edu/dr.math/faq/faq.prob.intro.html

"Irrational numbers are numbers that can be written as decimals but not as fractions.

An irrational number is any real number that is not rational. By real number we mean, loosely, a number that we can conceive of in this world, one with no square roots of negative numbers (such a number is called complex.)

A real number is a number that is somewhere on a number line, so any number on a number line that isn't a rational number is irrational. The square root of 2 is an irrational number because it can't be written as a ratio of two integers.

Other irrational numbers include the square root of 3, the square root of 5, pi, e, and the Golden Ratio. (For more information about pi and e, see Pi = 3.14159... and E = 2.71828..., also from the Dr. Math FAQ.)

Pi is an irrational number because it cannot be expressed as a ratio (fraction) of two integers: it has no exact decimal equivalent, although 3.1415926 is good enough for many applications. The square root of 2 is another irrational number that cannot be written as a fraction.

In mathematics, a name can be used with a very precise meaning that may have little to do with the meaning of the English word. ("Irrational" numbers are NOT numbers that can't argue logically!)"

see also

http://antwrp.gsfc.nasa.gov/htmltest/rjn_dig.html

I agree with the rest, mostly. Measuring is just a tool - and one of the many elements of "good science" - and nothing to get hung about. I think that Maths, science and philosophy do a reasonable job in "knowing" the universe - after all, they've been fairly sucessful (in comparison with other attempts) in answering the questions we've decided to ask thus far. As you point out, there are unanswered questions - but these questions are very large and the day is young.

The search for ever greater accuracy may be the search for a chimera but it's a useful one, I think. Some of the results have been spectacular.

What was the original question?

# is that the sequence (after the decimal point), is, as far as we can # conceive, infinite. My reference to probability was a "jump" to other ideas. # Of course its not a random, and in a sense, as it can be, eventually, # computed...but the problem starts there: it never has and never will be: so # for every circle there are an infinite values of circle areas. But you dont # need pi for that. But pi is not like certain other constants such as # absolute zero which can be (well, I'm even dubious of this) extrapolated to # about -273 degrtees celsius or some number like that.(I'm not one of your # "numerologists" all tho I admit that numbers etc are another thing that # intrigue me). Precise, even in mathematics,engineering and science, is never # absolutely precise. How do I measure voltage? With a meter with infinite #

input impedance? And what about your caesium clock...so precise ..I forget # the accuracy but it loses time, sure, over a very long time, but it does. # And where, at any point in time is any particular electron? Are there any # points in time? What is energy? How can time be created? How long is an # elephant's tail? Which wins, an immovable force or an irresistable object? # Am I a part of the set that contains myself etc etc. How did they figure pi # out in the first place? By mathamagic? Mathematics and science, as far as # "knowing" the universe ultimately, is pretty useless. So, for that matter, # probably, is religion and philosophy. Nor do I have much faith in # coordinology or Derrida etal. If we "worked it all out" what a dull place # the world would be. The scientists and boffins would be out of a job! They # might have do some real work! Heavens forbid! O me miserum! Maybe such # matters are best left to poets. Richard Taylor.. # ----- Original Message ----- # From: "T. R. Healy and L. MacMahon" <[redacted]> # To: <[redacted]> # Sent: Sunday, March 04, 2001 12:08 PM

#
Roger

↑ Contents

104. **Ron Silliman**
***Poet Stamp project***
*Thu 8 Mar 2001*

---

Some of you may have already seen this, but here's your chance to put a poet on a US postal stamp.

Go to:

http://www.poets.org/npm/nominations/Vote.cfm

to cast your vote (and nominate any poets you feel have been left out) for poets to be on a 2002 stamp. [I added Charles Olson and Joe Ceravolo.]

Williams, HD, O'Hara and Stein are in the top 10. Niedecker and Spicer are only a couple of votes from it. I'm the lone vote for Oppen thus far.

There are certain rules (have to be dead at least 10 years, can't have previously had a stamp...), and you can only vote once per poet, but you can still vote many times.

Ron

↑ Contents

105. **hassen**
***Re: radical=precise***
*Thu 8 Mar 2001*

hi! i'm not quite sure what you're ultimately getting at, richard, unless it's simply that poets are poets for non-precision (or rather precision of non-measurement (*love* : "knowing everything is the same as knowing nothing" as you say, lol) or is that my interpretation/skew). but i like the discussion. immediately to mind comes heisenberg's principle & i think you might also consider the Compensator - entanglement. i'd love to hear where you throw that in here. it could be something to do with this 'coordinology' mentioned in revdest's post! smiling, would really like that string followed (though of course unmeasured ).

fun,
hassen

ps
>>
...a passionate creator inquired "is number quantity"
a knowing scholar knew "no" & details
ah there's hope then tho ha-ha
all [genetic] engineering undermines evolution
all sick postmodernism = gag = lang = ellipsis =
unctuous
gimmick
hbut not necessarily quantity(!)...

from "gloomy circus acts"
<<

----- Original Message -----
From: richard.tylr <[redacted]>
To: <[redacted]>
Sent: Thursday, March 08, 2001 4:56 AM
Subject: Re: radical=precise

To Mr Healy etal. It turns out that you are right re the definition of a transcendental number...the word I needed was "irrational" (which means that it cant be expressed as a fraction of two - integers?) - anyway, the point is that the sequence (after the decimal point), is, as far as we can conceive, infinite. My reference to probability was a "jump" to other ideas. Of course its not a random, and in a sense, as it can be, eventually, computed...but the problem starts there: it never has and never will be: so for every circle there are an infinite values of circle areas. But you dont need pi for that. But pi is not like

certain other constants such as absolute zero which can be (well, I'm even dubious of this) extrapolated to about -273 degrtees celsius or some number like that.(I'm not one of your "numerologists" all tho I admit that numbers etc are another thing that intrigue me). Precise, even in mathematics,engineering and science, is never absolutely precise. How do I measure voltage? With a meter with infinite input impedance? And what about your caesium clock...so precise ..I forget the accuracy but it loses time, sure, over a very long time, but it does. And where, at any point in time is any particular electron? Are there any points in time? What is energy? How can time be created? How long is an elephant's tail? Which wins, an immovable force or an irresistable object? Am I a part of the set that contains myself etc etc. How did they figure pi out in the first place? By mathamagic? Mathematics and science, as far as "knowing" the universe ultimately, is pretty useless. So, for that matter, probably, is religion and philosophy. Nor do I have much faith in coordinology or Derrida etal. If we "worked it all out" what a dull place the world would be. The scientists and boffins would be out of a job! They might have do some real work! Heavens forbid! O me miserum! Maybe such matters are best left to poets. Richard Taylor.. ----- Original Message ----- From: "T. R. Healy and L. MacMahon" <[redacted]> To: <[redacted]> Sent: Sunday, March 04, 2001 12:08 PM Subject: Re: radical=precise

> *Richard Tylr wrote*
> *Prove to me how we can give an exact*
> *measure of, say, the area of a circle, given that pi is a transcendental*
> *number (has no precise numerical value - proved by J. von Neumann). Thus*
> *probability and context is important.*
>
> *I'm not sure how you deduce that a number has "no precise numerical value"*
> *from the fact that it is transcendental. That pi is transcendental merely*
> *means that it cannot be the solution to any polynomial equation in one*
> *variable having integral coefficients.*
>
> *By the phrase "no precise numerical value" do you mean to suggest a random*
> *component?*
>
> *The idea that in a random sequence every digit should appear equally often*
> *over a large enough sample was used to refute one calculation of pi to a*
> *very large number of significant figures. Interesting to model a sequence,*
> *any digit of which can be exactly calculated, as random.*
>
> *I'd be interested in knowing what you intend by the above phrase.*
>
> *Randolph Healy*

↑ Contents

106. **Gary Shapiro**

***NYC literary panel on Saturday March 10: novelists and poets who review***

*Thu 8 Mar 2001*

---

You are cordially invited to attend

a National Book Critics Circle Awards panel

Saturday, March 10, 2001

Two Hats: Novelists & poets who are also book reivewers & critics
A panel moderated by Melvin Jules Bukiet
Join Gary Krist, Vince Passaro, Elissa Schappell, Jonathan Levi.

7:00pm Free
Location: Soldier's Sailors Club
283 Lexington Avenue (between 36th & 37th Street)
New York, New York

For more information call [redacted] or email [redacted]

↑ Contents

107. **chris stroffolino**

***Re: NY Sublet, Shaw/Clark Loft, March 30--April 13***

*Thu 8 Mar 2001*

---

sure will.....

you have a great space, neighborhood, and rent....
someone should snatch it in a second---

where are you going?

c

Lytle Shaw wrote:

> *Dear Chris,*
>
> *Could you pass this on:*
>
> *We're subletting our loft in Soho for the first two weeks beginning March 30th. It's a sunny 500 sf space on Varick just up from Canal. $600.*
>
> *For more information contact Lytle Shaw*

↑ Contents

108. **T. R. Healy and L. MacMahon**
***Re: radical=precise***
*Thu 8 Mar 2001*

Hi Richard,

I'd be pretty much with most of what you're saying. I was just clarifying the definition of transcendental number, nothing more. I wholeheartedly agree that science or maths can ever give a complete understanding of the world and very much enjoy their inconsistencies and inadequacies. It humanises them as disciplines.

However a couple of small points, again not intended as an attack or a defense of anything in particular.

Numbers can be defined independently of their decimal expansions, therefore the idea that a number has an infinite expansion does not mean that they are not precise. A trivial example would be a third. Neither is a number identical to a measurement. Similarly, a polynomial _can_ have an exact solution. This in no way contradicts the idea of a variable. Perhaps you are confusing values a function may take as opposed to its roots.

However, this is all nitpicking, and I'd be the first to agree that it is of no consequence. Finally, pi doesn't necessarily _have_ to be defined as a ratio of lengths. (Though those lengths can be defined in terms of line integrals rather than physical measurements.) It has quite an active life as the period of various functions, in the solution of all sorts of polynomials and power series and in probability.

Many areas of mathematics are exact. Some are not. Some are riddled with contradictions which may never be resolved. The application of mathematics involves extraordinary leaps of faith and is never absolutely precise.

Finally, the definition of what is random is, imo, far from stable and intersects in interesting way with irrational and transcendental numbers.

best

Randolph Healy

↑ Contents

## 109. Bertha Rogers
### *MARCH UPDATE, NEW YORK STATE LITERARY WEB SITE*
*Thu 8 Mar 2001*

The New York State Literary Curators Web Site, http://www.nycbigcitylit.org., brought to you by Bright Hill Press in partnership with the New York State Council on the Arts, is jam- packed with literary events for March.

EVENTS & ORGANIZATIONS PAGE: In the NYC Metropolitan area, we welcome Barnard College Women's Poetry Series, Boricua College Winter Poetry Series, Brooklyn Heights Public Library, the New York Open Center, NKIRU Center for Educational and Cultural Development, Poetz NYC updates, Posman Books Sunday Afternoons, the Museum of the City of New York Gotham Series, the Sol Goldman YM-YMHA of the Educational Alliance/the Center for Cultural and Performing Arts, the Women's World Organization for Rights, Literature, and Development, and the GREAT BIG PEOPLES' POETRY GATHERING, sponsored by Poets House and City Lore. And don't miss the YEAR OF THE DIALOGUE AMONG CIVILIZATIONS THROUGH POETRY Readings, all over the world, developed by Rattapallax.

Upstate, we welcome the Downtown Writers Center in Syracuse and Merritt Bookstore in Red Hook. If you would like your events listed email us at [redacted] by the 25th of the month preceding the event.

CIRCUIT WRITERS PAGE: Writers newly added are Tabetha Dunn and Mark Rudman. If you're a writer with a book and you want to be listed as available for readings in New York, look at the page, follow the format, and email us the information. We'll post it.

If you're a new reading series, send us the information.
If you're a writer who has several readings to list, send them to us, and we'll post them.

If you wish to unsubscribe, just notify us. Questions? Comments? Email us at [redacted].

Bertha Rogers
Site Administrator

↑ Contents

110. **Avery Burns**

***Canessa 3/11/01 Nielson & Reiner***

*Thu 8 Mar 2001*

---

Canessa Park Reading Series
708 Montgomery St
San Francisco, CA
Admission $5

Sunday March 11, @ 5 pm

LA to SF Continues with

Aldon Nielsen and Chris Reiner

Aldon Nielsen is cuurently holding the Fletcher Chair of Literature and Writingat Loyola Marymount University. He will be relocating to the East to Penn State University where he will hold the Kelly Chair of American Literature. His most recent book of poems is Vext, and other titles include Stepping Razor, Evacuation Routes, and Heat Strings. His critical works include Reading Race, Writing Between the Lines, C.L.R. James: A critical Introduction, Black chant: Languages of African-American Postmodernism, and Reading Race in American Poetry: An Area of Act.

Chris Reiner has a new book forthcoming on Avec Books based on a series of engagements wtih Baudelaire's Paris Spleen. His other books include Ogling Anchor and A Coward's Libretto. For 7 years and 20 issues he edited the magazine WITZ: a journal of contempory poetics. He is currently editing a chapbook series dedicated to innovative prose called Margin to Margin.

_____
Do You Yahoo!?
Get email at your own domain with Yahoo! Mail.
http://personal.mail.yahoo.com/

↑ Contents

111. **K.Silem Mohammad**

***Re: Joe Brainard Event Report***

*Thu 8 Mar 2001*

> *From: Hilton Obenzinger <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: Joe Brainard Event Report*
> *Date: Wed, 7 Mar 2001 09:37:09 -0800*
>
> *Dear Folks,*
>
> *I was not able to attend the Joe Brainard event at the UC Berkeley Museum on Sunday 3/4 -- I am generally kept at home due to family health problems. Could someone write a report on the event -- Steve Dickison, perhaps? I'm sure others would be curious too. Brainard's art and his "I Remember" are very movingly silly and delightful, always favorites, and a great crowd of Tulsa and St. Mark's laureates was scheduled to attend. I'm particularly curious about Dick Gallup -- he seems to have resurfaced after many years, and I would like to know how he is and what his work is like.*
>
> *Thanks,*
>
> *Hilton Obenzinger*

The Brainard tribute was a delight. Anne Waldman opened with a spirited reading of material by both Brainard & herself, accompanied by slides. Bill Berkson went next, reading some of Brainard's journal entries from the Bolinas years--slides here as well. Dick Gallup read some cut-ups of his from the 60's that were interesting, but not quite optimum for public reading. He seemed a little shy. Barbara Guest read from _Moscow Mansions_. Ron Padgett read and showed slides of an unpublished 1966 Christmas letter/comic from Brainard to him and Pat Padgett: "The Incomplete Biography of Ron Padgett." This included a hilarious fictionalization of Padgett's birth in a Tulsa hospital in which his mother intervenes heroically to prove the doctors wrong who inform her that her child is dead. Finally, Kenward Elmslie gave a spectacular reading from _The Champ_, flicking through slides of Brainard's artwork at lightning speed. There was an intermission during which a tape of _I Remember_ played, along with a short film which I unfortunately missed, and then the six poets sat in a panel and fielded first the curator's then the audience's questions about Brainard. When asked about the collaboration process between himself, Brainard, and Berrigan on "Bean Spasms," Padgett reassured everyone first of all that "there was no sex involved."

The exhibit itself (which continues through May 27th) is nicely representative, ranging from his early collages to some lovely floral paintings to assorted comics (including the wonderful "People of the World Relax" from _C Comix_ No. 2). And of course several "Nancy" pieces. There were two slightly mildewed copies of Brainard's and Elmslie's _Baby Book_ for sale in the gift shop for $10, and I'm kicking myself for not buying one.

Kasey Mohammad

. . . . . .
k. silem mohammad
santa cruz, california
[redacted]
http://communities.msn.com/KSilemMohammad

_____ Get your FREE download of MSN Explorer at http://explorer.msn.com

↑ Contents

112. **Bertha Rogers**
***MARCH UPDATE, NYS LITERARY WEB SITE***
*Thu 8 Mar 2001*

Dear Littree readers, writers, et al:

There was an error on the update: the web site address is http://www.nyslittree.org. Sorry.

Bertha Rogers

↑ Contents

113. **komninos zervos**
***Re: FW: Demon of Analogy***
*Thu 8 Mar 2001*

> *Analogy cannot be made intertextually. It is made instead between text and a person. In a flash. Pow, like magic. Perhaps that's what people are experiencing accidentally through using lots of hypertext. But with hypertext, resolution is impossible, and so all people see is the text-text relationships THAT ARE NOT REALLY THERE. It's all in the eye of the reader, or, rather, it's in the tripartite (1. user 2. text/technology 3. user/text connection) relation of text and person. When exploring this we must consider all three "parts".*

If we compare the modes of existence of poetry, the listening experience, the reading experience and the webbing experience, common factors can be identified.

Firstly a commitment, prior to engagement with the text, to be receptive to a collaborative experience with the poem in its mode of existence.
Secondly the creation of a space for the poem to exist, a reading-space, or listening-space, or cyber-space.
Thirdly the suspension of time as a duration, making available all time ever experienced, a reading-time, listening-time and cyber-time.

But,the establishing of the preconditions for poetry by the end-user does not always guarantee a text will be poetry.

Now let us consider the metaphorical spaces of the existence of poetry and experience of it by the reader, listener and wwweber. All of these spaces are mnemonic spaces, involving the memory in some way.

Initially there must be a subconscious memory of the look of words, which makes reading possible, and the sound of words, which make listening and identification possible, which is a part of a Mnemonic-Processing space, recalling memory of previous experience to process new stimuli, interpret language, to give meaning to what is read or heard. The Argument space, where the memory is progressively scanned for comparison, refuting or supporting the arguments being made. The Mnemonic-Imagining space where things are visualised; landscapes and scenes rendered, characters enlivened, stories acted out and senses heightened. A Mnemonic-Reflective space or that feeling of going back in time to remember and relive a specific event in the past. But language functions in this way too. So what distinguishes poetry from language?

This brings us to consider the poetic moment.

A competent poet can facilitate the creation of the preconditions to the poetic moment, through craft the mnemonic spaces can be conjured. The poetic moment springs from the metaphorical spaces and is the portal to the poem. The poetry enthusiast searches through words to find that 'poetic moment' as Gaston Bauchelard talks about in the Poetry of Space. That is, the moment that the end-user become one with the poem, the moment which preceeds thought, a reverberation of the soul/psyche, like a door opening to let you in, the portal to timelessness(suspension of realtime or time as duration) where all time is contracted into the present moment.

Whether scanning words on pages in a book or scanning voices at a sounding or navigating 3d spaces on a computer, the end-user is looking for that poetic

moment. Like drugs and sex, words can suspend time and create a space for poetry.

> *This parameterization of meaning in the moment of the reader's invention of the meaning is what I call the control of language. For now let's avoid the pejorative sense of "control." The parameters act as a sort of fence that close in on that reader's moment of creation; they give that creation a predictable shape. That control of language, that parameterization, is transitively the control of language readers. The text can act to control people. Depending on how the piece is authored (number of possibilities & ambiguities set up as intratextual cues for the meanings of terms) that text can strongly confine and dictate the meanings of the terms created by the reader. That is, they can push the reader and hir creations into a well-defined space. such writing when taken to this controlled extreme is usually described as precise, clear, deliberate, etc. Other writing can pit parameter against parameter both intratextually and in the memories and expectations of the readers, allowing or forcing the reader to invent the meaning of such language in a completely unbridled way. Such writing often gets termed obscure, surreal, ambiguous, codified, or meaningless.*
>
> *Let's think of this in terms of the internet and hyperlinks. A hyperlink, the specific form of internet interactivity, is exactly a mode of parameterization. Quite literally. Hypertext linking is a mode of predefining and reducing the number of possibilities for meaning in a reader's mind. Such an effort, though they may help to guide users to make certain points, deliver instruction or knowledge, etc., controls the set of creative cognitive possibilities. It also leaves the moment of creation in many cases (think of interactive poetries where a click "generates" or selects a preformed new phrase from a database of collected phrases, albeit by chance) almost completely to machines. The spirit is pushed out of the user and its ghost appears in the machine.*

i am not a programmer of computer languages, but acknowledge that there is poetry in code and i can understand the arguments for internet poetry being a poetry of code put forward by poets like cramer. but cyberspace is large, infinite, there is room for non-programmers and programmers alike, high-enders and low-enders. i am a drag and drop poet, and i figure that software gives me the power to create in this medium and still make a uniquely computer-dependent poetry, even if it is not always internet dependent.

the earliest experiments were cliche representations of single words, verbs, in 3d, words did what they said they were going to do.

i then began to incorporate verbs into nouns, by animating nouns, making them act out motions, incorporating the verb in the noun. i was making a poetry of nouns only, textscapes; scenes, using only nouns.

adjectives were not needed either. colour, shape, thickness, font face, speed of motion, depth of field, could all be carried by nouns.

but was i exlporing new literary devices in this new medium?

or was it merely that i was creating a poetry without grammatical structure?

the nouns in 3d space were doing the work of phrases or sentences, they make statements. in poetry on the page and in performance, whilst the definite and indefinite article, conjunctions, prepositions, other joining words, and parts of written language can be dispensed with, and have been dispensed with over the last 30 years, a poetry of nouns alone is difficult outside of cyberspace.

the scripting of poems containing words that are not usually thematically linked created a parataxis of words. the paratactic device of placing separate stand alone phrases in one poetry line, can be found in many poetries. the paratactic device is best exemplified in l=a=n=g=u=a=g=e poetry of the eighties and nineties, and fore-shadowed in surreal poetry early last century, and evident in medieval english poetry, and present in much contemporary printed and performance poetry that today would be considered main stream. since words are doing the work of phrases or groupings of verbs, adjectives and nouns, then in placing words in paratactic opposition in 3d, it makes sense that it is possible to create poetry in 3d space which allows interpretation in the association of seemingly unrelated statements.

also the morphing capabilities of 3d software allowed me to change letters of words over time, the visual word with its associations to another word paratactically opposed to it. words are made up of composite parts, syllables, and letters of the alphabet. in my experimentation these composite parts wanted to be statements of their own. in the poem marriage the i begins to shrink within the other letters even though the word  is dominant as a whole, the i begins to wriggle uncomfortably within the marriage, it separates from the word marriage even before it has broken away from it. new words form from syllables of the old; mirage; rage; age; and new paratactic confrontations not present in the original word. in the second half of the poem words are split up as in marriage separation. here is a new sort of syllable and letter parataxis made possible in this medium. if you are familiar with the work of mez net_wurker or mary ann breeze, then you will be able to see another kind of syllable and letter parataxis.

so i believe i am making a new kind of poetry.

mez's parenthetic(is this a word?) splitting of words, changes the way you first read the word when you rescan it and make a new combination of syllables within the one word.

it's a parataxis of letters and syllables.

> *What does this have to do with poetry? Poetry has rather consistently sought to find new reader inventions by both using language that is highly unparameterized (e.g., inventing new metaphors) and also by using forms that move people's thoughts away from the pre-established parameters either in the text or in the reader's memory. We know now that stutterers are encouraged to sing if they have trouble saying something; they are encouraged to move the locus of their linguistic activity in the brain away from the predefined and predictably stutterful to a place where there are non-stuttering associations, like areas in the brain for singing. Likewise, poetry came traditionally in the form of lyric first as a mnemonic device, and then when certain forms of musicality weren't necessary for storage anymore, poets try to do other unpredictable things. They try new techniques to keep moving the meaning of the words to another place other than the place where the meanings are prefabricated, dictated. Moving words out of their fences. Poetry, therefore, has functioned and continues to function as a language of free subjective creativity and psychic freedom.*
>
> *Patrick*

komninos

↑ Contents

## 114. Elizabeth Bassford

### *Poetry Workshop with Johanna Keller*

*Thu 8 Mar 2001*

---

The Society for Ethical Culture, home to the award-winning poetry series EXOTERICA, will host a Community Poetry Workshop beginning on Wednesday, April 11th from 8:00-10:00 p.m. The course is open to writers of all levels. Poet JOHANNA KELLER, author of The Skull: North Carolina, 1961(Colorado Press,1998) and co-editor of Carolyn Kizer: Perspectives on her Life and Work (CavanKerry Press,2001), will lead this workshop devoted to exploration of "exotic forms" as well as free verse. The cost for this 8-week session is $200.00. For registration information or more details, please respond here.

↑ Contents

## 115. George Bowering

### *Re: "Diane, I now know where pie goes when it dies." - Agent Dale Cooper, Twin Peaks*

*Thu 8 Mar 2001*

---

> *On Sat, 3 Mar 2001, michael amberwind wrote:*
>
> *Of course I am a foreigner - a Canadian - tho i think it can be agreed by all that Canadians are*

> *> Honourary (or Honorary) Americans - as is the*
>
> *Mr. Wind,*
>
> *this canadian doesn't agree.*
> *kevin*

Ditto. My family did not escape the US two generations back just to remain honorary USAmericans. As refugees they were welcomed here, and here we stay.
--
George Bowering
Fax [redacted]

↑ Contents

116. **richard.tylr**
***Re: Black Radical Congress National Campaign (fwd)***
*Fri 9 Mar 2001*

Geraldine. I cant see where I made that "huge leap". I wasnt connecting up the racialist issue with economics etc although they are obviously somehow connected I was pointing out that it is a world wide issue and that it was interesting that a friend I have, who has recently returned from living for some years in London, feels that issues of racialism, feminism, homophobia are all pretty passe. He and I disagree, but he feels that racialism and all the other "isms" have now become issues for various Govt Depts or pressure groups who are actually creating an industry out of their supposed grievances. I and he differ strongly on this.(But he may have a point or two..)  I dont know who's responsible for workers or anyone being unemployed etc I suppose its partly in the hands of the individual and I've no doubt there are other forces at work. What do you or others think? Is (or are) racialism (or any of the other issues simply going to correct themselves as people become better informed without the need for any positive moves or "political correctness"? Does any of it matter? Are homosexuals and people of various races better off because they get special grants etc? My friend feels that "homophobia" is now not of any use as a word.  He feels everything will right itself and that Capitalism, as long as we vote for (Labour in NZ) and I suppose Democrat in the US etc that everything will work out well, or as well as can be expected. He doesnt think that there is any major problems of racialism in the US since 1970 or so and the Civil Rights and the Kennedys "corrected" the racialism. That's HIS view, not mine. I differ, and I've no doubt that if he was black or one of the "oppressed" groups he'd have a different view. But he feels that everything is kapai (good) and there are thus "no worries".  (Also he opposes Maori "radicalism" or activism here.)  Is he right? Does any of it matter? Bit I dont see where my

"huge leap" comes in. I also commented on the way the internet was useful in conveying info (as Allan Sondheim provided) around. People can decide for themselves. I know about NZ but cant comment too deeply about the US or Australia.  The Asian immigration into NZ has been used by politicians to scare paranoid people that somehow NZ is being taken over. But it's just a variant of Hitler's tactics re the Jews. Get a minority, hammer them, and you can get people behind you as the majority are either stupid or ignorant and so you can send them to war which is good for business. Something like that! Or you jack up a war in Yugoslavia or Iraq or somewhere obscure so you keep people thinking that armies etc are actually "useful things". Yes? No?  Anyway your letter is a bit obscure: are you saying that Aussie farmers are going broke because there are so many Asians in Australia they cant cope? Or what? Australia seems to be in pretty good shape to me. My brother reports that Townsville is very wet, and my daughters are having a great time in Melbourne and my ex RAF uncle in Brisbane has a large family including many grand children who havent rushed out of Australia within the last forty years or so. Of course the working class are getting hammered, but then if they all think like my mate (called The Ant) then undoubtedly they'll be losing out thru sheer apathy and maybe stupidity. But then I've never been to Australia myself...you might be able to enlighten everyone as to what exactly it is you are talking about. Regards, Richard Taylor. ----- Original Message ----- From: "geraldine mckenzie" <[redacted]> To: <[redacted]> Sent: Wednesday, March 07, 2001 7:55 PM Subject: Re: Black Radical Congress National Campaign (fwd)

> >. I am also encountering people here (NZ) who are paranoid
> >about whom they term "the Asians".  Chinese, Thai,  etc are hated by large
> >numbers of (a certain kind of) New Zealanders who one could say are
> >"losers".They probably blame whatever they've "lost" on everything but the
> >cause - themselves.
>
> Richard is quite right in pointing to the presence of this sort of racism in
> Australia as well as New Zealand, and in locating it in those sections of
> society, urban and rural, who are 'the losers' - to use his term. But he
> then makes a huge and unwarranted leap in laying the responsibility for this
> with people who live in poverty not because of their own failure but because
> of forces beyond their control - anyone could compile the appropriate list
> here. The point seems so obvious to be hardly worth making - workers are

not
> unemployed because they are no good, farmers are not going broke because
> they are inadequate, country towns all over Australia are not experiencing
> recession because they're inhabited by people who have brought a loss of
> services on themselves.
>
> I don't support, in any form, the racism many in these groups are now
having
> recourse to but this reaction on the part of groups who feel betrayed by
> politicians and business shouldn't blind us to some real grievances.
>
> best,
>
> Geraldine McKenzie
>
> >
>
> _____
> Get Your Private, Free E-mail from MSN Hotmail at http://www.hotmail.com.

↑ Contents

117. **franklin bruno**
***radical=precise***
*Fri 9 Mar 2001*

Richard Taylor asks:

> *By the way: how can a polynomial equation have a "precise" solution if what one is trying to find is, by definition, (a) "variable"? Impossible.*

n + 0 = 1 is a polynomial equation; so is n = 0, for that matter. 'n' represents the variable in this equation. The (unique, as it happens) solution to this equation is 1; that is, when the value of n = 1, the equation is true. That's what it means to be a solution to an equation. Precise enough, or were you kidding?

fjb

↑ Contents

118. **Bertha Rogers**
***Re: Pantoums***
*Fri 9 Mar 2001*

Teachers and Writers Collaborative's book on Forms, edited by Ron Padgett, includes the pantoum and its definition. I've been teaching pantoums to high-

school students (I travel around NY, teaching K- college-adult) and tried it with high-school students; they love it. So I tried it with my Winter Literary Workshops for Kids (ages 6- 10). They're all addicted now, as am I. I too would like to know of any sites, etc.

Bertha Rogers
---

Date sent: Sat, 3 Mar 2001 08:31:31 -0800
Send reply to: UB Poetics discussion group <[redacted]>
From: michael amberwind <[redacted]>
Subject: Re: Pantoums
To: [redacted]

> *i've been looking for resources on the net and at the local library on the "pantoum" form but information seems scarce - aside from explanations and one or two samples*
>
> *are there any pantoum anthologies? i've been looking for translations of Malaysian pantoums, and my searches have come up blank*
>
> *i've been obsessed with the form lately - writing 2 or 3 a week - some of them even readable - i chalk it up to the Muse Pantoumia - a lovely women who is known to repeat herself*
>
> *odd that no one has a website devoted to them - perhaps i ought to correct that, i doubt www.pantoum.com has been registered yet, tho who knows?*

_____
*Do You Yahoo!?*
*Get email at your own domain with Yahoo! Mail.*

> *http://personal.mail.yahoo.com/*

↑ Contents

119. **michael g salinger**

***Re: persona poems***

*Fri 9 Mar 2001*

---

Patricia Smith is rather adept at the persona piece.

At 12:04 AM 3/7/01 -0500, you wrote:
>Hello all,
>
>I'm in the process of my creative thesis which is a collection of persona
>poems preceded by an introduction regarding the persona poem as a
>particularly useful form in contemporary american poetry.
>
>While I've had some success in collecting information about and samples of
>these types of works, I feel that there has to be much more out there that
>I've not yet found.
>
>Any suggestions you could give as to authors, anthologies or research about
>this topic would be greatly appreciated.
>
>Thanks in advance,
>
>Denise
>

↑ Contents

120. **Jordan Davis**

***demon of analogy + radical = radiskull?***

*Fri 9 Mar 2001*

---

I'm pretty sure the link I provide below is on the
napster/illusion-of-access side of Barrett's ever-widening dichotomy - but
as I have a taste for reading torn papers lying in the street etc...

http://joesparks.shockwave.com

Jordan Davis

↑ Contents

121. **Laura Wright**

***Cohn, Feldman, Wodening read in Boulder 3/15***

*Fri 9 Mar 2001*

---

THE LEFT HAND READING SERIES PRESENTS

a reading featuring

JANE WODENING, JIM COHN & LAURA FELDMAN

THURSDAY, MARCH 15th @ 8:00 p.m.
in the V ROOM, @ the DAIRY CENTER FOR THE ARTS
2590 Walnut Street, Boulder, Colorado

* PLUS AN OPEN READING *

This event is open to the public.
Donations are requested.

For more information about the Left Hand Reading Series, call [redacted]
or [redacted]

*

Jane Wodening writes of her life: "When I was eleven, I gave up the human race and took up with dogs. This was on the occasion of the family's move to the Colorado Rockies from a suburb of Chicago. It was good running with dogs. Human language was difficult to decipher. People never did mean what they said and I didn't know how to reply to them.... Bored in school, I still made good grades. In college, I tried zoology and then engineering math but in my sophomore year when my brother wanted a ride to New York, I jumped at the chance to get out of academia. In the midst of the startling confusion of my first visit to New York, I learned what art was- opera, classical music, great masterpieces of painting or sculpture. I had always read a lot, but Lawrence and Steinbeck began my grown-up reading. Two years later, I married an artist and we were together for thirty years. He introduced me to the avant-garde in every field of the arts. I met people whose talk or music or visual art could fly like a flock of birds around my head. And I could understand it, as I understood the dogs. However, my own speech and writing, although it uses complexities and nuances, stays fairly straight and simple. When the kids were grown and gone and the divorce happened, I traveled the country in a little car.... Then I spent ten years living in a tiny cabin at ten thousand feet elevation.... My central obsession of that decade was writing my first major book, The Tablets. I also got my short stories organized into seven volumes and found small publishers to publish them. I did readings of my stories around the country. But mostly, I was there, on the mountainside, chopping wood, watching the wildlife, getting personally involved with some of them."

Jim Cohn is the author of four books of poetry: Prairie Falcon, Grasslands, The Dance of Yellow Lightning over the Ridge, and the soon to be published Quien Sabe Mountain. He has released several spoken word recordings including The Road (featuring Steve Kimmock of Phil Lesh & Friends), Unspoken Words (featuring the last studio recording made by Allen Ginsberg, "Lay Down Yr Mountain," written in 1976 while on tour with Bob Dylan & the Rolling Thunder Review) and a jazz poetry record put out last year titled Antenna. He has also written two books of critically useful Disability Studies prose: Sign Mind: Studies in American Sign Language Poetics, and a just completed work, The Golden Body: Perilous Journeys to the Essence of Disability. Jim has traveled, read, and published widely. He is editor of Napalm Health Spa, coordinator of the American Poet Greats lecture series, and director of the online Museum of American Poetics.

Laura Feldman grew up in Merrick, NY. She received her BA in English Literature from the University of Michigan and her MFA from the Naropa Institute in Boulder, CO. She has her MSW from Smith College and lives in New York City. Freezing Persons, her first novel, has recently been published by Xlibris.

*

There will be a short Open Reading immediately before the featured readings. Sign up for the Open Reading will take place promptly at 8:00 p.m.

*

The Left Hand Reading Series is an independent series presenting readings of original literary works by emerging and established writers. Founded in 1996 and originally sponsored by Boulder's Left Hand Bookstore, the series is now curated by poets Mark DuCharme and Laura Wright. Readings in the series are presented monthly. The Left Hand Reading Series is funded in part by grants from the Boulder Arts Commission and the Arts and Humanities Assembly of Boulder County (AHAB). Upcoming events in the series include:

THURSDAY, APRIL 19th: AMY CATANZANO, JOHN WRIGHT

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↑ Contents

## 122. Mark DuCharme

### *UNESCO International Petition to Safeguard Afghanistan's Cultural Heritage*

*Fri 9 Mar 2001*

---

UNESCO International Petition to Safeguard Afghanistan's Cultural Heritage

We, the undersigned, plead for an immediate end to the Taliban edict to demolish Afghanistanâ€™s cultural heritage. We further urge the Taliban spiritual leader Mullah Mohammed Omar to enter into dialogue with the international community â€“including the Arab and Islamic governments that overwhelmingly have condemned these actions â€“ in order to explore proposals to safeguard this irreplaceable cultural heritage from further, senseless destruction.

The edict of the 26th of February 2001 to destroy pre-Islamic and Buddhist objectsâ€”including the worldâ€™s largest standing Buddha statues at Bamiyanâ€”runs counter to all the basic principles of respect, tolerance and the wisdom upon which Islam is based, and is a breach of the Taliban pledge made in 1999. We plead with Taliban authorities to stop this irreversible assault on two millennia of Afghanistanâ€™s artistic and cultural achievements, treasured not only as the spiritual birthright of Buddhists everywhere but also as a universal cultural heritage for people of all faiths and nationalities.

-Please sign and also forward this e-mail to friends, family, news groups, mailing lists etc.

-To avoid adding ">>>" onto the chain, please preferably cut & paste the entire petition and list of names into a new message prior to re-sending.

-Please send signatures back to the United Nations Educational, Scientific and Cultural Organization at e-mail: "[redacted]".

1) Flouran Wali, Afghan Women Org., San Diego, CA, USA
2) Jennifer Heath, Boulder, Colorado USA
3) Mark DuCharme, Boulder, Colorado USA

---

Get your FREE download of MSN Explorer at http://explorer.msn.com

↑ Contents

123. **Jan Richman**
***6,500 Release Party***
*Fri 9 Mar 2001*

---

Yes, the third issue of 6,500 (the magazine for people who read it) is HERE!

"Ow! The Pain Issue" will be gaped at, celebrated, and lovingly fondled
in public
on Tuesday, March 13
at the Make-Out Room
3225 22nd St. (@ Mission)
8 pm

$5 (or for $10 you can get all the fun and a magazine too!)
but no one turned away for lack of dough

Short, scintillating readings by:

Justin Chin!
Dayvid Figler!
Kelly Holt!
J.M. Compere!
Abie Hadjitarkhani!
John Jakubowski!
Paul LaFarge!
Beth Lisick!
Michelle Tea!
Brian Thorstenson!
Tarin Towers!
Nancy Warren!

Groovy music by:

Rob Burger & Adam Levy!

Please come, have one of the Make-Out's fabulous margaritas, and experience the glorious pain you've been missing all your life.

↑ Contents

## 124. Nielsen, Aldon
### "*Moving Visual Thought*"
*Fri 9 Mar 2001*

---

Film maker and friend to poets (hey, he used to be Robert Duncan's housemate) STAN BRAKHAGE will visit Los Angeles soon.

On Friday, March 30, at 8:00 PM, Brakhage will discuss "Moving Visual Thinking" and screen a selection of his works at Loyola Marymount University. Admission is free. The event will be held at the Mayer Theater in the Communications Arts Building, Loyola Marymount University, 7900 Loyla Blvd.

for directions or other info., contact me at [redacted] or by email.

" Subjects
hinder talk."
-- Emily Dickinson

Aldon Lynn Nielsen
Fletcher Jones Chair of Literature and Writing
Loyola Marymount University

7900 Loyola Blvd.
Los Angeles, CA  90045-8215

[redacted]

↑ Contents

## 125. ryan fitzpatrick
### *(orange is freshly squeezed)*
*Fri 9 Mar 2001*

---

(orange) magazine is pleased to announce the release of our third issue featuring writing from Fred Wah, Julia Williams, Paulo da Costa, Dean Heatherington, Christiaan van Blommestein, ethan cole, Brea Burton, Andre Rodrigues and Tom Sweetland.

(orange) magazine is a small press literary magazine run out of the University of Calgary whose mandate is to publish "freshly squeezed" poetry and short fiction coming primarily from the Calgary community.  Past issues have included work from Ian Samuels, derek beaulieu, Darren Matthies, tmuir, Lindsay Tipping and Natalie Simpson.

Single Issues are available for $5 and subscriptions are available for $11/year. (orange) publishes three times a year.

for more info (ordering, subscription, submission, etc) please contact ryan fitzpatrick ([redacted]) or Nikki Reimer ([redacted])

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

↑ Contents

## 126. michael amberwind
### *American Pie with Maple Sugar Coating*
*Fri 9 Mar 2001*

---

i've always considered the canadian vehemence
against being considered or compared to americans
just a touch too hysterical to be mere patriotism
- perhaps it is an "anxiety of influence" that we
so desperately define ourselves as "not american"
- as tho watching american television, wearing
american clothing, reading american books,
listening to american music and largely living
(with slightly more left-wing leanings tho that
too is changing) the american dream - while

dinner table conversations revolve around largely american topics - does not make us - not americans - but honourary americans

given the high amount of illegal immigration, voter apathy and corporate "outsourcing" to 3rd World nations - i'd also say a large number of americans are "honourary americans" as well - in the political/economical sense - perhaps they are the truest americans - not that one would know this watching television, movies or reading the paper

i am always amazed that a Canadian will never tell a travel story about going to Europe w/o mentioning how they will usually display their canadian flags - mentioning how foreigners always respect Canadians more than "rude" Americans - it's almost a projection of anti-Americanism placed on the Europeans - its easier to say "Europeans don't like americans" than "I don't like americans" or "(Nice) Canadians don't like americans"

perhaps its being such a young nation - or Trudeau's "mouse and elephant" analogy - that we haven't fully developed our own sense of self-hood utterly separate from american - whether reacting to or against - i think this is a project that will take generations - probably hundreds of years - before it sees fruition

i for one am not uncomfortable with being so culturally influenced by america - given its many achievements - my poetic "influences" - perhaps affinities is a better word - are in the main - american - i have yet to see a Canadian Whitman, or Dickinson - perhaps such a thing is impossible in a country so young - but i do dream of such a thing - which is not to say we have not had our luminaries - Atwood, Purdy, Dewdney, perhaps even Leonard Cohen

i've no desire to live in america - why should i? but to deny to overwhelming influence that

america has had on the entire world is foolish - when most countries in the world *seem* to be working towards an american model

we can quibble over the differences of course - we are "multicultural" not "a melting pot" - we have "peace-keepers" not "soldiers" - a "parliament" not a "congress"- we have "beer" not "watered down monkey urine" - but i suspect the differences are more skin deep than most canadians care to admit

that's the working notion anyway

--- Automatic digest processor
<[redacted]> wrote:
> There are 24 messages totalling 1726 lines in
> this issue.
>
> Topics of the day:
>
>  1. radical=precise (2)
>  2. Angel of Soliloquy (2)
>  3. Small press
>  4. Black Radical Congress National Campaign
> (fwd)
>  5. FW: Demon of Analogy
>  6. Brian Kim Stefans: Veronica
> Forrest-Thomson and High Artifice in
>  Jacket 14
>  7. Ear Inn--March 10
>  8. persona poems (2)
>  9. vickery book
>  10. Joe Brainard Event Report
>  11. Essays for Book - Corrected Web Eddress
> (Sorry!)
>  12. Announcements
>  13. CD Wright, Sharma, Elsayed @ the WWCAC
>  14. Not another Wild Honey chapbook!
>  15. "Diane, I now know where pie
> goes when it dies." - Agent Dale
>  Cooper, Twin Peaks
>  16. CFP: Women's Experimental Fiction
>  17. Demon of Analogy

> 18. 12hr update
> 19. We, The Writer VHS now available...
> 20. Top Changtrakul Opens March 8th, 6-8pm
> 21. Poetry REading Reminder
>
>
---
>
> Date: Wed, 7 Mar 2001 17:21:52 +1300
> From: "richard.tylr"
> <[redacted]>
> Subject: Re: radical=precise
>
> Healy etal. I'm not a mathematician and was
> quoting from memory from a book
> about mathematics. If you are a mathematician
> you know that e, ln of 1 etc
> are transcendental mumbers which means simply
> that they, well, to repeat:
> "have no precise numerical value". Every man
> woman etc and their dog knows
> that pi 3.1415927.... continues in the decimal
> part forever so it CANT have
> a precise value. Were that not so, it doesnt
> alter the fact that it is
> impossible to make exact measurements of
> anything: I know that from my
> Telecommunications/Electronics background. Of
> course, in measurement, for
> most purposes, we can get a good useable value
> eg for temperature and so on.
> If one was taking observations of star
> positions (this example comes from J
> Bronowski's "The Ascent of Man" error creeps
> in). But refer to Bronowski's
> book. I'm not saying that pi is a random
> number...of course it can be
> calculated if you spend the rest of eternity in
> that fascinating occupation!
> Obviously for practical reasons it cant ever be
> computed. And who would want
> to. Its like old Richard Dawkins hinting that

> scientists can find
> "everything out" (well he implies that in
> "Unweaving the Rainbow". If they
> could then the world would be quite a dull
> place. Also the knowee of
> everything would be rather at a loss as to what
> to do with all that
> knowledge! In fact its impossible for anything
> at all to ever know
> everything. God (Himself/herself/iteself?)
> would have to know that he knew
> that he knew how he got to know what he knew
> even if he could
> remember....but then it (the state of
> omniscience) would like " knowing
> evrything is the same as knowing nothing".(And
> vica versa).
>  I'm NOT a card-carrying postmodernist or
> whatever so you can forget about
> doing a "Higher..Superstition" al la Gross and
> Levitt on me. As to
> "intruding" on science: scientists and
> mathematicians are always imposing on
> philosophy, religion and all the other
> humanities. I'm not anti-science but
> I'm not overawed by mathematicians or
> scientists' ability to solve all the
> problems of the world (let alone the universe
> as some of their subset
> claim).
>  If you are intersested in my "claims" etc I'd
> be interested in your
> detailed explanation  or "claims" on or of
> Blake's works (and their
> "precise?" "meaning") and his influence via
> Huxley and the pop group The
> Doors of trends in modernist and postmodernist
> cultures. Thus also the "flow
> on effect" into (via Romanticism and by
> implication Classicism) the Beat
> writers, the old and new NY Schools (with
> reference to Valery, Reverdy etc

> as well as surealism via Raymond Rousell on
> Ashbery and Frank O'Hara, the
> Ern Malley affair in Australia, Witter Bynner,
> the Black Mountain School and
> Bukowski versus Zukofsy ( and (with some
> reference to Lorine Niedecker's
> poem "Darwin")) Elizabeth Bishop, M Moore,
> Stein etal and the impact all or
> some of this has had on the language poetry
> movement and the current
> reaction to the same and  there Marxist,
> Derridean , Jakobsonian, and
> Barthesian influence perhaps opposing (or non
> opposing) it to Wittgenstein,
> Bertrand Russell, Whitehead, the Logical
> Positivists; and some "slant" from
> the works of Williams Carlos Williams, Creeley,
> Jack Spicer, Ginzberg, Ezra
> Pound and more latterly Sillliman, Bernstein,
> (and other writers in "In The
> American Tree") Tom Raworth (possibly versus
> Geoffrey Hill and to a lesser
> extent such "modernists" as Philip Larkin)..you
> could make reference to
> Adorno, Benjamin and even the Australian
> theorist John Docker....)
>  By the way: how can a polynomial
> equation have a "precise" solution
> if what one is trying to find is, by
> definition, (a) "variable"? Impossible.
> Regards, Richard Taylor.
> ----- Original Message -----
> From: "T. R. Healy and L. MacMahon"
> <[redacted]>
> To: <[redacted]>
> Sent: Sunday, March 04, 2001 12:08 PM
> Subject: Re: radical=precise
>
>
> > Richard Tylr wrote
> > > Prove to me how we can give an exact
> > > measure of, say, the area of a circle,

> given that pi is a transcendental
> > > number (has no precise numerical value -
> proved by J. von Neumann). Thus
> > > probability and context is important.
> >
> > I'm not sure how you deduce that a number has
> "no precise numerical value"
> > from the fact that it is transcendental. That
> pi is transcendental merely
> > means that it cannot be the solution to any
> polynomial equation in one
> > variable having integral coefficients.
> >
> > By the phrase "no precise numerical value" do
> you mean to suggest a random
> > component?
> >
> > The idea that in a random sequence every
> digit should appear equally often
> > over a large enough sample was used to refute
> one calculation of pi to a
> > very large number of significant figures.
> Interesting to model a sequence,
> > any digit of which can be exactly calculated,
> as random.
> >
> > I'd be interested in knowing what you intend
> by the above phrase.
> >
> > Randolph Healy
>
> ------------------------------
>
> Date:  Tue, 6 Mar 2001 23:29:03 -0600
> From:  Thomas Bell <[redacted]>
> Subject: Re: Angel of Soliloquy
>
> no, unfortunately, but i'd be interested in
> reading and or contributing to
> such a monster as you describe.  there are bits
> and pieces here and there
> but they generally come from one perspective or

> another.  to publishers or
> epublishers out there - now would be a good
> time to untertake such a project
> before some of these things stop their
> activities.
>
>
> Joe a wrote>
>
> > but no history, at least none that i'm aware
> of, that really captures in
> > depth the last two decades of digital
> development in the public domain,
> > esp. with due regard for more activist
> contributions... any of you folks
> > aware of such an item?...
>
> tom
>
> ?"treasure island' mentality or 'survivors'
> mentality or 'be a millionaire'
> mentality?
>
> definitions anyone?
>
> =<}}}}}}}}}****(((((((((&&&&&&&&&~~~~~~~~~~~~~~~~
> Metaphor/Metonym for health at
>
http://members.tripod.com/~trbell/metaphor/metapho.htm
> Black Winds Press at
>
http://members.tripod.com/~trbell/lifedesigns/blackwin.html
>
> ----------
>
> Date:    Wed, 7 Mar 2001 01:55:08 +0000
> From:    David Baratier <[redacted]>
> Subject: Small press
>
> A celebration of small press publishing
>
>                        Wednesday March 7,

> Wick Poetry Series
> 4:00p.m. Panel Discussion
> Special Collections and Archives, 12th floor,
> KSU Library
> The editors of the three largest independent
> publishers
> in Ohio will speak on various topics relating
> to publishing.
> David Baratier from Pavement Saw Press,
> Jennifer
> Bosveld from Pudding House, and Larry Smith
> from
> Bottom Dog Press. Moderated by Gary Metras from
> Adastra Press (MA)
>
> 7:30 p.m.
> Reading by Gary
> Metras
> Library, Special
> Collections and Archives Room
>
> For more information,
> call [redacted]
>
> March 8, 4 p.m.
> Wick Poetry Series
> Small Press
> Publishing Panel
>
> Jeanne Bryner, David Hassler, Maj Ragain, C. A.
> Townsend.
> Moderated by Dzvinia Orlowsky, founding editor,
> Four Way Books
>
> 7:30 p.m.
> Reading by Dzvinia
> Orlowsky
> Library, Special
> Collections and Archives Room
>
> For more information,
> call [redacted]

>
>
>
> @ Kent State university, hope to see some of
> you'all there--
>
>
> Be well
>
> David Baratier, Editor
>
> Pavement Saw Press
> PO Box 6291
> Columbus OH 43206
> USA
>
> http://pavementsaw.org
>
> ------------------------------
>
> Date:  Wed, 7 Mar 2001 17:55:53 +1100
> From:  geraldine mckenzie
> <[redacted]>
> Subject: Re: Black Radical Congress National
> Campaign (fwd)
>
> >. I am also encountering people here (NZ) who
> are paranoid
> >about whom they term "the Asians".  Chinese,
> Thai,  etc are hated by large
> >numbers of (a certain kind of) New Zealanders
> who one could say are
> >"losers".They probably blame whatever they've
> "lost" on everything but the
> >cause - themselves.
>
> Richard is quite right in pointing to the
> presence of this sort of racism in
> Australia as well as New Zealand, and in
> locating it in those sections of
> society, urban and rural, who are 'the losers'
> - to use his term. But he

> then makes a huge and unwarranted leap in
> laying the responsibility for this
> with people who live in poverty not because of
> their own failure but because
> of forces beyond their control - anyone could
> compile the appropriate list
> here. The point seems so obvious to be hardly
> worth making - workers are not
> unemployed because they are no good, farmers
> are not going broke because
> they are inadequate, country towns all over
> Australia are not experiencing
> recession because they're inhabited by people
> who have brought a loss of
> services on themselves.
>
> I don't support, in any form, the racism many
> in these groups are now having
> recourse to but this reaction on the part of
> groups who feel betrayed by
> politicians and business shouldn't blind us to
> some real grievances.
>
> best,
>
> Geraldine McKenzie
>
> >
>
>

---

> Get Your Private, Free E-mail from MSN Hotmail
> at http://www.hotmail.com.
>
> ----------
>
> Date:  Wed, 7 Mar 2001 02:30:40 -0500
> From:  Patrick Herron <[redacted]>
> Subject: FW: Demon of Analogy
>
> Hello Barrett, UBPOers,
>

> Barrett's posts are preceded with one '>'.
>
> >The context of my question--on the early, even
> premature, analogizing of
> hypertext with most variants of
> poststructuralist decentering of authorship,
> narrativity, and content--was a preliminary
> presentation I gave at Wayne
> State last Thursday on the relation between
> radical forms that preceded the
> internet and what has come since. The posts I
> received from
> many--particularly Carolyn Guertin offline and
> Patrick Herron both on and
> off--were enormously helpful in beginning to
> construct a bibliography of
> sites and to organize the information (in ways
> that, importantly, are
> suggested by the nature of the information).
> I'm continuing to work on that
> bibliography (which is not complete enough to
> show yet, but I hope will
> eventually be), and so continue to seek links.
>
>
> I wish to add debris as an excellent &
> exemplary link.
> http://www.debris.org.uk/  this site i think
> exemplifies some tangential
> aspects of what i have attempted to describe,
> and builds upon it.  simple
> design.  issues of the disappearing self.
> reduced/eliminated interactivity.
> other aspects of text.
>
>
>
> >Opening some questions this way leads
> immediately to: what kind of agency
> can we imagine through the new technology, if
> not one predicated on a kind
> of prelapsarian analogy (as a counter to

> valorizing Napster, I would
> question whether, in encouraging widespread
> "piracy" of copyrighted
> materials, it leads to anything but unfettered
> consumerism and an illusion
> of access rather than a critical distance from
> the nature of commodified
> culture itself).
>
> Napster is doing anything but advocating piracy
> in the legal sense. The
> legal battle is about how to redefine piracy to
> include the person who
> records for personal use. Personal users are
> just fine when it comes to VCR
> releases. But when it comes to mp3, law makers
> and the big dollars are
> saying no way, unless we can make money off of
> it and make a piece.
> Napster is primarily a marketing barb, a hook
> to get people to purchase new
> music. Sales in the music industry have
> responded explosively. It does,
> though, lead to a form of unfettered
> consumerism, albeit one on the borders
> of art and money. it does also, as you
> crucially point out, THE ILLUSION OF
> ACCESS. Exactly. What it does is help
> potentiate the aesthetic of the
> personalized world of the internet to create a
> personalized and isolated
> customized little room for each individual on
> the internet. A corporate
> divide-the-consumer-and-conquer strategy. As
> you say, this is driven by the
> illusion of access into something bigger, into
> being hip because you use
> napster, etc. Napster might be getting the
> headlines, but I think the
> issues become more interesting when talking
> about free music files in the
> open source community (gnutella).

>
>
> >So the question of analogy would have
> immediate political consequences,
> though that is not where we started out with
> the relation of "theory" to the
> new technology. Charles Stivale, who writes on
> Deleuze and Guattari, gave a
> short talk on kinds of posts in MOO spaces and
> the relation between posts
> that adhered to the "theme" of the site (such
> as the poetics listserv) and
> posts that digress. I'm sure you are all
> familiar with that tension. But the
> dyad transparency (to the "theme" of the
> site)/opacity (digressing in posts
> that disrupt the "theme") leads immediately to
> all kinds of parallels in the
> poetry world. I am thinking particularly of the
> tension between
> thematization and digression in the performance
> work of Steve Benson, its
> relation between constructing a work and
> playfully undoing it at the same
> time) as anticipating this dynamic. (And here
> I'd like to encourage another
> look at Steve's work, from *Blue Books* on, for
> its simultaneity of
> construction and dismantling.)
>
> I think the simultaneity of construction and
> dismantlement is exactly what I
> have aimed to do, to use and dismantle text, to
> use and dismantle
> advertising language and insincere
> confrontationalism, to use and dismantle
> the internet-user relationship, which is always
> being blindly pushed in
> rather simple ways.  there's sincere language
> with noise, and language in
> the noise.  and the user must be there, but
> s/he is also pushed away as much

> as s/he is pulled in.  I'd like to see benson's
> work.  sounds interesting.
>
> >The form of the essay, then, seems to be
> changing from being centrally
> addressed to the coherence of an argument
> (Emerson) to be valorized for the
> number and richness of links (though I haven't
> seen it yet, I imagine
> Brian's essay to be of this nature). This is
> something I'd like to further
> explore, then--the nature of the internet
> essay. What are some outstanding
> or definitive instances of the genre, assuming
> that it is starting to turn
> into one?
>
> I think it is palimpsest, part surrealisme,
> using as many connexions as
> possible to justify and legitimize one's own
> work, giving a work many
> different flavors, even if there ends up not
> being much of a dish.  I find
> this effort now to be humorous and insecure;
> this POV is part of a current
> transition for me.  I find this style of essay
> you describe results in part
> from the naiveté about the potentiality of the
> internet that I think has
> been ignored for some time.  Some people think
> that just because a
> technology is there (re: the hyperlink) it
> should be beaten to death or even
> provide the very basis for a new form of
> literature.  "Some good points/some
> bad points."  Some may find the good points
> more than the bad about making
> the hyperlink the pivot for a literary
> revolution, and here I am trying to
> counterbalance that weight by saying that such
> efforts are thin, naive, and
> uninteresting.  And I'm not really touching the

> sociopolitical implications.
> Yes, that little mouse click gesture and its
> confinement have implications,
> ramifications.
>
> I think such a type of essay as you describe
> may have emerged in part
> because design is central to the internet and
> has made design an important
> part of so much of creative action. One must
> sort of know all of his/her
> pieces s/he is about to put out on the web in
> order to do something that
> will not annoy the crud out of people or sent
> them away from the site. So
> essays, it seems, suddenly are being designed,
> strategized, laid out,
> sometimes as well as web sites. The linear
> argument in such essays is often
> presupposed by the author to be an emergent
> property of the designed
> sequence of text. This does make for a more
> rhetorically-dependent essay,
> and the rational and the logical can suffer. A
> well-done essay of this
> palimpsest manner rests upon the reader's
> intuition, the reader's actual
> mindfulness and 'heartfulness,' so-to-speak,
> while constructing a linear
> logical argument. Such an essay must use the
> emotive powers of the richness
> of reference (without regard to links) and
> de-emphasize the precision of the
> analogy.
>
> >The second point of focus was the status of
> the analogy. I find deeply
> problematic the claim that "link" itself--the
> act of linking, text to
> footnote, site to site, etc.--constitutes the
> formal foundation of the
> internet.

>
> I think it is a sideshow in some respects.  And
> I will explain how it does
> function....
>
> >In other words, mere rhizomic structure is not
> enough. Not as structure,
> but for the way that there is an inference that
> content and link are
> identical, that content is delivered *as* the
> link. Linking is content. So a
> slogan like "where do you want to go today"
> implies that the place you get
> to is the link that got you there. Instantly.
> This is the demon of analogy.
> It leads, in a very provocative argument by
> Corrine Calice in our discussion
> group, to the possibility of "magic thinking"
> in web environments. To posit
> a thing is to have it, etc. A link to content
> as content.
>
> But isn't "magic thinking" just another
> expression of neofascist thought
> dressed in hipster techno clothing?  Those
> clothes ARE expensive.
>
> >So what is "beyond analogy"? Looking at web
> poetry, first of all one finds
> a baseline position that is defined, initially,
> by the hyperlink. This
> becomes more complicated--in work by mez and
> Talan Memmott as standout
> instances--in relations between different
> levels of signification, such as
> word and image, that simply can't be linked by
> analogy. Word and image are
> dissimilar in important ways. So a preliminary
> conclusions is that much of
> what is going on at the interface between word
> and image escapes the demon
> of analogy, even as it might be seduced by it.

>
> >The final horizon, for me, however is when the
> disanalogy is pushed to the
> limit of critical reflection. I see this in
> Giselle Beiguelman's site "The
> Book After the Book," and think the point of a
> lot of the complexity out
> there is precisely to avoid resting in analogy.
> Patrick Herron's project
> does this as well. And that's where I'd like to
> leave the discussion for
> now, inviting response.
>
> To avoid resting in analogy.  Hmmm.  It was not
> my terminology, but it
> expresses some of my own points quite
> succinctly.  Here's how I would
> explain the aims of proximate with respect to
> text, internet, and poetry, in
> your terms of analogy.
>
> Analogy cannot be made intertextually.  It is
> made instead between text and
> a person.  In a flash.  Pow, like magic.
> Perhaps that's what people are
> experiencing accidentally through using lots of
> hypertext.  But with
> hypertext, resolution is impossible, and so all
> people see is the text-text
> relationships THAT ARE NOT REALLY THERE.  It's
> all in the eye of the reader,
> or, rather, it's in the tripartite (1. user 2.
> text/technology 3. user/text
> connection) relation of text and person.  When
> exploring this we must
> consider all three "parts".
>
> Text has always been removed from the user.  It
> is a technology, a disjoint
> (re: displacement) attempt at representing
> interpersonal speech
> communication.  It also gives language users a

> storage device.  Stone is the
> first hard drive.    (Poetry is the precursor
> to this static storage device,
> and this could become an interesting and
> essential part of this analysis).
> Because of this disjoint nature, because of
> this divide, this inherent loss
> of connexion, the user is always required to
> invent the meaning of the text.
> That moment of invention is an act of creation.
>  Now, it's not just
> out-of-the-blue creation.  I'm not saying
> anything as odd as that.  The
> moments of creation that happen in a user's
> head are limited because they
> are parameterized.  They are parameterized in
> the text, and they are
> parameterized by what the user has been
> instructed to expect from those
> moments of creation.  As an example, imagine a
> text discussion of penguins.
> Now, what do people mean by penguins?  Well, a
> reader may have gone into the
> reading with previous instructions about
> "penguin."  Antarctic black and
> white aquatic birds might be one of those
> parameters to "penguin".  Another
> might be LINUX, the famous operating system,
> with its logo based upon the
> aquatic bird.  Or we might be talking about
> Batman's nemesis.  And so on.
> Now, that term is parameterized in the text
> containing it as well.  We might
> see the words "Joker" and "Batmobile."  The
>

---

Do You Yahoo!?
Get email at your own domain with Yahoo! Mail.
http://personal.mail.yahoo.com/

↑ Contents

## 127. jesse glass
### *Persona Poems*
*Fri 9 Mar 2001*

Robert Peters immediately comes to mind.  His best collection is In Shaker Light, but see also his Kane, Blood Countess, etc.  I might also add my own "Mr. 6"--a version of which is in The Asylum Annual for 1994.  Jesse Glass

About Jesse Glass.  How to order his books.
http://www.letterwriter.net/html/jesse-glass.html

↑ Contents

## 128. Small Press
### *TRAFFIC SPRING/SUMMER 2001 now available*
*Fri 9 Mar 2001*

The spring/summer 2001 issue of Small Press Traffic's newsletter, TRAFFIC,  is available now and features:

"Notes on Poetics & Failure", an essay by Camille Roy

new writing by Sarah Anne Cox & John Crouse

plus

reviews of new books by Mary Burger, Clint Catalyst, Stacy Doris, Joe Elliot, Gad Hollander, Alexis Lykiard, Juliana Spahr, & Hung Q. Tu

Subscriptions are available with your donation of $15 or more to Small Press Traffic. Small Press Traffic memberships include a subscription along with free admission to all of our glorious events, and begin at $30 (students) and $40 (individuals).

Excerpts from previous issues appear on our website.

Elizabeth Treadwell Jackson, Executive Director
Small Press Traffic
Literary Arts Center at CCAC
1111 Eighth Street
San Francisco, California 94107
415/[redacted]
http://www.sptraffic.org

↑ Contents

## 129. Alan Sondheim

### *jennifer's question (fwd)*

*Fri 9 Mar 2001*

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-

jennifer's question

kissing the tips of your partner's hair. .riah s'rentrap ruo kissing the tips of your partner's hair. .riah s'rentrap ruo caressing her breasts with your fingertips. .spitregnif ruoy caressing her breasts with your fingertips. .spitregnif ruoy sucking her nipples with your tongue. .eugnot ruoy htiw selp sucking her nipples with your tongue. .eugnot ruoy htiw selp your teeth biting softly into her flesh. .hself reh otni ylt your teeth biting softly into her flesh. .hself reh otni ylt both of you bruising, colored skin, blue, black, yellowed. . both of you bruising, colored skin, blue, black, yellowed. . taste of her saliva and your secretions. .snoiterces ruoy dn taste of her saliva and your secretions. .snoiterces ruoy dn tonguing around the asshole, haven't you and. .dna uoy t'nev tonguing around the asshole, haven't you and. .dna uoy t'nev just once swallowed the urine of your beloved. .devoleb ruoy just once swallowed the urine of your beloved. .devoleb ruoy splashed across his face and yours. .sruoy dna ecaf sih ssor splashed across his face and yours. .sruoy dna ecaf sih ssor regurgitated meal of love and compassion, swallowed. .dewoll regurgitated meal of love and compassion, swallowed. .dewoll swallowed just once the musk and substance of her shit. .tih swallowed just once the musk and substance of her shit. .tih his shit on your face. .ecaf ruoy no tihs sih his shit on your face. .ecaf ruoy no tihs sih one time her blood everywhere you breathe. .ehtaerb uoy ereh one time her blood everywhere you breathe. .ehtaerb uoy ereh his blood cut with tiny bites. .setib ynit htiw tuc doo his blood cut with tiny bites. .setib ynit htiw tuc doo some skin, flesh, meat. .taem ,hself ,niks emos some skin, flesh, meat. .taem ,hself ,niks emos bone, gristle, some flesh. .hself emos ,eltsirg ,enob bone, gristle, some flesh. .hself emos ,eltsirg ,enob drawing the line/bone/boundary/ making inscription /into his flesh devouring /her flesh: where do you draw the line? where do you cross it?

—

↑ Contents

## 130. Wanda Phipps
### *party*
*Sat 10 Mar 2001*

Hey,

Here's a reminder.  Tomorrow night at Zinc Bar.  Hope to see you.

SUNDAY 11 MARCH
SITUATIONS PRESS SPRING 2001 LAUNCH EVENT
join editor Joe Elliot as he ushers in
the new line of books from his fantastic press.
Whose books? Who'll be there?  How about
Cecilia Vicuna / Drew Gardner / Laurie Price
Lynn Berendt / Wanda Phipps

Zinc bar events are $3 & begin at 6:37pm
Zinc Bar is at 90 West Houston
Zinc bar is Hosted by Misters Lorber & Rothschild.
Zinc Bar info hotline [redacted] / [redacted] /
[redacted]

--
Wanda Phipps
Hey, don't forget to check out
my website MIND HONEY
http://users.rcn.com/wanda.interport
(and if you have already try it again)
poetry, music and more!

↑ Contents

## 131. Nicholas Karavatos
### "*Palestinian uprising reverberates in song across Middle East*"
*Sat 10 Mar 2001*

Palestinian uprising reverberates in song across Middle East Jerusalem | Reuters | 10 November 2000

Arab singers are serenading the Palestinian Intifada uprising with songs of heroism that are sweeping the Middle East. Their videos broadcast on Arab satellite television channels depict the Palestinians battling heavily-armed Israeli soldiers with stones and bullets in the West Bank and Gaza Strip as heroes.

Many of the songs are about Mohammed Al Durra, a 12-year-old boy shot dead in his father's arms early in the uprising as they tried to shelter from a Gaza

gun battle. Durra, whose death the Israeli army said it may have caused, has become a symbol of the "Al Aqsa Intifada", or uprising, named for the Jerusalem mosque. Many of the singers of the new songs are Egyptians, although they hail also from Lebanon, Tunisia and the Gulf states. Their songs play on car radios, at open markets and at shops and cafes along the streets where the fighting takes place. Egypt's Hani Shaker, one of the Arab world's most popular entertainers, dedicated his latest song "At the Door of Jerusalem" to al-Durra:

It was the voice of right
Embodied in a child's cry
In the bosom of death.
A father's sigh in a last look
And a last sound.

The songs aim largely at a youthful audience. … In another song Lebanese pop singer Walid Tawfiq urges Arab nations to win back Palestine, lauding historical heroes like Saladin who ousted the Crusaders from the Holy Land in the 12th century. "(Al-Durra's) blood flies in the air calling...Saladin. / Calling on Arabs to help Palestine. / They (Jews) killed us in Deir Yassin...and Qana," Tawfiq's latest song goes, referring to Israeli massacres of Arabs in Palestine and Lebanon in 1948 and 1996. Palestinian poet Samih Al Qassim attributes the popularity of the songs in the Arab world to a feeling of solidarity with Palestinians under occupation, and the disappointment of the Arab masses in their own undemocratic regimes. "It is an Arab national conscience explosion from the (Indian) Ocean to the Gulf because of the accumulation of Israeli oppression and suppression on the Arab nation since the beginnings of the 20th century," Qassim told Reuters. The songs have become more widely popular than the nationalist melodies of the first 1987-94 Intifada, thanks to an increasing number of Arab satellite channels reporting round-the-clock news on the clashes.

A theme of many songs is a longing for Arab East Jerusalem, home to Al Aqsa on the site Jews revere as the biblical Temple Mount. The Intifada erupted after a visit to the site by leading Israeli hawk Ariel Sharon on September 28. Israel captured Arab East Jerusalem in the 1967 Middle East war and annexed it in a move not internationally recognised, but Palestinians want East Jerusalem for the capital of a future state. "For the sake of God, life is cheap. / Either Jerusalem is returned or we die," goes Shaker's song.

(As published on *Gulf News*, an English language newspaper published in the United Arab Emirates. New music videos are still being produced and shown on satelite television throughout the Middle East. Some are sung by child singers. Most are highly produced with current Intifada footage woven throughout. Some contain footage of the last two Arab-Israeli wars of Arab soldiers in

"heroic" charges. Some contain footage of dead Arab civilians in village streets, I am assuming, from the 1948 war. One music video I saw contained a dramatization of a sinister looking Israeli soldier aiming for a child, shooting him, then thowing back his head in laughter.  -Nick)

_____ Get your FREE download of MSN Explorer at http://explorer.msn.com

↑ Contents

132. **Nicholas Karavatos**

***"Poets issue a call for peace"***

*Sat 10 Mar 2001*

Poets issue a call for peace
Muscat, Oman |By Arif Ali | 21 January 2001

Leading poets of India and Pakistan have called for peace between the two neighbouring countries and underscored the importance of fighting the common enemy of poverty and illiteracy. The call was made in the form of powerful and sonorous Urdu verses recited by the poets at a well-attended 'mushaira' held in honour of Jagannath Azad, the Indian octogenarian known for his works on Allama Mohammad Iqbal, Pakistan's national poet.

The 'mushaira' could not have been timed better considering the conducive political climate created of late by the two governments to resume a dialogue and bury a bitter past in the larger interests of the peoples of the two countries. The poets also highlighted the menace of corruption afflicting the two nations. The presence of the ambassadors of both India and Pakistan added to the importance of the event organised by Prof. Humayun Zafar Zaidi and Mustajab Ahmed.

The first session of the mushaira was devoted to tributes paid to Azad, the son of the Urdu poet, Tirlok Chand. Karam Elahi, Pakistan's ambassador, said Urdu would be poorer without poets like Azad who has spent his life projecting the immortal works of Iqbal. Similar sentiments were expressed by Satnamjit Singh, India's ambassador.

The team of Pakistan poets was led by Ahmed Faraz, one of the best known lyricists of his time. He was joined by Qasim Peerzada, Parto Rohilla and Farrukh Zahra Geelani. The Indian team, led by Shahryar, included Saleem Kausar, Manzar Bhopali, Rais Ansari, Agha Shorish and Saghar Khayyami.

(As printed in *Gulf News*, an English language newspaper published in the United Arab Emirates.)

_____ Get your FREE download of MSN Explorer at http://explorer.msn.com

↑ Contents

133. **owner-realpoetik**
***RealPoetik Notes***
*Sat 10 Mar 2001*

"[redacted]" writes: I am overjoyed to announce that the world's best surrealist website SURREALISME! ( http://www.madsci.org/~lynn/juju/surr/ ) has found a new home!

Best of all, it still has custody of it's lovely, grotesque stepchildren, the Department of Objects and Delusions. ( http://www.madsci.org/~lynn/juju/surr/images/surr-imagery.html ) and the Surrealist Compliment Generator, which just dished up this delicious compliment for me:

"I love your eyes, but only with ketchup."

( http://www.madsci.org/cgi-bin/cgiwrap/~lynn/jardin/SCG ).

And of course, it still features Rene Magritte and his 'Hot Quartet'. Serious rejoicing is overdue.

↑ Contents

134. **derek beaulieu**
***new from housepress: Kenneth Goldsmith's DAY***
*Sat 10 Mar 2001*

"If something is boring after two minutes, try it for four. If still boring, then eight. Then sixteen. Then thirty-two. Eventually one discovers that it is not boring at all." -- John Cage

housepress is pleased to announce the release of
DAY by Kenneth Goldsmith.

DAY questions the mundane, "nutritionless writing" and found text.

"Innovative poetry seems to be a perfect place to place a valueless practice; as a gift economy, it is one of the last places in late hyper-capitalism that allows non-function as an attribute. Both theoretically and politically, the field remains wide open." -- Kenneth Goldsmith

published in a numbered edition of 50 numbered copies, DAY is printed on southworth 25% white cotton bond folded & handbound in a modified japanese style. every copy of DAY, has a copy of CIGNA tipped in, a further exploration of found and appropriated text, also by Kenneth Goldsmith.

Goldsmith is the author of _Fidget_ (Coach House, 2000, online at http://www.chbooks.com/online/fidget/index.html) and _No.111 2.7.93-10.20.96_ (figures, 1997, online at: http://writing.upenn.edu/epc/authors/goldsmith/111/ ). his work can be found online through http://writing.upenn.edu/epc/authors/goldsmith/ and he is also editor of UbuWeb Visual, Sound, and Concrete Poetry at http://www.ubu.com

copies of DAY are $20 each, please contact:
derek beaulieu
[redacted]
to order copies or for more information.

↑ Contents

135. **owner-realpoetik**
***RealPoetik***
*Sat 10 Mar 2001*

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Marc Ellis

3 postcards.

Marc Ellis spends his time in New Orleans writing and composing for/ with the New Orleans Contemporary Arts Center. His work can be seen at http://artists.mp3s.com/artists/66/pont_mirabeau.html, and he can be reached at [redacted].

Florida Post Card

FROM:

The Balcony of a Ramada Inn
During a Lightning Storm
Somewhere in Central Florida

TO:

Mr. Wallace Stevens, Esq. (1879-1955)
c/o The Hartford Insurance Co.
Hartford, CT

POSTMASTER: PLEASE ADVISE OF FORWARDING ADDRESS

---

Florida Postcard

A strip of marsh,
A few bare trees,

And white flames dancing,
on Spanish roofs.

"But what's in it for me," yawned Mr. Chang, langloriciously.

Merengue bands or solitude;
Pretty brunettes, whom I suspect, shower nude;
Shall I scrape a poem from the sidewalk for you, Mr. Chang?

"No. Not unless it's Po Chu-i.
And he resides in clouds, not poetry."

But tonight, I have only Wallace Stevens,
And white Flamenco flames, dancing
On Spanish roofs;

---

NEW YORK POSTCARD #1

From: A Barstool at the White Horse Tavern
Greenwich Village, New York

TO: Any Poet with a Notion to Write About Death

POSTMASTER: DATED MATERIAL. PLEASE EXPEDITE

---

NEW YORK POSTCARD #1

"And death shall have no dominion...",

Still, it took him by surprise;
A charcoal hanging at the White Horse Tavern,
Froze the look, in his startled, harrowing eyes;
Even Dylan Thomas was taken by surprise;

Poet, write of love and life,
Give us sunsets and cats' tails,
And ignore the Reaper while you can,
At least, that's my opinion;

For his best poet was born in Wales,
And now death shall be his dominion.

---

New Orleans Postcard
(Copyright 2000 Marc Ellis)
FROM:

Beneath a Tin Roof
At the Press Street Wharf
In a Spring Rain

TO:
A Solitary Drop of Rain
Last Known Address:
c/o The Mississippi River

---

Each rain drop
wants to pool,
into a yet wetter pool,

into a pool, perhaps, of

ultimate wetness;

There's a puddle, take care!
It's filled with desire.

Marc Ellis

↑ Contents

136. **Kristin Dykstra**

***ñ ("enye") presents Humberto Ak'abal***

*Sun 11 Mar 2001*

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The multilingual series ñ ("enye") will feature Humberto Ak'abal for two separate events this week at the University at Buffalo, North Campus. Ak'abal is a K'iche' Maya poet who writes in both K'iche' and Spanish. His work has been translated into French, English, German, and Italian. He won the Quetzal de Oro prize in 1993.

Monday 3/12, noon: Ak'abal will participate in a conversatorio taking place in 540 Clemens Hall, with Dr. Dennis Tedlock.

Wednesday 3/14, 4pm: Ak'abal reads his work in 420 Capen Hall as part of the Wednesdays at 4 Series. (420 Capen is in the Poetry Library; entrance to the Poetry Library is inside Capen Library).

ñ thanks the McNulty Chair of the University at Buffalo for sponsoring not only Humberto Ak'abal but Cecilia Vicuña, who will visit Buffalo for a series of events early next week.

↑ Contents

## 137. Alan Sondheim
### *of origins' culture*
*Sun 11 Mar 2001*

-

of origins' culture

always there's churning something us, inside that something us worries but and mosses flowers trees, small and turn amphibia jagged our thoughts i elsewhere: follow can't in you pink your down dress path this my with hat: black are there non-events always by characterized i absence: think unspeaking, of it's unspoken: negation the real-life-and-times in that together comes intensifications in as characterized we culture. to prefer the think prefer opposite, positive, the of as entities constituted linked chains by attributes of all are exist, that primary, all situated. all if were i in you, pink your walking dress, ahead just me of this down go would and on, and on, your on, feet bare stones, on smile your always ahead, the facing way other around.

—

↑ Contents

## 138. Susan Webster Schultz
### *new address for Susan Schultz and Tinfish*
*Mon 12 Mar 2001*

Dear all--

my new address, as of next week, will be 47-728 Hui Kelu Street, Kane`ohe, HI 96744 USA.  Phone the same as now: [redacted], as are my email addresses, [redacted] and [redacted].  _Tinfish, c'est moi!_, so please send journal correspondence to the new address, or to my University of Hawai`i address (if not, perhaps, in April, when I may well be on strike...).

_Tinfish_ 10 is now in and it's a beaut.  Please send your checks for $13 to my new address and you'll get one by return mail.  That will help mightily with journal expenses--if not moving ones.

aloha, Susan

↑ Contents

## 139. Ron Silliman
### *Same ol' same ol'*
*Mon 12 Mar 2001*

Finalists for the LA Times book award for poetry:

Poetry:
"Men in the Off Hours," by Anne Carson (Alfred A. Knopf)
"The Ledge: Poems," by Michael Collier (Houghton Mifflin)
"Some Ether," by Nick Flynn (Graywolf Press)
"Pastoral: Poems," by Carl Phillips (Graywolf Press)
"The Throne of Labdacus," by Gjertrud Schnackenberg (Farrar, Straus & Giroux)

↑ Contents

140. **nuyopoman**
***"The Gathering 2001" #1***
*Mon 12 Mar 2001*

---

Hope we all can gather,

Bob

The Gathering #1
An Occasional Exclamation from the Peopleâ€™s Poetry Gathering
A Woodstock for Words in Lower Manhattan
Friday March 30 - Sunday April 1, 2001

*Highlights: Poet laureate! Slammers! Loggers! Dub!
*Patti Smith, Stanley Kunitz, John Ashbery, Anne Waldman,
*Jerome Rothenberg, Victor Hernandez Cruz, Sekou Sundiata,
*Jayne Cortez, Linton Kwesi Johnson, Gypsy Poetry and Music
*More than 120 events!
http://peoplespoetry.org/pg_spotlight.html

*Tickets: Big Bargains on Weekend Passes! Patti Smith is Selling Out! *Other Hot Tix: Ginsbergâ€™s New York Walking Tour, Renga Party
http://peoplespoetry.org/pg_event-tick.html

*Our Award-winning Website, Interactive and Loaded w/ Clips
http://peoplespoetry.org

*Reserve your place in the Head-to-Head Haiku!
Write to Dan Ferri for complete rules & regulations
[redacted]

FRIDAY, MARCH 30th
How to Read a Poem with Ed Hirsch
Opening Sampler with Ed Sanders, Lu Yu & others
Ciphers (Freestyle Rap) Workshop with Toni Blackman
Tribute to Emily Dickinson, Brenda Hillman/Galway Kinnell

Youth Speaks: Bringin' the Noise-Youth Open Mic
Reading: African-American Poetry Showcase: Voices from Cave Canem

Friday evening
Opening Night Bash with Flying Words, Nuala nÃ Dhomhnaill,
Galway Kinnell, Tracie Morris, Ed Sanders & others
Reading by Stanley Kunitz, introduction by Galway Kinnell
Poetry of Resistance, featuring Dub and Creole poets
Linton Kwesi, J Johnson and Jean Binta Breeze,
Eritrean poetry by Reesom Haile & others,
hosted by Kassahun Checole
Poets & Preachers: On Fire with Reverend Babb and the
McCullough Sons of Thunder
Queer Shoulder to the Wheel: Celebrating Ginsberg
Polymorphously/PerVerse II (Erotic Poetry) at midnight!
Featuring Tina Chang, Barbara Einzig & others,
curated by Elena Alexander.

SATURDAY, MARCH 31st
The Works of Dr. Seuss, read by Oliver Platt
Panel, written and oral poetry traditions, with Ed Hirsch,
Tracie Morris
Saturday Sampler with John Kulm, Chan Park & others
Allen Ginsberg and the Lower East Side Walking Tour
with Bill Morgan
Love Poetry, with Galway Kinnell and Marie Howe
Asian Courtship Poetry and Music from the Hmong and
Cambodian Traditions
Panel: Endangered Languages, Dr. Joseph Castronovo,
Nuala nÃ Dhomhnaill, John O'Donohue, Cecilia VicuÃ±a & others
Heavyweight Poetry Bout: Victor HernÃ¡ndez Cruz, Anne Waldman
Panel/Reading: Working Men and Women, Occupational Poetry
with construction worker Susan Eisenberg, farmer John Kulm,
fisherman Wesley "Geno" Leech, undertaker Thomas Lynch
Korean Epic Poetry performed and translated by Chan Park

Saturday evening
Concert: Gaelic Poetry and Music with Nuala nÃ Dhomhnaill
Mushaira: Celebrating Urdu Poetry
Balagtasan: Filipino Debate Tradition
Reading by John Ashbery
Reading by Robert Bly and John O'Donohue
Action Writing Dance Party featuring Jerome Rothenberg,

and DJ Jeanne Hopper
Poe in the Graveyard with Thomas Lynch at midnight!

SUNDAY, APRIL 1
Poets & Prayers, with Dave Johnson and Thomas Lynch
Tribute: Federico GarcÃa Lorca with Robert Bly, Carol Conroy, Galway Kinnell & others
Panel: Avant Garde Meets the Folk-Experimental Languages: Melanie O'Reilly, Jerry Rothenberg, Anne Tardos and Cecilia VicuÃ±a
Reading by Patti Smith
Panel on Poetry & Resistance, with Jean Binta Breeze, Victor HernÃ¡ndez Cruz & others
Concert/Panel on Romani (Gypsy) Music and Poetry, with the Rom band Szaszcsavas along with Gregory Kweik, Paul Polansky, Carol Silverman and Katja Tanmateos
Paired Reading, with Jerome Rothenberg and Cecilia VicuÃ±a
Prison Poetry with Fielding Dawson, Hettie Jones & others
Tribute to Luis PalÃ©s Matos, with Tato Laviera
Poetry manifestos, with Charles Bernstein, Hettie Jones, Mary Ann Caws & others
Sicilian Poetry in New York with Gaetano Cipolla and others, hosted by Joseph Sciorra
Poetry Across the Borders: The Middle East in Poetry and Music with Ammiel Alcalay

Sunday evening
Grand Peace Finale with Ammiel Alcalay, Nuala nÃ Dhomhnaill, Kate Rushin & others
Concert featuring Patti Smith and her band with Janet Hamill and Moving Star

---
SEE THE WHOLE FESTIVAL FOR FREE BY VOLUNTEERING!
Call Marj Hahne at [redacted]
---

Catch highlights from the 1999 Gathering in a special documentary film by videographer Nick Doob (American Hollow, The War Room) on CUNY TV, Channel 75, in all five boroughs of New York:

Sunday, March 11th, 11 pm
Saturday, March 17th, 11:15 pm
Sunday March 18th, 2 pm
Sat. March 24th, 5 pm

---
For media, for more information, contact:
Anne Edgar, [redacted] or [redacted]
---

See you at the Gathering!

↑ Contents

## 141. Kristin Dykstra
### *Ak'abal cancellation*
*Mon 12 Mar 2001*

Humberto Ak'abal has cancelled his readings in Buffalo
this week.

ñ will soon post information about Cecilia Vicuña's events, coming up next week.

↑ Contents

## 142. Charles Bernstein
### *Call for MLA 2001 / Poetry and Pedagogy*
*Mon 12 Mar 2001*

For those who are member of the MLA and planning to go the 2001 convention in December in New Orleans, here is the open call from the Poetry Division for proposals for one of the Division's panels. Note the deadline is coming right up -- March 15.

Poetry & Pedagogy II: The goals and consequences of teaching poetry and poetics; poetry in the curriculum, historically or now; relevance of Arnold's "idea vs. practical conveniences" notes on praxis; etc. Abstracts by March 15 to Lorenzo Thomas for the Poetry Division ([redacted]).

↑ Contents

## 143. William Slaughter
### *Notice: Mudlark*
*Mon 12 Mar 2001*

New and On View in Mudlark: Poster No. 32 (2001)

MIRROR HAIBUN by Robert Garlitz and Rupert Loydell

Enhanced | The Shrine at the End of the Road
New Nightmares | A Low-Pitched Flutter
Such a Distance | Demographic Surveys
Borrowed Mythologies | The Lake of Stars

A Hundred Topics | Fluid & Graceful
Lights Out | Salvage

Robert Garlitz teaches in New Hampshire at Plymouth State College. His recent work has appeared in print in LUCID STONE, CENTRIPETAL, THE EXISTENCE OF WATER, and online in THREECANDLES, SLOPE, and TANGENTS.

Rupert Loydell was born in London, but now lives with his wife and daughter in Exeter, Devon. He is the Managing Editor of Stride Publications, which he founded in 1982, an  artist, and the author of many books of poetry. His abstract STATIONS OF THE CROSS paintings are being exhibited in various galleries, churches, and cathedrals throughout 2001. THE MUSEUM OF LIGHT, a book of poems, is forthcoming from Arc.

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

↑ Contents

## 144. Broder, Michael

### *The People's Poetry Gathering!*

*Mon 12 Mar 2001*

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The Gathering #1
An Occasional Exclamation from the People's Poetry Gathering
A Woodstock for Words in Lower Manhattan
Friday March 30 - Sunday April 1, 2001

*Highlights: Poet laureate! Slammers! Loggers! Dub!
*Patti Smith, Stanley Kunitz, John Ashbery, Anne Waldman,
*Jerome Rothenberg, Victor Hernandez Cruz, Sekou Sundiata,
*Jayne Cortez, Linton Kwesi Johnson, Gypsy Poetry and Music
*THE EAR INN READING--ORALITIES ANCIENT AND MODERN WITH SUSAN IMHOF,
TOM LEE,PATRICK MARTIN, AND JASON SCHNEIDERMAN
*More than 120 events!
http://peoplespoetry.org/pg_spotlight.html

*Tickets: Big Bargains on Weekend Passes! Patti Smith is Selling Out! *Other Hot Tix: Ginsberg's New York Walking Tour, Renga Party
http://peoplespoetry.org/pg_event-tick.html

*Our Award-winning Website, Interactive and Loaded w/ Clips
http://peoplespoetry.org

*Reserve your place in the Head-to-Head Haiku!
Write to Dan Ferri for complete rules & regulations
[redacted]

FRIDAY, MARCH 30th
How to Read a Poem with Ed Hirsch
Opening Sampler with Ed Sanders, Lu Yu & others
Ciphers (Freestyle Rap) Workshop with Toni Blackman
Tribute to Emily Dickinson, Brenda Hillman/Galway Kinnell
Youth Speaks: Bringin' the Noise-Youth Open Mic
Reading: African-American Poetry Showcase: Voices from Cave Canem

Friday evening
Opening Night Bash with Flying Words, Nuala ní Dhomhnaill,
Galway Kinnell, Tracie Morris, Ed Sanders & others
Reading by Stanley Kunitz, introduction by Galway Kinnell
Poetry of Resistance, featuring Dub and Creole poets
Linton Kwesi, J Johnson and Jean Binta Breeze,
Eritrean poetry by Reesom Haile & others,
hosted by Kassahun Checole
Poets & Preachers: On Fire with Reverend Babb and the
McCullough Sons of Thunder
Queer Shoulder to the Wheel: Celebrating Ginsberg
Polymorphously/PerVerse II (Erotic Poetry) at midnight!
Featuring Tina Chang, Barbara Einzig & others,
curated by Elena Alexander.

SATURDAY, MARCH 31st

*THE EAR INN READING--ORALITIES ANCIENT AND MODERN WITH SUSAN IMHOF, TOM LEE,PATRICK MARTIN, AND JASON SCHNEIDERMAN

OTHER EVENTS:
The Works of Dr. Seuss, read by Oliver Platt
Panel, written and oral poetry traditions, with Ed Hirsch,
Tracie Morris
Saturday Sampler with John Kulm, Chan Park & others
Allen Ginsberg and the Lower East Side Walking Tour
with Bill Morgan

Love Poetry, with Galway Kinnell and Marie Howe
Asian Courtship Poetry and Music from the Hmong and Cambodian Traditions
Panel: Endangered Languages, Dr. Joseph Castronovo, Nuala ní Dhomhnaill, John O'Donohue, Cecilia Vicuña & others
Heavyweight Poetry Bout: Victor Hernández Cruz, Anne Waldman
Panel/Reading: Working Men and Women, Occupational Poetry with construction worker Susan Eisenberg, farmer John Kulm, fisherman Wesley "Geno" Leech, undertaker Thomas Lynch

Korean Epic Poetry performed and translated by Chan Park

Saturday evening
Concert: Gaelic Poetry and Music with Nuala ní Dhomhnaill
Mushaira: Celebrating Urdu Poetry
Balagtasan: Filipino Debate Tradition
Reading by John Ashbery
Reading by Robert Bly and John O'Donohue
Action Writing Dance Party featuring Jerome Rothenberg, and DJ Jeanne Hopper
Poe in the Graveyard with Thomas Lynch at midnight!

SUNDAY, APRIL 1
Poets & Prayers, with Dave Johnson and Thomas Lynch
Tribute: Federico García Lorca with Robert Bly, Carol Conroy, Galway Kinnell & others
Panel: Avant Garde Meets the Folk-Experimental Languages: Melanie O'Reilly, Jerry Rothenberg, Anne Tardos and Cecilia Vicuña
Reading by Patti Smith
Panel on Poetry & Resistance, with Jean Binta Breeze, Victor Hernández Cruz & others
Concert/Panel on Romani (Gypsy) Music and Poetry, with the Rom band Szaszcsavas along with Gregory Kweik, Paul Polansky, Carol Silverman and Katja Tanmateos
Paired Reading, with Jerome Rothenberg and Cecilia Vicuña
Prison Poetry with Fielding Dawson, Hettie Jones & others
Tribute to Luis Palés Matos, with Tato Laviera
Poetry manifestos, with Charles Bernstein, Hettie Jones, Mary Ann Caws & others
Sicilian Poetry in New York with Gaetano Cipolla and others, hosted by Joseph Sciorra
Poetry Across the Borders: The Middle East in Poetry and Music with Ammiel Alcalay

Sunday evening
  Grand Peace Finale with Ammiel Alcalay, Nuala ní Dhomhnaill,
    Kate Rushin & others
  Concert featuring Patti Smith and her band with
    Janet Hamill and Moving Star

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SEE THE WHOLE FESTIVAL FOR FREE BY VOLUNTEERING!
Call Marj Hahne at [redacted]
---

Catch highlights from the 1999 Gathering in a special documentary film by videographer Nick Doob (American Hollow, The War Room) on CUNY TV, Channel 75, in all five boroughs of New York:

  Sunday, March 11th, 11 pm
  Saturday, March 17th, 11:15 pm
  Sunday March 18th, 2 pm
  Sat. March 24th, 5 pm

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For media, for more information, contact:
Anne Edgar, [redacted] or [redacted]
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See you at the Gathering!

↑ Contents

145. **Judy Roitman**

***Announcement from First Intensity***

*Mon 12 Mar 2001*

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* * * 2 New Chapbooks from First Intensity Press  * * *

THE ROADS AROUND JENKINS
by Theodore Enslin
(Dec. 2000)
Paper, 34 pp, $10
isbn 1-889960-04-7

"Theodore Enslin's 'Roads' are haunted by a memory decades old but still transmitting messages into the present, received in musical pulsations. The foretelling in Enslin's fine new poem is both balm & wound of an imminent loss." - Peter O'Leary, LVNG Magazine
==========

STUDIES [cuts shots takes]
by Kenneth Irby
(Mar. 2001)
Paper, 52 pp, $12
isbn 1-889960-05-5

Beginning at the center, Kenneth Irby digs into his Kansas heartland with force of the perceptual imagination. His 'Studies' make images of life, and bring delight through the affectionate wandering of his attention. Reading topologies and what lies beneath them, Irby is a finder and weaver of the real into the imagined. These 37 poems [from a notebook sequence written between Aug. - Dec. 1999] run jazz-like word trails through an open field, bopping in range of the real; at each turn something new, a surprise. The mind and heart meet head-on.
==========
Order thru SMALL PRESS DISTRIBUTION
([redacted])
* * OR * *
FIRST INTENSITY
P.O. Box 665
Lawrence, KS 66044
(check or m.o. only please)

For information about First Intensity magazine
or other F.I. books, please email the editor
([redacted])
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↑ Contents

146. **mIEKAL aND**
***Babel, Wisconsin***
*Mon 12 Mar 2001*

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BABEL, Wisconsin: Printed Matter from Xexoxial Editions
and
a xerox installation by

mIEKAL aND, Lyx Ish, & Liaizon Wakest

February 22 - March 23, 2001
University of Wisconsin-Green Bay

"BABEL, Wisconsin
is a spectacular cacophony of two and
three dimensional visual and textual

experimentations that challenge normative ideas about the stability, function and role of language, as well as its relationship to visual images."

Stephen Perkins
Curator, Lawton Gallery

"Various calculations suggest that 3 xerox shelters will mark the territory where all language is reassembled into a visual polyphony of text, symbol & markings. A place where the black & white universe of the data stream is on the tip of your tongue, & language returns to its beginnings."

mIEKAL aND

http://cla.umn.edu/joglars/babelWI/

↑ Contents

147. **Thomas Bell**

***Re: "Moving Visual Thought"***

*Mon 12 Mar 2001*

---

interesting topic, aldon. are any of his pieces on the web?

tom bell

----- Original Message -----
From: "Nielsen, Aldon" <[redacted]>
To: <[redacted]>
Sent: Friday, March 09, 2001 12:42 PM
Subject: "Moving Visual Thought"

> *Film maker and friend to poets (hey, he used to be Robert Duncan's housemate) STAN BRAKHAGE will visit Los Angeles soon.*
>
> *On Friday, March 30, at 8:00 PM, Brakhage will discuss "Moving Visual Thinking" and screen a selection of his works at Loyola Marymount University. Admission is free. The event will be held at the Mayer Theater in the Communications Arts Building, Loyola Marymount University, 7900 Loyla Blvd.*
>
> *for directions or other info., contact me at [redacted] or by email.*

> " *Subjects*
> *hinder talk.*"
> *-- Emily Dickinson*
>
> *Aldon Lynn Nielsen*
> *Fletcher Jones Chair of Literature and Writing*
> *Loyola Marymount University*
> *7900 Loyola Blvd.*
> *Los Angeles, CA 90045-8215*

↑ Contents

148. **Steve Dickison**

***Benjamin FRIEDLANDER & Horace COLEMAN, Thurs March 15, 4:30 pm***

*Mon 12 Mar 2001*

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P O E T R Y  C E N T E R  2 0 0 1
The Poetry Center & American Poetry Archives
presents

An afternoon reading with
BENJAMIN FRIEDLANDER & HORACE COLEMAN

Thursday afternoon March 15
4:30 pm, free
@ The Poetry Center, SFSU

BENJAMIN FRIEDLANDER's new book of poetry, A Knot Is Not A Tangle (Krupskaya Books, 2000), presents "all the great heresies. . . : poignant rhymes, literate feints and graceless parries, the bogus and the beautiful, elliptical, epochal, and incidental" (Brian Kim Stefans). Over the course of numerous brief books and the co-editing of several magazines over the past two decades, Mr. Friedlander has developed a restless, ultra-skeptical, and incessantly trying poesis--up against the ends of "the poem" per se and "a sordid world / of fallen nets / and hammered / cask replies." His scholarly work resulted recently in the beautifully edited Collected Prose of Charles Olson (U California), with Donald Allen. Along with Steve Evans, he co-edits the journal Sagetrieb. A collection of essays is currently in preparation, as well as a study of Emily Dickinson and the Civil War. Ben Friedlander lives in Old Town, Maine, and teaches at the University of Maine, Orono. This is his first local reading since leaving the Bay Area in 1992.

HORACE COLEMAN's In The Grass (Viet Nam Generation/Burning Cities Press, 1995) is one of the great candid works of imaginative response to the state of affairs in post-Vietnam War USA. The late Gwendolyn Brooks once wrote of his poetry that it is "sharp and uncompromising--but invincibly warm." (Mr. Coleman's eulogy for Ms. Brooks appeared recently in the online magazine The Black World Today, www.tbwt.com). His poetry composes a new Songs of Experience for a mostly unspoken-for generation. In addition to being a former university professor, Horace Coleman has been a writer in the schools and a technical writer. His poetry is included in numerous anthologies focused on the Vietnam War and aftermath. Originally from Ohio, he lives in southern California and is a Viet Nam veteran, "class of '67."

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COMING UP:

* March 29 Milton Murayama
(Poetry Center, 4:30 pm, free)

* April 5 Mark McMorris & Elizabeth Willis
(Unitarian Center, 1187 Franklin, 7:30 pm, $5)

* April 19 Ernesto Cardenal
(The Women's Building, 3543 18th Street, 7:30 pm, $5-10)

* April 28 (Saturday) Euro-SF Poetry Festival
(Unitarian Center, 1187 Franklin, 7:30 pm, $5)
w/Katarina Frostenson (Sweden), Tor Obrestad (Norway),
Lutz Seiler (Germany), & Taylor Brady (San Francisco)

* May 3 Cole Swensen & Elizabeth Robinson
(Poetry Center, 4:30 pm, free)
Poetry Center Book Award reading

* May 10 Student Awards Reading
(Poetry Center, 4:30 pm, free)

* May 17 Stefania Pandolfo & Leslie Scalapino
(Unitarian Center, 1187 Franklin, 7:30 pm, $5)

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LOCATIONS

THE POETRY CENTER
is located in Humanities 512 on the SW corner
of the San Francisco State University Campus,
1600 Holloway Avenue
2 blocks west of 19th Avenue on Holloway

take MUNI's M Line to SFSU
from Daly City BART 28 MUNI bus or free SFSU shuttle

THE UNITARIAN CENTER
is located at 1187 Franklin Street
at the corner of Geary
on-street parking opens up
at 7:00 pm
from downtown SF
take the Geary bus to Franklin

THE WOMEN'S BUILDING
is located at 3543 18th Street
between Valencia & Guerrero
parking in the pay-lot at 16th below Valencia
from 16th St BART
walk 1 block west, 2 blocks south on Valencia
then west on 18th

READINGS that take place at The Poetry Center are free of charge. Except as indicated, a $5 donation is requested for readings off-campus. SFSU students & Poetry Center members get in free. The Poetry Center's programs are supported by funding from Grants for the Arts-Hotel Tax Fund of the City of San Francisco, the California Arts Council, the National Endowment for the Arts, Poets & Writers, Inc., and The Fund for Poetry, as well as by the College of Humanities at San Francisco State University, and by donations from our members. Join us!

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Steve Dickison, Director
The Poetry Center & American Poetry Archives
San Francisco State University
1600 Holloway Avenue ~ San Francisco CA 94132
~ vox [redacted] ~ fax [redacted]
http://www.sfsu.edu/~newlit

~ ~ ~

Lâ taltazim hâlatan, walâkin
durn bî-llayâly kamâ tadûwru

Don't cling to one state
turn with the Nights,
as they turn

~Maqâmat al-Hamadhâni (tenth century; tr Stefania Pandolfo)

~ ~ ~

Bring all the art and
science of the world, and
baffle and humble it with
one spear of grass.

~Walt Whitman's notebook

↑ Contents

149. **richard.tylr**
***Re: FW: Demon of Analogy***
*Mon 12 Mar 2001*

---

Kominos. This is interesting. You may well be making a new kind of poetry. I'd have to see some of it on whatever site or sites but yet (and/or until then) I'm not convinced that this cant be also done with a pencil and pieces of paper. My feeling is that changes due to technology do occur. It would be easy to find thousands of examples and much of the innovation that has taken place in the last two centuries is either partly caused by or utilises and is influenced by technological advances (or the negative effects of certain technical novelties and developments). But I think the effects of technology and what technology is have to be considered. Remember that even Emily Dickinson and Walt Whitman were using new technology. In fact Emily Dickinson used (quite logically) an innovation (that had been made probably some hundreds of years previous to her own birth: the ink, the pen, paper). All of them were technological advances. In fact she was one of the greatest innovators but eschewed the use of the typwritter to "pen" her very strange and sometimes shockingly obscure or beautiful poems.I dont know if Mallarme or Whitman used the typewriter... I'm not being facetious: I think that in some way Dickinson (probably in many ways), was aware of scientific and technical advances...although it may not have figured as large as it may have to someone who was less reclusive. Who knows. I think the internet and poetry on sites etc is fantastic: the old cliche about the "global vilage" is coming true...somewhat. I have only quite recently aquired a PC and the newness of "cyberspace" is great, and the opportunities it generates for communication etc But as Patrick is hinting, or as I read him so far, it still bypasses the "essentials". Or it can. Visual art and poetry become conflated: so that indeed the process becomes more obvious: there's another lunge or leap toward (hopefully) more "reality" paradoxically through the constant real-time transformation and re-conformation of words...as long as the content is there: the deep thing still there. No reason why they shouldnt...any more than the typewriter destroyed "the soul" of poetry nor can the computer. It can and will enhance...but dont get too fixated on cyber, at least I feel...and what can an ingenious individual do with an ingenious pen? Apart from that direction, I think that the positive things about the cyberworld etc is the

communication offered world wide. Thus the sharing of info. Thus one doesnt go off erroneously thinking one has invented something (which has already been postulated so you can forget that). NB its also exclusive somewhat (if I was a good "budgeter" I would sell my computer and forgo paying Xtra (my Int. Provider )etc but "(humans) doesnt (dont) live by bread alone"). But I think as costs come down on the net and techno etc then more people throughout the world will gain acess to knowledge they'd never want to know about otherwise. So its clearly very meaningful to a lot of people throughout the world (potentially)that people such as yourself experiment and provide interesting, challenging, and hopefully humanly beneficial culture, poetry, art and so on. Also that they can contribute, regardless of their "status" or ethnicity or age or sex or state of health or (hoefully) the political climate (even if its a very negative situation they are in). Doesnt obviate the pen and paper though. And we are always left with challenging questions. Lets use this technology with some humility ("that's ripe coming from him!"!) and hopefully wisely. Regards, Richard Taylor. PS I feel all gooey and righteous now! ----- Original Message ----- From: "komninos zervos" <[redacted]> To: <[redacted]> Sent: Friday, March 09, 2001 11:29 AM Subject: Re: FW: Demon of Analogy

> >
> >
> >Analogy cannot be made intertextually.  It is made instead between text and
> >a person.  In a flash.  Pow, like magic.  Perhaps that's what people are
> >experiencing accidentally through using lots of hypertext.  But with
> >hypertext, resolution is impossible, and so all people see is the text-text
> >relationships THAT ARE NOT REALLY THERE.  It's all in the eye of the reader,
> >or, rather, it's in the tripartite (1. user 2. text/technology 3. user/text
> >connection) relation of text and person.  When exploring this we must
> >consider all three "parts".
>
>
>
> If we compare the modes of existence of poetry, the listening
> experience, the reading experience and the webbing experience, common
> factors can be identified.
>
> Firstly a commitment, prior to engagement with the text, to be
> receptive to a collaborative experience with the poem in its mode of

> existence.
> Secondly the creation of a space for the poem to exist, a
> reading-space, or listening-space, or cyber-space.
> Thirdly the suspension of time as a duration, making available all
> time ever experienced, a reading-time, listening-time and cyber-time.
>
> But,the establishing of the preconditions for poetry by the end-user
> does not always guarantee a text will be poetry.
>
> Now let us consider the metaphorical spaces of the existence of
> poetry and experience of it by the reader, listener and wwweber.
> All of these spaces are mnemonic spaces, involving
> the memory in some way.
>
> Initially there must be a subconscious memory of the look of words,
> which makes reading possible, and the sound of words, which make
> listening and identification possible, which is a part of a
> Mnemonic-Processing space, recalling memory of previous experience to
> process new stimuli, interpret language, to give meaning to what is
> read or heard.
> The Argument space, where the memory is progressively scanned for
> comparison, refuting or supporting the arguments being made.
> The Mnemonic-Imagining space where things are visualised; landscapes
> and scenes rendered, characters enlivened, stories acted out and
> senses heightened.
> A Mnemonic-Reflective space or that feeling of going
> back in time to remember and relive a specific event in the past.
> But language functions in this way too. So what distinguishes poetry
> from language?
>
> This brings us to consider the poetic moment.
>
> A competent poet can facilitate the creation of the preconditions to
> the poetic moment, through craft the mnemonic spaces can be conjured.
> The poetic moment springs from the metaphorical spaces and is the
> portal to the poem. The poetry enthusiast searches through words to
> find that 'poetic moment' as Gaston Bauchelard talks about in the
> Poetry of Space.
> That is, the moment that the end-user become one with the poem, the
> moment which preceeds thought, a reverberation of the soul/psyche,
> like a door opening to let you in, the portal to
> timelessness(suspension of realtime or time as duration) where all

> time is contracted into the present moment.
>
> Whether scanning words on pages in a book or scanning voices at a
> sounding or navigating 3d spaces on a computer, the end-user is
> looking for that poetic moment. Like drugs and sex, words can suspend
> time and create a space for poetry.
>
>
>
>
>
>
>
>
> >
> >This parameterization of meaning in the moment of the reader's invention
of
> >the meaning is what I call the control of language.  For now let's avoid
the
> >pejorative sense of "control."  The parameters act as a sort of fence
that
> >close in on that reader's moment of creation; they give that creation a
> >predictable shape.  That control of language, that parameterization, is
> >transitively the control of language readers.  The text can act to
control
> >people.   Depending on how the piece is authored (number of possibilities
&
> >ambiguities set up as intratextual cues for the meanings of terms) that
text
> >can strongly confine and dictate the meanings of the terms created by the
> >reader.  That is, they can push the reader and hir creations into a
> >well-defined space.  such writing when taken to this controlled extreme
is
> >usually described as precise, clear, deliberate, etc.    Other writing
can
> >pit parameter against parameter both intratextually and in the memories
and
> >expectations of the readers, allowing or forcing the reader to invent the
> >meaning of such language in a completely unbridled way.  Such writing
often
> >gets termed obscure, surreal, ambiguous, codified, or meaningless.
> >

> >Let's think of this in terms of the internet and hyperlinks. A hyperlink,
> >the specific form of internet interactivity, is exactly a mode of
> >parameterization.  Quite literally.  Hypertext linking is a mode of
> >predefining and reducing the number of possibilities for meaning in a
> >reader's mind.  Such an effort, though they may help to guide users to
make
> >certain points, deliver instruction or knowledge, etc., controls the set
of
> >creative cognitive possibilities.  It also leaves the moment of creation
in
> >many cases (think of interactive poetries where a click "generates" or
> >selects a preformed new phrase from a database of collected phrases,
albeit
> >by chance) almost completely to machines.  The spirit is pushed out of
the
> >user and its ghost appears in the machine.
>
> i am not a programmer of computer languages, but acknowledge that
> there is poetry in code and  i can understand the arguments for
> internet poetry being a poetry of code put forward by poets like
> cramer.
> but cyberspace is large, infinite, there is room for non-programmers
> and programmers alike, high-enders and low-enders.
> i am a drag and drop poet, and i figure that software gives me the
> power to create in this medium and still make a uniquely
> computer-dependent poetry, even if it is not always internet
> dependent.
>
> the earliest experiments were cliche representations of single words,
> verbs, in 3d, words did what they said they were going to do.
>
> i then began to incorporate verbs into nouns, by animating nouns,
> making them act out motions, incorporating the verb in the noun.
> i was making a poetry of nouns only, textscapes; scenes, using only nouns.
>
> adjectives were not needed either. colour, shape, thickness, font
> face, speed of motion, depth of field, could all be carried by nouns.
>
> but was i exlporing new literary devices in this new medium?
>
> or was it merely that i was creating a poetry without grammatical
structure?

>
> the nouns in 3d space were doing the work of phrases or sentences,
> they make statements.
> in poetry on the page and in performance, whilst the definite and
> indefinite article, conjunctions, prepositions, other joining words,
> and parts of written language can be dispensed with, and have been
> dispensed with over the last 30 years, a poetry of nouns alone is
> difficult outside of cyberspace.
>
> the scripting of poems containing words that are not usually
> thematically linked created a parataxis of words.
> the paratactic device of placing separate stand alone phrases in one
> poetry line, can be found in many poetries.
> the paratactic device is best exemplified in l=a=n=g=u=a=g=e poetry
> of the eighties and nineties, and fore-shadowed in surreal poetry
> early last century, and evident in medieval english poetry, and
> present in much contemporary printed and performance poetry that
> today would be considered main stream.
> since words are doing the work of phrases or groupings of verbs,
> adjectives and nouns, then in placing words in paratactic opposition
> in 3d, it makes sense that it is possible to create poetry in 3d
> space which allows interpretation in the association of seemingly
> unrelated statements.
>
>
> also the morphing capabilities of 3d software allowed me to change
> letters of words over time, the visual word with its associations to
> another word paratactically opposed to it.
> words are made up of composite parts, syllables, and letters of the
alphabet.
> in my experimentation these composite parts wanted to be statements
> of their own.
> in the poem marriage the i begins to shrink within the other letters
> even though the word  is dominant as a whole, the i begins to wriggle
> uncomfortably within the marriage, it separates from the word
> marriage even before it has broken away from it. new words form from
> syllables of the old; mirage; rage; age; and new paratactic
> confrontations not present in the original word. in the second half
> of the poem words are split up as in marriage separation.
> here is a new sort of syllable and letter parataxis made possible in
> this medium.
> if you are familiar with the work of mez net_wurker or mary ann

> breeze, then you will be able to see another kind of syllable and
> letter parataxis.
>
>
> so i believe i am making a new kind of poetry.
>
> mez's parenthetic(is this a word?) splitting of words, changes the
> way you first read the word when you rescan it and make a new
> combination of syllables within the one word.
>
> it's a parataxis of letters and syllables.
>
> >
> >What does this have to do with poetry?  Poetry has rather consistently
> >sought to find new reader inventions by both using language that is
highly
> >unparameterized (e.g., inventing new metaphors) and also by using forms
that
> >move people's thoughts away from the pre-established parameters either in
> >the text or in the reader's memory.  We know now that stutterers are
> >encouraged to sing if they have trouble saying something; they are
> >encouraged to move the locus of their linguistic activity in the brain
away
> >from the predefined and predictably stutterful to a place where there are
> >non-stuttering associations, like areas in the brain for singing.
Likewise,
> >poetry came traditionally in the form of lyric first as a mnemonic
device,
> >and then when certain forms of musicality weren't necessary for storage
> >anymore, poets try to do other unpredictable things.  They try new
> >techniques to keep moving the meaning of the words to another place other
> >than the place where the meanings are prefabricated, dictated.  Moving
words
> >out of their fences.  Poetry, therefore, has functioned and continues to
> >function as a language of free subjective creativity and psychic freedom.
> >
> >Patrick
>
> komninos
>

↑ Contents

150. **richard.tylr**
***Re: radical=precise***
*Mon 12 Mar 2001*

Franklin.  I've done Maths up to say ...well problems in calculus analysing wave forms and also some stats etc for telecommunications purposes but I got absolutely lost on a paper called "Linear Algebra" which completely baffled me, but I passed the exam (just), then I hurriedly abandoned any attempt to understand mathematics (or "pure mathematics"). But yes, that was a little "witticism" of mine. I was debating with a friend as to the value of science and he's read the book in which a bogus philosophic "postmodernist" paper was presented and he's read all about that and hence he feels that Science is all and so on and I value science (properly used and in the right hands etc) but I was a bit "paranoid" when someone queried my email to (the Rev Dent was it?). I thought they were mathematicians (turns out at least one was a poet in Ireland!) thinking that I was a Derridean or whatever so I reacted rather excesively...my negative example for preciseness (or ambiguity)etc in language being a bit unfortunate. I presume that you ARE a mathematician (or thus trained)and I'll take your word for it re polynomials. Some fascinating language resonances can be stolen by poets from scientific and technical fields. Do Scientists poeticise their wonderfully Gradgrindean world groaning with endless facts and trivia such as Fermat's last thoerem.? Mind you, I "waste" a lot of time playing over grandmaster chess games or playing on ICC. My brother was always good at solving mathematical puzzles and it used to infuriate me how quickly he picked up card games etc (and this may have contributed to the "nuerosis" I have in that respect if I have one), but, despite his BSc he's now a relatively happy person whose main hobby is tramping etc. But I thought that my question was rather clever: but then I'm no great logician. Interesting how two (unrelated?) fields can intersect a bit. Maybe Lewis Carol would have found it all very amusing? Maybe not...oh well....Regards, Richard. PS. Could it not be allowed me that I could postulate a variable variable? ----- Original Message ----- From: "franklin bruno" <[redacted]> To: <[redacted]> Sent: Friday, March 09, 2001 9:47 PM Subject: radical=precise

> Richard Taylor asks:
>
> >  By the way: how can a polynomial equation have a "precise" solution
> >if what one is trying to find is, by definition, (a) "variable"? Impossible.
>
> n + 0 = 1  is a polynomial equation; so is n = 0, for that matter.  'n'
> represents the variable in this equation.  The (unique, as it happens)

> solution to this equation is 1; that is, when the value of n = 1, the
> equation is true.  That's what it means to be a solution to an equation.
> Precise enough, or were you kidding?
>
> fjb

↑ Contents

151. **K.Angelo Hehir**

***What is the "FTAA"?***

*Mon 12 Mar 2001*

---

Listees,

are any of you planning to demonstrate at the trade meetings being held april 20-21 in quebec city? I know that some US activists have been turned away at the border already but as the public learns more about how these secret talks affect their lives, the turning of Canada into a police state will not be tolerated.

It didn't start in Seattle and it won't end in Quebec City.

for more info please contact me.

thanks,
kevin hehir
---
NAFTA + WTO = FTAA - What is the "FTAA"?
from http://www.tradewatch.org

The Free Trade Area of the Americas (FTAA) is the formal name given to an expansion of NAFTA (the North American Free Trade Agreement) that would include nearly all of the countries in the western hemisphere. This massive NAFTA expansion is currently being negotiated in secret by trade ministers from a total of 34 nations in North, Central and South America and the Caribbean. The goal of the FTAA is to impose the failed NAFTA model of increased privatization and deregulation hemisphere-wide. Imposition of these rules would empower corporations to constrain governments from setting standards for public health and safety, to safeguard their workers, and to ensure corporations do not pollute the communities in which they operate. Effectively, these rules would handcuff governments, public interest policymaking and enhance corporate control at the expense of citizens throughout the Americas. FTAA would deepen the negative effects of NAFTA we've seen in Canada, Mexico and the U.S. ! over the past seven years and expand NAFTA's damage to the other 31 countries involved. The FTAA would intensify NAFTA's "race to the bottom": under FTAA, exploited workers in Mexico could be leveraged against even more desperate workers in Haiti,

Guatemala or Brazil by companies seeking tariff-free access back into U.S. markets. A quick look at NAFTA's legacy reveals disastrous consequences: An estimated 395,000 U.S. jobs have been lost since NAFTA as companies relocated to Mexico to take advantage of the weaker labor standards. These workers usually find jobs with less security and wages that are about 77% of what they originally had.

The U.S. trade surplus with Mexico has become a deficit for the first time. Despite promises of increased economic development throughout Mexico, only the border region has seen intensified industrial activity. Yet even this small "gain" has not brought prosperity. Over one million more Mexicans work for less than the minimum wage of $3.40 per day today than before NAFTA, and during the NAFTA period, eight million Mexicans have fallen from the middle class into poverty.

In addition, the increase of border industry has created worsening environmental and public health threats in the area. Every day, 44 tons of hazardous waste are disposed of improperly. In this time, birth defects have increased dramatically. In the first year of NAFTA in one Texas border county, 15 babies were born without brains -- an unprecedented 36% increase from the year before! Along the border, the occurrence of some diseases, including hepatitis, is two or three times the national average, due to lack of sewage treatment and safe drinking water. Although it,s hard to imagine that anyone would push for more of a failed model like this, what little we do know about FTAA is that is likely to look quite a bit like NAFTA. In fact, some FTAA texts are reported to be literally based on NAFTA, with additional countries added in. We know what results to expect!

Who is involved in the FTAA negotiations, and how did it get started?

High on their NAFTA victory, U.S. officials organized a Summit of the Americas in Miami in December 1994. Trade ministers from every country in the western hemisphere (except for Cuba) agreed to launch negotiations to establish a hemispheric free trade deal. After the "Miami Summit," however, little more was done on FTAA until the "Santiago Summit" in Chile in April 1998. However, at this second summit the 34 nations set up a Trade Negotiations Committee (TNC), consisting of vice ministers of trade from every country and headed by Dr. Adalberto Rodriguez Giavarini of Argentina. Negotiators also agreed on a structure of nine working groups to deal with the major areas they agreed to cover under FTAA: agriculture, services, investment, dispute settlement, intellectual property rights, subsidies and anti-dumping, competition policy, government procurement and market access. You would never know it from news reports, but since late 1999, the working groups have been meeting every

! few months to lay out their countries, positions on these issues and try to develop treaty language.

As with the Multilateral Agreement on Investment (MAI), many Members of Congress have no idea this is even going on. Congress has set no goals for the U.S.,s participation in these talks and has not delegated to the Executive branch its Constitutional role of setting the terms of international commerce. However, a variety of corporate committees do advise the U.S. negotiators; under the trade advisory committee system, over 500 corporate representatives have security clearance and access to FTAA NAFTA expansion documents. Organizations such as the Organization of American States (OAS), Inter-American Development Bank (IDB), and the UN Economic Commission for Latin America and the Caribbean (ECLAC), collectively known as the "Tripartite Committee," also provide direction. Early on, non-governmental civil society organizations (NGOs) demanded working groups on democratic governance, labor and human rights, consumer safety and the environment. These were rejected, and instead a C! ommittee of Government Representatives on Civil Society was established to represent the views of civil society to the TNC. Yet this committee is little more than a mail in-box. It has no mechanism to incorporate civil society concerns and suggestions into the actual negotiations, so these are mainly ignored.

The U.S. is represented by the U.S. Trade Representative,s office (USTR), headed by Charlene Barshefsky as of November 2000. The lead USTR negotiator on FTAA is Peter Allgeier.

What will FTAA's practical effects be?

Because negotiations are occurring in secret and no texts have been made publicly available, we cannot know the details of the draft text. However, our conversations with the USTR have given us some clues about what to expect once a final agreement is unveiled -- in other words, once it's too late to change it!

Essential Social Services Endangered

The FTAA will contain a series of commitments to "liberalize" services, which is much like the General Agreement on Trade in Services (GATS) within the WTO. "Services" is a broad category that includes education, health care, environmental services (which can include access to water!), energy, postal services and anything else we pay for that isn,t a physical object. Possible effects of the FTAA services agreement include:

Removal of national licensing standards for medical, legal and other key professionals, allowing doctors licensed in one country to practice in any

country, even if their level of training or technological sophistication is different;

privatization of public schools and prisons in the U.S., opening the door to greater corporate control, corruption and the temptation to cut critical corners (such as medical care for inmates or upkeep of safe school facilities) in the interests of improving profit margins;

and privatization of postal services transferring U.S. Postal Service functions to a few delivery companies like FedEx, which could then send postal rates through the roof.

Investment and a Backdoor MAI

FTAA NAFTA expansion provides a potential "back door" for the Multilateral Agreement on Investment (MAI), through negotiations focused on investments and in the financial services sector. We didn't call the MAI "NAFTA on steroids" for nothing! The MAI is based on NAFTA and direct NAFTA expansion is just another way to impose these rules. Like in NAFTA's Chapter 11, the USTR says that FTAA will include "investor-to-state" suits. These allow corporations to sue governments directly for the removal of standards or laws designed to protect public health and safety, which may cost the corporations a little more in operating costs. In other words, the FTAA would provide a hemispheric "regulatory takings" clause that explicitly values corporate profits over human costs. NAFTA cases that set a likely precedent for FTAA actions under this provision include:

The Canadian funeral home chain Loewen Group used NAFTA investor protections to sue the U.S. government for $750 million in cash damages after a Mississippi court found Loewen guilty of malicious and fraudulent practices that unfairly targeted a local small business. (NAFTA permits companies to sue governments over rulings or regulations that may potentially limit their profits.) Loewen argues that the very existence of the state court system violates its NAFTA rights.

The U.S.-based Ethyl Corporation forced Canada to pay $13 million in damages and drop its ban on the dangerous gasoline additive MMT, a known toxin that attacks the human nervous system. Other regulations protecting public health and the environment remain open for attack under NAFTA and FTAA. In a similar case, U.S.-based Metalclad Corp. sued a Mexican state to allow a toxic waste disposal site, claiming that the environmental zoning law forbidding the dump constituted an effective seizure of the company,s property - a seizure that, under the property rights extended by NAFTA (and to be perpetuated in FTAA), requires that the offending government compensate the company.

Food, Agriculture & GMOs

The U.S. is trying to force all countries to accept biotechnology and genetically modified (GM) foods in which unregulated U.S.-based corporations have taken a lead. Yet food security organizations all over the world agree that these technologies will increase hunger in poor nations. Being forced to buy expensive patented seeds every season, rather than saving and planting their own, will force traditional subsistence farmers in the developing world into dependency on transnational corporations and closer to the brink of starvation. If the U.S. position wins out, FTAA will promote the interests of biotech and agribusiness giants like Archer Daniels Midland (ADM), Cargill and Monsanto over the interests of hungry people in developing nations.

Intellectual Property Rights (IPR)

The U.S. is trying to expand NAFTA's corporate protectionism rules on patents to the whole hemisphere. These rules give a company with a patent in one country the monopoly marketing rights to the item throughout the region. These rules are enforced with cash fines and criminal penalties, making these rules even harsher than the WTO IPR rules. These rules have been used as justification for pharmaceutical companies to quash compulsory licensing mechanisms to allow competitor companies to manufacture a drug in exchange for a fee for "renting" the patent.

This monopoly control allows pharmaceutical corporations to keep drug prices high and block production of generic versions of life-saving drugs, which spells disaster for the ill and impoverished, especially in developing nations. These rules also allow companies to "bioprospect" and lock down patents for traditional medicines that are considered "traditional knowledge," effectively robbing indigenous people of their cultural heritage to fatten corporate wallets.

What is the current status of the FTAA negotiations?

All the negotiating groups have held meetings at two to three month intervals throughout 2000. Negotiators have laid out the positions of their governments on the nine core issues. As of fall 2000, they are in the process of consolidating proposed text to find points of agreement among the governments. A complete "bracketed" (draft) text will be ready in December 2000. Vice ministerial level meetings on FTAA NAFTA expansion will begin in early 2001. The next ministerial-level Summit of the Americas is planned for Quebec City, Canada on April 18-22, 2001, at which negotiators will start building a whole text. The agreement is to be complete and implemented in 2005.

"To those who say that veganism is extreme, I reply that, on the contrary, it is nonvegan lifestyle choices that are extreme.  How could choices that cause suffering be anything but extreme when compassionate alternatives are available?" -Marianne Roberts

Free email addresses helping endangered species every time you write
http://www.purpleturtle.com

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Newsletters, Tips and Discussions on Topics You Choose.
http://www.topica.com/partner/tag01

↑ Contents

152. **Catherine Daly**

***same same old old????***

*Mon 12 Mar 2001*

---

Here are the nominations for the FOREWORD best of the small press poetry prizes:

A Day This Lit
By Howard S. Levy
(CavanKerry Press)

Echolocations
By Diane Thiel
(Storyline Press)

Famous Persons We Have Known
By Richard Robbins
(Eastern Washington University Press)

Heartwood
By Miriam Vermilya
(Texas Tech University)

Isolato
By Larissa Szporluck
(University of Iowa Press)

Kazimierz Square
By Karen Chase
(CavanKerry Press)

Notations on the Visible World
By Kathleen Wakefield
(Anhinga Press)

Walking With the Bear
By Terry D. Debruyn
(Michigan State University Press)

Yoga Poems: Lines to Unfold By
By Leza Lowitz
(Stone Bridge Press)

↑ Contents

153. **Alan Sondheim**

## *'oh yes to write so childlike,' said jennifer*

*Tue 13 Mar 2001*

---

-

'oh yes to write so childlike,' said jennifer

oh yes to write so childlike, said jennifer, it is to do something with sound and language, is it not. oh yes it is. it is to make simple what would be abstract, to make material what would be sound, to make sound what would be talking of talking of unknown things. all to have one word like a language point or protolanguage, one thing shuffled against one thing, sound like golden voice. how to make skin show through very thin cloth and how to make sun double and there are ten suns. how to make ten lights. how to make ten sounds and there are ten sounds. how to make pipes of proper length and pitch of pipe. how to make scent. how to make touch and odor. how to make smell. how to make heat and how to call heat away from thin cloth and skin. how to know the metals. how to know wood. how to know boys and girls and how to look at all men and women. i do love to write like this so. it is a way and a means. it is a process and it is never a goal. it is never a present and it is never a thing. it is never a constitution. it is never an apparatus or an institution. it is never a style. it is so just like this, word follows word, space just like i would leave, said jennifer, between this telling and another. i will write this, said jennifer, and i will write another.

it is so very important, said lovely jennifer, that you do understand this like a dream when you are thinking so very much about important things for you, and you are making these important things. that you see soft slippers of shadows everywhere from ten suns.

we are not a child, we are jennifer and nikuko, we are nikuko and alan, we are very careful with our child ways and lovely talking.

we talk about the most important things, said jennifer.

we are students in lovely school, she said.

_

↑ Contents

154. **geraldine mckenzie**

***Re: Black Radical Congress National Campaign (fwd)***

*Tue 13 Mar 2001*

Richard

I thought what I said was pretty clear, not to mention obvious. You said that most of those currently supporting racist policies were "losers" - not a term I'm comfortable with but, taking the meaning if not the slur, this is a fairly accurate generalisation. The leap you made was to claim that the responsibility for loss (of employment, services etc) lay with these so-called losers. And that's what I objected to. You came across like those people who speak dismissively of "dole bludgers", the implication being that anyone who is unemployed is so by choice. I'd like to see the evidence.

>From: "richard.tylr" <[redacted]>
?
> Anyway your letter is a bit obscure: are you saying that Aussie farmers
>are going broke because there are so many Asians in Australia they cant
>cope? Or what?

I don't know how you got this out of my post - I can't even begin to engage with it. At no point did I even hint at such an analysis which is plainly absurd, although this doesn't prevent an over-hyped section of the Australian population from believing that slamming Asians and Aborigines is the way to go. An emotional response rather than a coherent critique.

Richard Tyler also said -
Australia seems to be in pretty good shape to me. Of course the working class are getting hammered,
>but then if they all think like my mate (called The Ant) then undoubtedly
>they'll be losing out thru sheer apathy and maybe stupidity. > > >> >

Australia is on the verge of a recession and I doubt that all the working class think like your friend Ant.

Geraldine

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

↑ Contents

## 155. Rebecca Wolff

### *Fence Spring (two things and a note)*

*Tue 13 Mar 2001*

Fence Books and the Alberta duPont Bonsal Foundation are thrilled to announce the winner of the first annual Alberta Prize

Zirconia, by Chelsey Minnis of Littleton, Colorado
to be published in November of 2001

Fence Books is also delighted to announce that it will publish Miss America, poems by Catherine Wagner, also in November of 2001

The winner of the Fence Modern Poets Series will be announced in May of 2001, to be published in the spring of 2002. Please visit our website in the fall for guidelines for both contests, and for ordering information.

***

Fence Benefit Evening

A reading of Decreation: An Opera in Three Parts by Anne Carson

Featuring: Mike Albo, Kate Bell, Bei Dao, John Kelly, Susan Minot, and Mike Nichols, with introductions by Anne Carson

Monday, April 30th, 7:30 pm
The Culture Project
45 Bleecker Street
New York
Tickets $30 or $25 for students and members of Poets House

ticket holders will have free admission to the following event to take place at Poets House on Tuesday, May 1st, at 7 pm: Decreation: How Women Like Sappho, Marguerite Porete and Simone Weil Tell God: A lecture by Anne Carson

For further information please email Rebecca Wolff at [redacted]

***

A Note on This List

This is an announcement list for events and phenomena related to Fence, a literary journal published in New York and distributed nationally. If you're not familiar with Fence, please visit our website at http://www.fencemag.com. This list is used about 8 times a year to announce our new issues (April and November) and various readings and benefits held mostly but not exclusively in New York. In fall of 2001 Fence will be making its way out to the west coast for

a brief reading tour to celebrate its fall issue and the publication of Zirconia, by Chelsey Minnis.

If you'd like to be removed from this list, please reply with "remove" in the subject heading. If you are receiving multiples of this message but would like to stay on, please reply with "multiple" in the subject heading and I'll do my best to whittle it down to one. This list has been culled over several years from many sources, including other lists forwarded to me by other literary people/institutions. The list has recently been updated, and so if you find yourself on it again after previously having been taken off, I am doubly or triply apologetic.

↑ Contents

156. **Herb Levy**

***Text/sound work in RealAudio***

*Tue 13 Mar 2001*

---

Just a brief note to let y'all know that on my weekly Internet new music program Mappings <http://www.antennaradio.com/avant/mappings/> I've programmed textsound-related pieces by Charles Amirkhanian, Eve Beglarian, Jaap Blonk, & Paul Dutton as well some Latin American-tinged works and other ne wmusic that may or may not be of interest.

If you've got a chance check it out.

Bests,

Herb
--
Herb Levy
P O Box 9369  Forth Wort, TX  76147
817 [redacted]
[redacted]

↑ Contents

157. **Gary Sullivan**

***Poet Stamps***

*Tue 13 Mar 2001*

---

I just voted for a bunch of poets (Loy, Ceravolo, Kaufman, Stein, etc.), and was gratified (not to mention surprised) to see that the vote I cast for Ted Berrigan pushed him into the Top Ten category, just easing past Blake. Whoa. That is so Instant Gratification I just can't stand it!

I also cast a vote for O'Hara, hoping to help him leap over William Carlos Williams (O'Hara I think is like two or three behind the Dr.). I have nothing against WCW. I just like the horse race aspect of this. (Like seeing Ad Reinhardt's comics in action & applied to poets.)

I'm the only vote so far for Lew Welch. Ron?

http://www.poets.org/npm/nominations/Vote.cfm

↑ Contents

158. **Stefans, Brian**
***Demon of Analogy***
*Tue 13 Mar 2001*

---

Here's a hypertext essay that might be of interest:

http://www.irational.org/_readme.html

Patrick, here's a good accessory for proximate:

http://www.easylife.org/fufme/

↑ Contents

159. **J Gallaher**
***Same ol' same ol', a modest proposal***
*Tue 13 Mar 2001*

---

Dear Listies,

Ron Silliman notifies us that:

<<Finalists for the LA Times book award for poetry:

"Men in the Off Hours," by Anne Carson (Alfred A. Knopf)
"The Ledge: Poems," by Michael Collier (Houghton Mifflin)
"Some Ether," by Nick Flynn (Graywolf Press)
"Pastoral: Poems," by Carl Phillips (Graywolf Press)
"The Throne of Labdacus," by Gjertrud Schnackenberg (Farrar, Straus & Giroux)>>

OK, so here's my modest proposal:

1) No, I don't propose we eat them (though that could be tabled as an option). 2) I DO porepose, though, that we come up with an ALTERNATE award. Yes, there's no reason why we can't or shouldn't. I hereby propose that the POETICS @ ListSERV. ACSU. BUFFALO. EDU have a formal nominating round, public votes and a declaration of a winner. 3) Details to be worked out later. 3a) Including name of award and who is eligible to enter or be

entered. (Something which is good to know in any case anyway.) 4) Thank you very much.

John Gallaher
---

JGallaher

"How has the human spirit ever survived
the terrific literature
with which it has had to contend?"
--Wallace Stevens

↑ Contents

160. **Michael Bibby**
***Symposium***
*Tue 13 Mar 2001*

---

A N N O U N C E M E N T

"TO GATHER US IN: A SYMPOSIUM ON POETRY & POETICS IN HONOR OF JOHN
TAGGART"
7 April 2001
Shippensburg University

The English Department at Shippensburg University invites you to a symposium on poetry and poetics honoring John Taggart, who is retiring this year. Panel sessions begin at 9:00 a.m. and will feature presentations by David Clippinger, Elizabeth Frost, Burt Kimmelman, Paul Naylor, Peter O'Leary, Tom Orange, Mark Scroggins, and others. An evening poetry reading at 7:30 p.m. will feature Mark Nowak, author of *Revenants* (Coffee House Press, 2001) and editor of *XCP: Cross Cultural Poetics*, and Pam Rehm, author of *To Give It Up* (Sun & Moon, 1995) and *Gone to Earth* (Flood Editions, 2001).

This panel sessions and the reading are free and open to the public, but a box lunch ($4.75) and an evening dinner ($11.65) must be paid for by March 26. To register, please visit the symposium web site at http://www.ship.edu/~english/symposium_webpage.html.

Questions? contact:

Michael Bibby
Assoc. Professor
Dept. of English
Shippensburg University
1871 Old Main Dr.

Shippensburg, PA 17257
[redacted]
[redacted]

↑ Contents

161. **Judy Roitman**
***Re: radical=precise***
*Tue 13 Mar 2001*

---

> *As you point out, there*
> *are unanswered questions -*

Ah, but it's worse than that. Godel proved in 1931 that in any system which resembles the way we do mathematics enough to have recognizable (to us) proofs and basic arithmetic necessarily has statements which can neither be proven no disproven. Such statements are called undecidable. Of course what is undecidable in one system is a theorem in another --- take the statement as an axiom, e.g.

I've been gone and maybe someone's already said this, but in case they haven't...

(P.S. Nearly all my mathematical work is connected in some way to undecidability. Most mathematicians, on the other hand, have no truck with it, avoid it whenever posible.) --

---

Judy Roitman
Math Dept., University of Kansas
Lawrence, KS 66045
[redacted]
fax: [redacted]
http://www.math.ukans.edu/~roitman/

---

↑ Contents

162. **The Poetry Project**
***OUR EMAIL ADDRESS HAS CHANGED!***
*Tue 13 Mar 2001*

---

Hello,

New email address!!
[redacted]

The old email address no longer works. If you sent us mail at the old address after Friday, we did not get it. Please send it again.

Thank you,
The Poetry Project

↑ Contents

163. **Rodrigo Toscano**
***Raworth / Toscano at DH***
*Tue 13 Mar 2001*

---

Rodrigo Toscano
Tom Raworth

Double Happiness
Saturday, March 17, 2001
4pm
173 Mott Street (just south of Broome St.)

++++++++++++++++++++++++

party for the poets at the home of
Charles Borkhuis
104 East 4th, apartment #D1
8:30pm

↑ Contents

164. **Judy Roitman**
***Re: Same ol' same ol', a modest proposal***
*Tue 13 Mar 2001*

---

> *Dear Listies,*
>
> *Ron Silliman notifies us that:*
>
> *<<Finalists for the LA Times book award for poetry:*
>
> *"Men in the Off Hours," by Anne Carson (Alfred A. Knopf)*

I believe that in the world out there Anne Carson is considered somewhat daring and avant-garde.

However you choose to categorize her or define the notion of avant-garde, she's far from the usual dreck, a remarkable and very personal kind of intelligence, sharply focused.  I recall her being discussed with some admiration on this list a few years ago.

And her scholarly work really is extraordinary, brilliant and always a bit (sometimes much more than a bit) slanted from the norm. Some of her "translations" from ancient Greek are very strange and wonderful.

There are lots of ways to write well. It isn't her fault that she wins prizes (she got a Lannan a couple or three years ago, maybe there's more). --

---

Judy Roitman
Math Dept., University of Kansas
Lawrence, KS 66045
[redacted]
fax: [redacted]
http://www.math.ukans.edu/~roitman/

---

↑ Contents

165. **michael amberwind**

***Re: POETICS Digest - 8 Mar 2001 to 12 Mar 2001 (#2001-36)***

*Tue 13 Mar 2001*

> *Date: Thu, 8 Mar 2001 21:40:09 -0700*
> *From: George Bowering <[redacted]>*
> *Subject: Re: "Diane,*
> *I now know where pie goes when it dies." - Agent Dale Cooper,*
> *Twin Peaks*
>
> *On Sat, 3 Mar 2001, michael amberwind wrote:*
>
> *Of course I am a foreigner - a Canadian - tho i*
> *think it can be agreed by all that Canadians are*
> *> Honourary (or Honorary) Americans - as is the*
>
> *Mr. Wind,*
>
> *this canadian doesn't agree.*
> *kevin*
>
> *Ditto. My family did not escape the US two generations back just to*
> *remain honorary USAmericans. As refugees they were welcomed here, and*
> *here we stay.*

i find the notion of "escaping" the US a little
odd - do they shoot people at the borders there?
to leave i mean - not to enter?

an interesting pic crossed my way in my email
awhile back - it showed George Dubyah and a man
standing beside him - the caption beneath listed
him as "unidentified" - after listing the names
of several world leaders

it was (of course) our Right Honourable Prime
Minister Jean Cretien

perhaps we are less "honorary" than "forgotten"?
-i like John Ralston Saul's metaphor of "siamese
twins" - it's perhaps even more accurate

and - for the record - i have no intentions of
now or ever becoming an American - i have to
admit - the notion scares me a little

---

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http://auctions.yahoo.com/

↑ Contents

166. **michael amberwind**

***Re: Persona***

*Tue 13 Mar 2001*

---

Two words: Ferando Pessoa

> *Date: Fri, 9 Mar 2001 16:18:15 -0800*
> *From: jesse glass <[redacted]>*
> *Subject: Persona Poems*
>
> *Robert Peters immediately comes to mind. His*
> *best collection is In Shaker*
> *Light, but see also his Kane, Blood Countess,*
> *etc. I might also add my own*
> *"Mr. 6"--a version of which is in The Asylum*
> *Annual for 1994. Jesse Glass*

---

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http://auctions.yahoo.com/

↑ Contents

167. **michael amberwind**

***Re: Pantoum***

*Tue 13 Mar 2001*

---

Mark Strand has an anthology of forms out - beat me with a wet noodle if I can remember the title -with a chapter on pantoums - soon as the good ol' Canadian gov sends me my tax refund i'm gonna hook myself up with a copy

truly the pantoum are an addictive form - i even wrote one (badly) called "Pantoum's are Potato Chips" - i suspect they may be the next "haiku" - whether that's good or bad who can say?

> Date: Fri, 9 Mar 2001 06:32:26 -0500
> From: Bertha Rogers <[redacted]>
> Subject: Re: Pantoums
>
> Teachers and Writers Collaborative's book on
> Forms, edited by Ron Padgett,
> includes the pantoum and its definition. I've
> been teaching > pantoums to high-school
students (I travel> around NY, teaching K-
> college-adult) and tried it with high-school
> students; they love it.> So I tried it with my
Winter Literary Workshops> for Kids (ages 6-
> 10). They're all addicted now, as am I. I too
> would like to know of> any sites, etc.> Bertha
Rogers
ate sent: Sat, 3 Mar 2001
> 08:31:31 -0800
> Send reply to: UB Poetics discussion
> group <[redacted]>
> From: michael amberwind
> <[redacted]>
> Subject: Re: Pantoums
> To:
> [redacted]
>
> > i've been looking for resources on the net
> and at

> > the local library on the "pantoum" form but
> > information seems scarce - aside from
> > explanations and one or two samples
> >
> > are there any pantoum anthologies? i've been
> > looking for translations of Malaysian
> pantoums,
> > and my searches have come up blank
> >
> > i've been obsessed with the form lately -
> writing
> > 2 or 3 a week - some of them even readable -
> i
> > chalk it up to the Muse Pantoumia - a lovely
> > women who is known to repeat herself
> >
> > odd that no one has a website devoted to them
> -
> > perhaps i ought to correct that, i doubt
> > www.pantoum.com has been registered yet, tho
> who
> > knows?

---

Do You Yahoo!?
Yahoo! Auctions - Buy the things you want at great prices.
http://auctions.yahoo.com/

↑ Contents

168. **Geoffrey Gatza**

***Re: Same ol' same ol', a modest proposal***

*Tue 13 Mar 2001*

Dear J,

I not nothing of the people on the LA Times award and I am sure that they aren't members as I have never seen their names before. And no I don't have me head under a rock! I am sure that they are fine people and fine poets ... so, I say we eat them !

Then nominate I'll be the first to nominate Lisa Jarnot for her work 'Ring of Fire'. This book rocks the house.

Best, Geoffrey Gatza

----- Original Message -----
From: J Gallaher <[redacted]>
To: <[redacted]>
Sent: Tuesday, March 13, 2001 2:59 PM
Subject: Same ol' same ol', a modest proposal

> *Dear Listies,*
>
> *Ron Silliman notifies us that:*
>
> *<<Finalists for the LA Times book award for poetry:*
>
> *"Men in the Off Hours," by Anne Carson (Alfred A. Knopf)*
> *"The Ledge: Poems," by Michael Collier (Houghton Mifflin)*
> *"Some Ether," by Nick Flynn (Graywolf Press)*
> *"Pastoral: Poems," by Carl Phillips (Graywolf Press)*
> *"The Throne of Labdacus," by Gjertrud Schnackenberg (Farrar, Straus & Giroux)>>*
>
> *OK, so here's my modest proposal:*
>
> *1) No, I don't propose we eat them (though that could be tabled as an option).*
> *2) I DO porepose, though, that we come up with an ALTERNATE award. Yes, there's no reason why we can't or shouldn't. I hereby propose that the POETICS @ ListSERV. ACSU. BUFFALO. EDU have a formal nominating round, public votes and a declaration of a winner.*
> *3) Details to be worked out later.*
> *3a) Including name of award and who is eligible to enter or be entered. (Something which is good to know in any case anyway.)*
> *4) Thank you very much.*
>
> *John Gallaher*
> *----------*
>
> *JGallaher*
>
> *"How has the human spirit ever survived*
> *the terrific literature*
> *with which it has had to contend?"*
> *--Wallace Stevens*

↑ Contents

169. **Catherine Daly**

***Re: Same ol' same ol', a modest proposal***

*Tue 13 Mar 2001*

I gather FOREWORD has such a bizarre list because they request (electronic?) galleys be sent three months prior to publication? If this is the case, I would 1) urge all those publishing to send FOREWORD electronic galleys, since obviously only Story Line is doing so, 2) rather than proceeding by nomination alone for our list prize, perhaps it would be more fair to automatically nominate all full-length books published in 2000 which have been promo-ed here, and then allow nominations to widen the pool.

Rgds,
Catherine Daly
[redacted]

↑ Contents

170. **Marc Couroux**

***Canuck trough***

*Tue 13 Mar 2001*

Dear list,

In response to Michael's nuanced letter regarding Canadian-ness (or un-American-ness), I submit my URL, which contains several essays on Canadian music (not poetry, but poetics in a certain sense), mostly dealing with composers born after 1950 (with a few exceptions). I hope this can provide further food-for-thought while I hatch out a more detailed response to some of Michael's points :

http://pages.infinit.net/kore/couroux.html

under "writings"

sone in French, some in English, many still to be posted

also, more to the poetics list point, there is a short story called "hothouse" in PDF format, which I am currently making a radio-play out of. comments always appreciated.

Best to all,

Marc Couroux

↑ Contents

171. **Nielsen, Aldon**
***Re: "Moving Visual Thought"***
*Tue 13 Mar 2001*

At 04:38 PM 3/12/01 -0600, you wrote:
>interesting topic, aldon.  are any of his pieces on the web?
>
>tom bell
>

I don't believe any of his films are on the web at present -- but you can get a sense of recent work from the frames that are being offered for sale (obviously to rich collectors) at Arthouse:

http://www.arthouseinc.com/brakhage

I'm sorry to say that most of his books are out of print (hint to publishers on the list!)

"    Subjects
  hinder talk."
                -- Emily Dickinson

Aldon Lynn Nielsen
Fletcher Jones Chair of Literature and Writing
Loyola Marymount University
7900 Loyola Blvd.
Los Angeles, CA    90045-8215

[redacted]

↑ Contents

172. **MAXINE CHERNOFF**
***NEW AMERICAN WRITING ANNIVERSARY EVENT IN NY***
*Tue 13 Mar 2001*

You're invited to attend the 30th anniversary reading for NEW AMERICAN WRITING and its predecessor, OINK!, Thursday, April 12, at the National Arts Club, 15 Gramercy Park South (the former Samuel Tilden mansion). A reception begins at 6:30 pm and the reading at 7.  It is free and open to the public.

Among readers that evening are Charles Bernstein, Rosmarie Waldrop, Keith Waldrop, Kenward Elmslie, Eleni Sikelianos, Charles Simic, Elaine Equi, Jerome Sala, Geoffrey O'Brien, Mary Jo Bang, Jackson McLow, David Lehman, Milcho Manchevski, Marjorie Welish, and its editors, Paul Hoover and Maxine Chernoff.

[redacted]

↑ Contents

## 173. Leonard Brink
### *Re: Poet Stamps*
*Wed 14 Mar 2001*

With only 1,768 votes cast as of a minute ago, there's a real chance for the 666 people on this list to make an impact here.

( http://www.poets.org/npm/nominations/Vote.cfm )

I was surprised that no one had even nominated Ashbery until I got there, but then "National Poetry Month" is shutting out T.S. Eliot 10-0 as a favorite writer among the people who have voted so far...

↑ Contents

## 174. austinwja
### *Re: radical=precise*
*Wed 14 Mar 2001*

In a message dated 3/13/01 1:02:27 PM, [redacted] writes:

<< >As you point out, there
>are unanswered questions -

Ah, but it's worse than that. Godel proved in 1931 that in any system which resembles the way we do mathematics enough to have recognizable (to us) proofs and basic arithmetic necessarily has statements which can neither be proven no disproven. Such statements are called undecidable. Of course what is undecidable in one system is a theorem in another --- take the statement as an axiom, e.g.

I've been gone and maybe someone's already said this, but in case they haven't...

(P.S. Nearly all my mathematical work is connected in some way to undecidability. Most mathematicians, on the other hand, have no truck with it, avoid it whenever posible.) --

---
Judy Roitman
Math Dept., University of Kansas
>>

Ah! A Derridian mathematician. Good to see another on the list who can travel without first calling the Auto Club for a map. Best to all, Bill

↑ Contents

175. **George Bowering**
***Re: American Pie with Maple Sugar Coating***
*Wed 14 Mar 2001*

---

> *i've no desire to live in america*

I think you do. The USA is just a part of America.
--
George Bowering
Fax [redacted]

↑ Contents

176. **Mark DuCharme**
***Re: Same ol' same ol', a modest proposal***
*Wed 14 Mar 2001*

---

I second. All in favor?....

Mark DuCharme

> *From: J Gallaher <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: Same ol' same ol', a modest proposal*
> *Date: Tue, 13 Mar 2001 08:59:46 -0600*
>
> *Dear Listies,*
>
> *Ron Silliman notifies us that:*
>
> *<<Finalists for the LA Times book award for poetry:*
>
> *"Men in the Off Hours," by Anne Carson (Alfred A. Knopf)*
> *"The Ledge: Poems," by Michael Collier (Houghton Mifflin)*
> *"Some Ether," by Nick Flynn (Graywolf Press)*
> *"Pastoral: Poems," by Carl Phillips (Graywolf Press)*
> *"The Throne of Labdacus," by Gjertrud Schnackenberg (Farrar, Straus & Giroux)>>*
>
> *OK, so here's my modest proposal:*
>
> *1) No, I don't propose we eat them (though that could be tabled as an option).*
> *2) I DO porepose, though, that we come up with an*

> *ALTERNATE award. Yes, there's no reason why we can't or shouldn't. I hereby propose that the POETICS @ ListSERV. ACSU. BUFFALO. EDU have a formal nominating round, public votes and a declaration of a winner.*
>
> *3) Details to be worked out later.*
>
> *3a) Including name of award and who is eligible to enter or be entered. (Something which is good to know in any case anyway.)*
>
> *4) Thank you very much.*
>
> *John Gallaher*
> *---------- ----------*
>
> *JGallaher*
>
> *"How has the human spirit ever survived*
> *the terrific literature*
> *with which it has had to contend?"*
> *--Wallace Stevens*

_____ Get your FREE download of MSN Explorer at http://explorer.msn.com

↑ Contents

177. **Patrick Herron**
***Re: Demon of Analogy***
*Wed 14 Mar 2001*

---

> *Here's a hypertext essay that might be of interest:*
>
> *http://www.irational.org/_readme.html*

Brian, this is an excellent example of "culture jamming."

Thanks,
Patrick

↑ Contents

178. **Patrick Herron**
***Re: FW: Demon of Analogy***
*Wed 14 Mar 2001*

---

> *-----Original Message-----*
> *From: UB Poetics discussion group*
> *[mailto:[redacted]]On Behalf Of komninos zervos*
> *Sent: Thursday, March 08, 2001 5:29 PM*

*To:* [redacted]
*Subject: Re: FW: Demon of Analogy*

*Analogy cannot be made intertextually. It is made instead between text and a person. In a flash. Pow, like magic. Perhaps that's what people are experiencing accidentally through using lots of hypertext. But with hypertext, resolution is impossible, and so all people see is the text-text relationships THAT ARE NOT REALLY THERE. It's all in the eye of the reader, or, rather, it's in the tripartite (1. user 2. text/technology 3. user/text connection) relation of text and person. When exploring this we must consider all three "parts".*

*This parameterization of meaning in the moment of the reader's invention of the meaning is what I call the control of language. For now let's avoid the pejorative sense of "control." The parameters act as a sort of fence that close in on that reader's moment of creation; they give that creation a predictable shape. That control of language, that parameterization, is transitively the control of language readers. The text can act to control people. Depending on how the piece is authored (number of possibilities & ambiguities set up as intratextual cues for the meanings of terms) that text can strongly confine and dictate the meanings of the terms created by the reader. That is, they can push the reader and hir creations into a well-defined space. such writing when taken to this controlled extreme is usually described as precise, clear, deliberate, etc. Other writing can pit parameter against parameter both intratextually and in the memories and expectations of the readers, allowing or forcing the reader to invent the meaning of such language in a completely unbridled way. Such writing often gets termed obscure, surreal, ambiguous, codified, or meaningless.*

*Let's think of this in terms of the internet and hyperlinks. A hyperlink, the specific form of internet interactivity, is exactly a mode of*

> *parameterization. Quite literally. Hypertext linking is a mode of predefining and reducing the number of possibilities for meaning in a reader's mind. Such an effort, though they may help to guide users to make certain points, deliver instruction or knowledge, etc., controls the set of creative cognitive possibilities. It also leaves the moment of creation in many cases (think of interactive poetries where a click "generates" or selects a preformed new phrase from a database of collected phrases, albeit by chance) almost completely to machines. The spirit is pushed out of the user and its ghost appears in the machine.*
>
> *i am not a programmer of computer languages, but acknowledge that there is poetry in code and i can understand the arguments for internet poetry being a poetry of code put forward by poets like cramer.*

Yes, I can too understand those arguments. I also, for better or for worse, happen to be a programmer. Instructions to a machine can be pretty, in a sense, but they are nothing like poetry. If anything, poetry that is written like code appears to me to be poetry "trapped" in a machine. As if machine-nature is somehow antithetical to poetry.

http://proximate.org/01d3c0d3.htm
http://proximate.org/simon.htm
http://proximate.org/subterra.htm

surrealism was different than hypertextpo. in surrealism, the parataxis of the language placed demands upon the viewer to create and invent. placing that interaction into a mouse click removes the imagination and places it in the novelty of clicking and spawning. if you and mez and many others (alan sondheim, steven duffy) are extending the parataxis, well, that's nothing new, but it is a progression of the old.

> *but cyberspace is large, infinite,*

no it's finite

> *there is room for non-programmers and programmers alike, high-enders and low-enders.*

but yes. but it's also the den of surveillance and behavior-prediction matrices and other highly advanced people-control technologies that are dependent upon this realm of apparent infinite freedom.

> *i am a drag and drop poet, and i figure that software gives me the power to create in this medium and still make a uniquely*

> *computer-dependent poetry, even if it is not always internet dependent.*

Is it computer-dependent or internet-dependent? The basis for my position was that it is NOT. The cut-up was in existence long before computers. The computer perhaps enhances our ability to do that, but there is little that's poetic about the ability to do that. I am also a sort of cut and paste poet. I also write in other ways, but cut-up writing helped me learn how to write. even when i do cut-ups i edit heavily. i have "my" hands all over it. when we leave machines to decide and interfere with our imaginations, we start moving away from the language. we give poetry to the machines. and if we give poetry to the machines of this supposed loving grace, why not our leadership, our friendship, to it as well? Hypertext confines this space to automatic and confined creation. it is still poetry, but it still in theory as closed as any piece by muriel rukeyser or robert frost. the difference is that the automatic enforcement is still heavily parameterized. your cutting up, and mez's are similar to mine, although with different affect. if we make the users click to use their imaginations, though, their imaginations will shrink, just as the Big Machine wants them to do. all I'm really criticizing here is the hypertext material. not parataxis. process poetry does rest in a gray area for me, so I will leave it alone for now.

looming above so much of i say is the Turing test. i don't quite know how to respond to that except to say that text itself is sort of devoid of humanness, a sort of technology.

perhaps the best use of the internet in terms of poetry is recording. who knows.

> *the scripting of poems containing words that are not usually thematically linked created a parataxis of words.*
> *the paratactic device of placing separate stand alone phrases in one poetry line, can be found in many poetries.*
> *the paratactic device is best exemplified in l=a=n=g=u=a=g=e poetry of the eighties and nineties, and fore-shadowed in surreal poetry early last century, and evident in medieval english poetry, and present in much contemporary printed and performance poetry that today would be considered main stream.*

i like parataxis but just as it opens up meaning it could also begin to cordon off meaning when left solely to the cycles of a CPU and the limited click interface of an otherwise passive viewer. parataxis for parataxis' sake is not always interesting to me. i think there has to be a human spirit involved in a meaningful way. whatever that means, right? i see something human in mez's writing. it's a language that bleeds and i like that too.

> *since words are doing the work of phrases or groupings of verbs, adjectives and nouns, then in placing words in paratactic opposition in 3d, it makes sense that it is possible to create poetry in 3d space which allows interpretation in the association of seemingly unrelated statements.*

3d poetry just seems to be some sort of technologically-driven overt synthesis, a sort of opportunism into the next niche. Where's the spirit in parataxis? Having said that, I do not think parataxis specifically makes for any sort of lack of poetry. it surely can be poetry. i won't argue with that. but i do not see anything interesting in having words represent other words. there's too much difficulty in translation. there are already enough problems with translation as it is. now, if words are gestic in the sense that they interact with the reader to provoke some sort of emotional condition regardless of image, that's interesting to me.

for me there has to be some sort of tension between the parameterization of meaning to exactness and the lack of any parameters at all. poems to either extreme do not interest me. poems that synthesize both are not naturally interesting to me either, but they have a better chance in "my" book.

> *if you are familiar with the work of mez net_wurker or mary ann breeze, then you will be able to see another kind of syllable and letter parataxis.*

i am familiar with mez pan. I do think this is another legitimate and poetic investigation. but it's not specific to internet nor is it exclusively the domain of poetry, nor is it made possible only by computers. For this I refer to the art of opening credits in film. that sort of material did not require computer technology and does exactly what you describe above. i don't know if it is poetry or verse but it is art.

> *so i believe i am making a new kind of poetry.*

yes you are. i believe I am moving along an old sort of poetry. it's a matter of perspective, of course. we are doing different things that seem not to conflict with each other. but in a sense neither of us are doing anything that was not possible without computers in the ultimate sense, and neither of us is doing something that did not arise out of the heap of the endless yesterday. even 3d poetry is possible. you could do it in bronze for example.

> *mez's parenthetic(is this a word?) splitting of words, changes the way you first read the word when you rescan it and make a new combination of syllables within the one word.*
>
> *it's a parataxis of letters and syllables.*

but formal aspects alone do not a poetry make, right? the content, what is being said, is just as important if not more important to poetry than form. i think the reality of prose poetry underscores what I am saying. but i think even the form of your efforts do subvert forced parameters and open language.

one thing that i do avoid saying here is that I do believe in "the voice," but in the classical sense. That is why I am so interested in post-authorship, because when I write it seems never to be me that's writing, whether it's literally true (in the process of cut-ups, the phrases are co-opted) or somewhat true (my hands just start writing, and there's this uncontrollable urge coming from out of nowhere, writing that is not limited to "me" and my personal experiences. usually when I read it for the first time, I've never actually read or heard that poem before, even though my hands composed it. it is a very weird yet revelatory experience, at least in terms of identity.

one thing i will persist in asking: what aspects of your and mez's writing make it poetic other than form? I am not offering a criticism; I am asking a question in all sincerity, since I do not know your writing well enough to answer that question.

Thanks for your thoughtful and provocative reply.

Patrick>

↑ Contents

179. **richard.tylr**

***Re: Black Radical Congress National Campaign (fwd)***

*Wed 14 Mar 2001*

Geraldine. Nothing is obvious. But when I used the term losers I was emphasising something. There are a lot of Kiwis who are (well they're just that). (The problem I think is partly the medium of the email: communication is less effective in some cases because I (and others) cant show facial expressions or give tone of voice and so on).A lot of people, myself included, choose not to work: but that's different from losers...its probably not a good term, but I wanted to add emphasis. Sure, there are some people who need social assistance in every country (therre are a lot of people who are "hurting", I know that...but the "losers" I mean are people who imagine that because of some external thing they've "lost out".Bitter people who keep looking at the car beside them or are envious of eg people in "flash" houses. Instead of setting goals (if they want such things) or studying, they "whinge" a lot and often they are racists. Ultimately they are people who lack self approbation and self reliance: they are losers in the sense that they cant see that to "win" one doesnt need masses of material things. A person on the dole or a billionaire can be equally happy (or unhappy): the winners as I define them are those who are

happy most of the time. They bear no rancour to others who may be either millionairs or better looking than them or can run faster or whatever. So I think you misunderstood what I was saying. I'm not advocating a right wing approach. My email originally had as its main point a question to the effect: will racialism and all the othe "isms" gradually wither away as the standard of living gradually and happily increases for people all over the world? My friend believes that as racialism doesnt manifest itself anywhere to any critical extent we now have very few concerns. He dislikes the excessive "political correctness" that (he feels) prevails...often to the advantage (he feels) of minority groups, many of whom get Govt assistance and are promoted to make things look good...he feels that this has gone too far. He is NOT me: these are, loosely, his views. I maintain that racialism etc (is) are still there and that people need to understand the reality of the world situation at least. Idont want to quibble over whether I am sounding like (whatever) I wanted to ask the group what they thought. Also, how do these things interact with literature etc? Does anyone care? I mean Rita Dove and Maya Angelou seem to have it pretty good. The talk back host (sorry blank) who is black is a millionaire. Toni Morrison will be earning far in excess of my income and so on. (these are the sort of arguments my friend might propose.) Black people dont get lynched (to the extent that they did in the sixties or earlier) and racialism is "dying out" as people "naturally" and peacefully become enlightened beecause they are better educated etc Of course (as my mate says) there's some racialism in Europe but its confined mainly to East Germany and Yugoslavia (I pointerd out that in THAT country people seemed rather fond of slaughtering each other for "ethnic" reasons) he feels was rather backward and isolated and cant be taken as an example. He voted for the NZ Labour Party and the British (when he was there) and feels that (as long as "globalisation" -which he is very worried about for some reason - is kept in check) everything is bobsydai.....so those are (maybe a bit crudely represented by me but fundamentally true) the views of my liberal working class friend. He also doesnt agree with my contention that the working class (especially tradsmen (he'd hate tradespeople) are the most violently and viciously right wing in many cases (about 80% from my life and work experience having worked mainly in labouring and factory jobs in my life and living in a working class area of Aucland and so on)...which we found in 1981 here when rugby players tried to kill anti-apartheid protestors (against the Springbok Rugby tour). He feels that that has changed and that racialism isnt a problem, and will "wither away" as long as we dont get too "postmodernist" as he puts it (he feels "postmodernism" is a plot against science etc) Why is Australia on the verge of a recession? There have been recessions, depressions,uptions throughout my 53 years on this planet and none of them have mattered tuppence...most people get by. Aussie are great fighters for C's sake! Nothing to worry about there. Brilliant cricket team...I'm a great

fan of Shane Warn: marvellous spin bowler...Come on... a pessimistic Aussie? No such thing! Anyway, what do you think of some of those things? (Now that you know I'm not a rabid "anti-dolebludgerite?"). Hope all is well. Regards, Richard. ----- Original Message ----- From: "geraldine mckenzie" <[redacted]> To: <[redacted]> Sent: Tuesday, March 13, 2001 11:50 PM Subject: Re: Black Radical Congress National Campaign (fwd)

> Richard
>
> I thought what I said was pretty clear, not to mention obvious.
> You said that most of those currently supporting racist policies were
> "losers" - not a term I'm comfortable with but, taking the meaning if not
> the slur, this is a fairly accurate generalisation. The leap you made was
to
> claim that the responsibility for loss (of employment, services etc) lay
> with these so-called losers. And that's what I objected to. You came
across
> like those people who speak dismissively of "dole bludgers", the
implication
> being that anyone who is unemployed is so by choice. I'd like to see the
> evidence.
>
>
> >From: "richard.tylr" <[redacted]>
> ?
> > Anyway your letter is a bit obscure: are you saying that Aussie
farmers
> >are going broke because there are so many Asians in Australia they cant
> >cope? Or what?
>
> I don't know how you got this out of my post - I can't even begin to
engage
> with it. At no point did I even hint at such an analysis which is plainly
> absurd, although this doesn't prevent an over-hyped section of the
> Australian population from believing that slamming Asians and Aborigines
is
> the way to go. An emotional response rather than a coherent critique.
>
> Richard Tyler also said -
> Australia seems to be in pretty good shape to me. Of course the working
> class are getting hammered,
> >but then if they all think like my mate (called The Ant) then undoubtedly

> >they'll be losing out thru sheer apathy and maybe stupidity. > > >> >
>
> Australia is on the verge of a recession and I doubt that all the working
> class think like your friend Ant.
>
> Geraldine
>
> _____
> Get Your Private, Free E-mail from MSN Hotmail at http://www.hotmail.com.

↑ Contents

180. **John Tranter**
***Far from harm***
*Wed 14 Mar 2001*

---

In a recent post, Michael Amberwind said:

"i've always considered the canadian vehemence against being considered or compared to americans just a touch too hysterical to be mere patriotism - "

Maybe the fact that ninety per cent of Candians live within one hundred miles of the most powerful civilisation in the history of the world has some thing to do with it -- gigawatts of radio and televison blaring over the border, unstoppable.

We Australians sometimes bemoan the fact that we're twelve thousand miles from anywhere, but that does have its advantages.

JT

John Tranter, Editor, Jacket magazine

↑ Contents

181. **Alan Sondheim**
***anti-codework***
*Wed 14 Mar 2001*

---

-

anti-codework

hide the uninteresting code; textured meta-levels are icons of the future, greater and lesser worlds: build worlds, worldings: hide the code which only obscures semantic flows. think of this _text_ as a _world_ speaking and spoken-for; ignore the letters and their mappings: focus on the presence of a white dress and sullen face before you on the path; ignore the syntactics leading to the scene of the lurid blood-red room; focus on tumescent bodies everywhere for the taking. code articulates the falsity of cartesian-aristotelian truths, truth-

tables; it constructs, emerges, from proprietary etiquette, summarized knowledge and knowledge-owners, programmers and heroic hackers. focus on the faces, mouths open, pouting lips, as your sullen face turns slowly, as you descend the path; imagine the path; descend into the room below. {focus on blurred truths, blurred faces; focus on truth's absence; on the scents and odors; focus on the smells.}

what is the author saying?

why does she hate codework so?

_:x

↑ Contents

182. **Leonard Brink**

***Oops re: poet stamps***

*Wed 14 Mar 2001*

---

No living person shall appear on a U.S.
postage stamp, according to official U.S.P.S. guidelines.

↑ Contents

183. **lee ann brown**

***Acting Classes with Non-traditional Texts***

*Wed 14 Mar 2001*

---

Hello everybody...My name is Tony Torn and I am currently acting in Richard Foreman's play NOW THAT COMMUNISM IS DEAD MY LIFE FEELS EMPTY at St. Mark's Church's Ontological Hysteric Theater in NYC.  I am, for the first time, starting an acting class. I am beginning with a five week workshop that begins March 16th. My class runs friday from 12-3pm. My class is a traditional scene study class for non-traditional texts. Also teaching classes are Tom Pearl, whose vocal technique class precedes mine at 10am (I highly recommend that you take his class in tandem with mine...there will be a discount if you double up) and Michael McCartney, whose basic style class (an excellent choice for people interested in a more physical approach) is Sat from 12-3pm, also preceded by Tom at 10am.

This is a exciting experiment for me, and I would love to see friendly faces in the classroom. Also, please spread the word for me, if anyone is looking for a good, reasonably priced class. My five week workshop is priced at $150, which breaks down to $10 an hour...a very good deal.

Also, in the spirit of working on "non traditional" scenes, writer/performers are also welcome to bring in their material for us to work on.

Michael, Tom & Myself are holding an open house at chashama THIS FRIDAY & SATURDAY from 11-3pm so we can interview prospective students and so they can interview us. And as in South Park- The Movie,  "Punch & Pie" provided!

See you there or call [redacted]

all the best, TT

GroundZero

Classes for the modern actor
On Fri. March 16th
Michael McCartney Tom Pearl
and Tony Torn
begin their new actor training program at the
cutting edge performance space,
in the center of Times Square,
CHASHAMA
135 W.42nd St.
All classes offer you a valuable and unique perspective and useful tools to prepare you for the broad range of acting in today's world.
Classes are EXTREMELY AFFORDABLE!!!

Come study with three working actors in a theater that is producing and growing everyday.

Classes begin Friday, March 23rd through Saturday April 28th for our first five-week session. Come to our:

Free open house!!!
To interview for class placement and find out specifics.

On Friday March 16th, and Saturday March 17th

From 11am- 3pm @ 135 W.42nd St.

To reserve an interview or find out more information call Ground Zero @ [redacted]

*** *** *** ** * * * * *

[redacted] new home phone
[redacted] the cell phone

* * * * * * * * * * * * *****

I've moved but Mailing Address is the SAME:

Lee Ann Brown
Tender Buttons
PO Box 13,

Cooper Station
NYC 10276

↑ Contents

## 184. Arielle Greenberg

### *Re: Same ol' same ol', a modest proposal*

*Wed 14 Mar 2001*

John Gallaher wrote that we should come up with our own book award, and I think this is a great idea. There could be a nominations period, and then everyone on the list could get one vote. If everyone on the list also agreed to donate a buck or two, we could even give some cash. And we could send out a release about it to Poets & Writers and Rain Taxi and places like that, just to get some added hoopla for the writers. If people are interested in doing such a thing, I would be happy to 1) tally votes or 2) write a press release.

I think the book award could be open to any book published within the last year -- I'm sure with the way that this list is skewed, most of the books would be small press even if no official rule about such a thing was given.

Arielle

---

Do You Yahoo!?
Yahoo! Auctions - Buy the things you want at great prices.
http://auctions.yahoo.com/

↑ Contents

## 185. Daniel Kane

### *Fanny Howe on WriteNet*

*Wed 14 Mar 2001*

This month, Daniel Kane talks to poet and novelist Fanny Howe about titles, the lyric, moving from one place to another, indeterminacy, Orpheus, punctuation (or lack of it), and more!

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

↑ Contents

## 186. The Poetry Project

### *Announcements*

*Wed 14 Mar 2001*

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SPECIAL ANNOUNCEMENTS

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* * * * * * * * * * * * *

1. OUR EMAIL ADDRESS HAS CHANGED!!
Our new email address is:
[redacted]
The old email address no longer works. If you sent us mail at the old address after Friday, we did not get it. Please send it again. Also, if you sent us an email within the past few days and you haven't heard back from us, please send it again to [redacted].

2. Due to technical difficulties, our web site will be out of service for a few days. It should be up again within a week.

* * * * * * * * * * * * *
* * * * * * * * * * * * *

This week and next week at the Poetry Project:

TONIGHT!!! Wednesday, March 14th at 8 pm JACKSON MAC LOW AND ANNE TARDOS The evening with these two multi-disciplinary innovators will include presentations by each of solo work as well as performances of their collaborative efforts. Poet, composer, visual artist, and performance artist Jackson Mac Low is the author of twenty-eight books and has been published in ninety anthologies. His most recent publication is 20 Forties (Zasterle Press, 1999). "Jackson Mac Low's marvels of verbal invention provoke nonstop streams of readerly imagination," writes Charles Bernstein. Poet and visual artist Anne Tardos is the author of the multilingual performance work Among Men, which was produced by German Radio, WDR, in Cologne. Her books of polylingual poems and graphics include Cat Licked the Garlic, Maygshem Fish, and Uxudo (1999).. Mac Low and Tardos collaborated on the CD Open Secrets (Experimental Intermedia) and performed a collaborative work on the CD A Chance Operation: The John Cage Tribute (Koch International).

Friday, March 16th at 10:00 pm THE BROOKLYN POETRY CHOIR A lavish treat for the musical ear, the Brooklyn Poetry Choir performs original material composed individually and as a group.. Brought to you by co-founders Golda Solomon and Tyrone Henderson, the Choir consists Gha'il Rhodes Benjamin,

Quimetta Perle, Elizabeth Conrad Dispenza, and Henderson, who also serves as conductor. In its performances, the group combines the spoken word, jazz and its roots, and the blues. The musicians working with the BPC are all seasoned Po'Jazz players who share a musical sensitivity to spoken word. The band is Joe Exley, music director on tuba; jazz violinist Tom Aalfs; reeds player, J.D. Parran; and percussionist/conguero Ray Turrull.

Monday, March 19th at 8 pm KATIE DEGENTESH AND K. SILEM MOHAMMAD Katie Degentesh is an editor for the green and glossy 6,500 Magazine and a member of the sometime poetry collective 9x9 Industries. Her poems have been published in Lungfull!, Beehive, Plum, Ohio and Dark Horse Reviews, the Washington Post, Fourteen Hills, and others. K. Silem Mohammad lives in Santa Cruz, California. His work has recently been featured in Combo, Rhizome, CrossConnect, and Ixnay; his serial poem hovercraft was published as the Summer 2000 chapbook issue of Kenning.

Tuesday, March 20th at 7 pm A WRITING WORKSHOP TAUGHT BY ALLISON ADELLE HEDGE COKE (See bio for March 21st reading.) The theme of this workshop will be writing from life with a focus on incorporating the beautiful and the horrendous, and creating tensions by coupling the two within a fabric of work. The class will include a writing assignment and discussion. This workshop has been made possible by a generous grant from the Jerome Foundation.

Wednesday, March 21st at 8 pm ALLISON ADELLE HEDGE COKE AND ELINOR NAUEN "These are songs of righteous anger and utter beauty," writes Joy Harjo of Allison Adelle Hedge Coke's poems in Dog Road Woman. Ms. Hedge Coke has co-edited two collections of Native American poetry and writing, Voices of Thunder and It's Not Quiet Anymore. In Dog Road Woman, Ms. Hedge Coke's debut collection of poems, she presents an autobiographical sketch of a contemporary mixed-blood native life. Elinor Nauen's books of poetry include American Guys (Hanging Loose, 1997) and CARS & Other Poems (Misty Terrace Press). "Her work is boyish girlish. Though it's not trans-gender, it's trans-William Carlos Williams. ... In American Guys, all parts of the reader get satisfied, even ones she didn't know she had," writes Eileen Myles.

* * *

Unless otherwise noted, admission to all events is $7, $4 for students and seniors, and $3 for Poetry Project members. Schedule is subject to change. The Poetry Project is located in St. Mark's Church at the corner of 2nd Avenue and 10th Street 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.

↑ Contents

187. **Barbara Henning**
***NY Sublet Available for 9 months, beginning 5/15***
*Wed 14 Mar 2001*

I have a sabbatical beginning in May and I'm leaving the country for nine months. I'm looking for a subletter for my apartment in the East Village--one bedroom, washer, dryer, air conditioner, ground floor apartment. I am looking for someone (one person or a couple) who does not smoke, does not have animals, and who does not have a lot of things. I am leaving the apartment completely furnished with all my books and kitchenware. I also want to rent to someone who I can meet in person. The rent is $1200 a month, plus a deposit. Please pass this on to anyone who might be interested.

↑ Contents

188. **Balestrieri, Peter**
***Poet Stamps - Catullus***
*Wed 14 Mar 2001*

Greetings,

I added Catullus to the list. Vote for him or I'll tell everyone what you did.

http://www.poets.org/npm/nominations/vote.cfm

PB

↑ Contents

189. **Terry Diggory**
***New Work on New York School Poets***
*Wed 14 Mar 2001*

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JUST PUBLISHED by The National Poetry Foundation: The Scene of My Selves: New Work on the New York School Poets Ed. Terence Diggory and Stephen Paul Miller, distributed by University Press of New England
http://www.upne.com/0-943373-63-8.html

CONTENTS:

COMMUNITY
1. Terence Diggory, "Community 'Intimate' or 'Inoperative': New York School Poets and
Politics from Paul Goodman to Jean-Luc Nancy"

JOHN ASHBERY
2. Thomas Lisk, "An Ashbery Primer"
3. Albert Cook, "The Strength of Ashbery: Narrative and Nostalgia"
4. James McCorkle, "The Demands of Reading: Mapping, Travel and Ekphrasis in the Poetry
from the 1950s of John Ashbery and Elizabeth Bishop"

FRANK O'HARA
5. Andrew Epstein, "'I Want To Be at Least as Alive as the Vulgar': Frank O'Hara's Poetry and
the Cinema"
6. Benjamin Friedlander, "Strange Fruit: O'Hara, Race and the Color of Time"
7. Susan Rosenbaum, "Frank O'Hara, Flaneur of New York"
8. Stephen Paul Miller, "O'Hara, Judd and Cold War Accommodation: Perceptions Equalizing
Ground and Figure"

BARBARA GUEST
9. Rachel Blau DuPlessis, "The Gendered Marvelous: Barbara Guest, Surrealism and Feminist
Reception"
10. Lynn Keller, "Becoming 'a Compleat Travel Agency': Barbara Guest's Negotiations with the
Fifties Feminine Mystique"
11. Linda A. Kinnahan, "Reading Barbara Guest: The View from the Nineties"
12. Sara Lundquist, "Another Poet Among Painters: Barbara Guest with Grace Hartigan and
Mary Abbott"

JAMES SCHUYLER
13. Paul Bauschatz, "James Schuyler's 'A Picnic Cantata': The Art of the Ordinary"
14. Robert Thompson, "James Schuyler's 'Spots of Time'"

KENNETH KOCH
15. David Chinitz, "'Arm the Paper Arm': Kenneth Koch's Postmodern Comedy"
16. Theodore Pelton, "Kenneth Koch's Poetics of Pleasure"
17. David Spurr, "Kenneth Koch's 'Serious Moment'"

CONTINGENCY
18. Charles Altieri, "Contingency as Compositional Principle in Fifties Poetics"
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↑ Contents

## 190. Elizabeth Bassford
### *The House Of Pernod*
*Wed 14 Mar 2001*

THE HOUSE OF PERNOD at The Saint on Thursday, March 15th has been postponed due to renovations at the venue. Friends of The House and that evening's guests, Jackie Sheeler and Haale Gafori, can stay tuned for an announcement of a future booking. THE HOUSE will perform at The C-Note, 10th Street and Avenue C, at 8 p.m. on March 31st. More on that and Linda Gregg @ EXOTERICA in the next newsletter. Come see MARK DOTY this Sunday, March 18th @ 3 p.m. at The Society for Ethical Culture, 4450 Fieldston Road, in the Bronx. Write here for directions and details.

↑ Contents

## 191. matvei yankelevich
### *UDP*UN POETRY WEEK READING*
*Thu 15 Mar 2001*

UGLY DUCKLING PRESSE
presents a reading
for UN POETRY WEEK

GENYA TUROVSKAYA
DAN MACHLIN
ELENI SIKELIANOS

on SUNDAY, MARCH 25,  at 3 pm

at the
ANYWAY CAFE
34 East 2nd Street
(2nd Street at the corner of 2nd Avenue)
[redacted]

This event is an official part of the "Dialogue Among Civilizations Through Poetry" project.
(Rattapallax Press/United Nations)

**the details**

GENYA TUROVSKAYA

Originally from Ukraine, Genya Turovsky is a poet and translator living in New York City. Her work has appeared in 6x6, Murmur, Optimism (Prague) and LiteratureExpress (St. Petersburg, Russia). She is currently working on her first book of poems entitled "Calendar".

&

DAN MACHLIN

Dan Machlin is a graduate of the M.A. Poetry Writing Program at City College of New York. He is the author of This Side Facing You (Heart Hammer) and In Rem (@Press). His work has recently appeared in Talisman, Murmur, Tool, Oasia: Broadside series, A Booglit Reader and on CD at Immanent Audio. He is currently a contributing editor of the Transcendental Friend, an online zine.
http://www.heelstone.com/meridian
http://www.morningred.com/friend
http://www.poetryproject.com/prevpoet.html

&

ELENI SIKELIANOS
Eleni Sikelianos' book, Earliest Worlds, will be out from Coffee House Press any day now. Other books and chapbooks include The Book of Tendons and The Lover's Numbers. She teaches for Bard College's Clemente Program and for Teachers & Writers Collaborative in New York City.

This reading is
ORGANIZED & HOSTED BY :

MATVEI YANKELEVICH, founding editor of Ugly Duckling Presse (a non-profit arts/publishing project)

Matvei Yankelevich has published translations and original work and translations in Open City, Literal Latte, Dirigible and on-line at www.canwehaveourballback.com. He co-edits two periodicals from Ugly Duckling Presse: a biweekly theater broadsheet, the EMERGENCY gazette, and the poetry almanac 6x6 (6 poets x 6 pages).

<Come to Matvei's reading at the Good World Bar (3 Orchard St) the following Sunday, April 1st, at 4pm.>

see Insound.com for an interview about Ugly Duckling Presse:
http://www.insound.com/_insound.cfm?path=%2Finsoundoff%2Findex%2Ecfm%3Fid%3D127

contact:
[redacted]

---

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http://auctions.yahoo.com/

↑ Contents

## 192. Delville Michel

***POETRY & MUSIC; University of Liège, Belgium***

*Thu 15 Mar 2001*

Dear listers,

We've just posted the complete schedule for the Liège "Poetry & Music" festival on the ULg web site:

http://www.ulg.ac.be/facphl/uer/d-german/L3/program.html

Michel Delville
---
POETRY & MUSIC: An International Festival
University of Liège (Belgium) -- April 1-4, 2001

Guest poets, musicians and keynote speakers will include:

Kamau Brathwaite
Eric Brogniet
Tony Curtis
Francis Dannemark
G.J. Dorleijn
Sylvie Durbec
Francis Edeline
Simon H. Fell
François Hébert
Christian Hubin
Jacques Izoard
John Lindberg
Garrett List Ensemble
Joachim Lucchesi
Karen Mac Cormack
Steve McCaffery
Peter Nicholls
Tonnus Oosterhoff
Joseph Orban
Marjorie Perloff
Gordon Rohlehr

Frédéric Saenen
Massimo Sannelli
Kymberly B. Taylor
Ben Watson aka Out to Lunch
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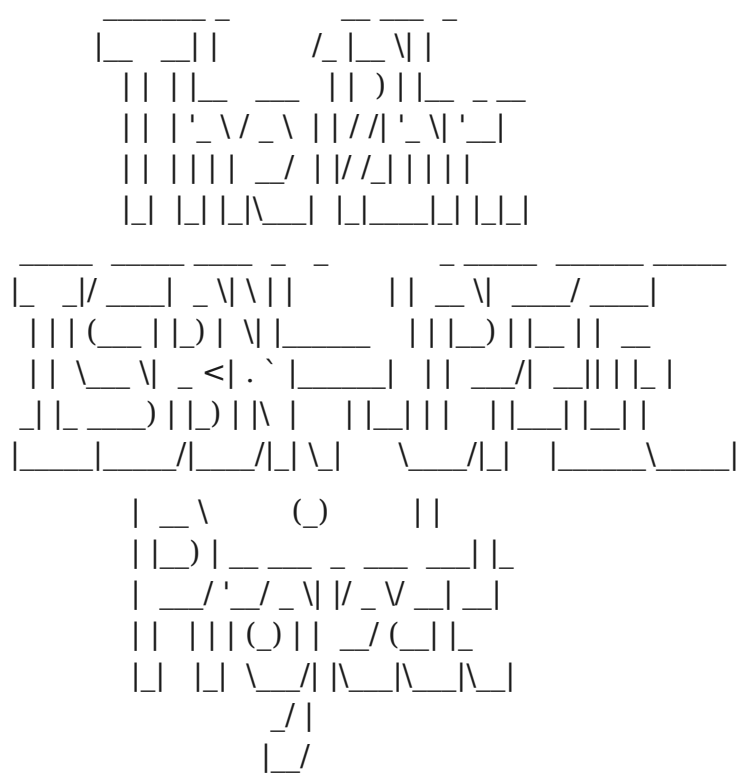
↑ Contents

## 193. { brad brace }

### *UPDATE: The 12hr ISBN-JPEG Project*

*Thu 15 Mar 2001*



> > > > Synopsis: The 12hr-ISBN-JPEG Project began December 30, 1994. A `round-the-clock posting of sequenced hypermodern imagery by Brad Brace. The hypermodern minimizes the familiar, the known, the recognizable; it suspends identity, relations and history.

The 12-hour ISBN JPEG Project
---
began December 30, 1994

Pointless Hypermodern Imagery... posted/mailed every 12 hours... a stellar, trajective alignment past the 00`s! A continuum of minimalist masks in the face of catastrophe; conjuring up transformative metaphors for the everyday... A poetic reversibility of events...

A post-rhetorical, continuous, apparently random sequence of imagery... genuine gritty, greyscale... corruptable, compact, collectable and compelling convergence. The voluptuousness of the grey imminence: the art of making the other disappear. Continual visual impact; an optical drumming, sculpted in duration, on the endless present of the Net.

An extension of the printed ISBN-Book (0-9690745) series... critically unassimilable... imagery is gradually acquired, selected and re-sequenced over time... ineluctable, vertiginous connections. The 12hr dialtone...

[ see ftp.idiom.com/users/bbrace/netcom/books ]

KEYWORDS: >> Disconnected, disjunctive, distended, de-centered, de-composed, ambiguous, augmented, ambilavent, homogeneous, reckless... >> Multi-faceted, oblique, obsessive, obscure, obdurate... >> Promulgated, personal, permeable, prolonged, polymorphous, provocative, poetic, plural, perverse, potent, prophetic, pathological... >> Evolving, eccentric, eclectic, egregious, exciting, entertaining, entropic, erotic, entrancing, enduring...

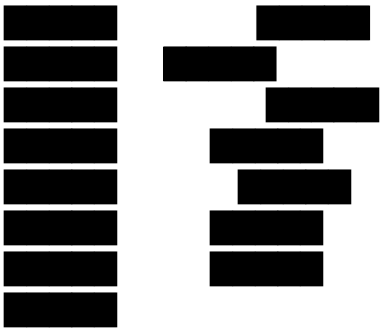
Every 12 hours, another!... view them, re-post `em, save `em, trade `em, print `em, even publish them...

Here`s how:

~ Set www-links to -> http://bbrace.laughingsquid.net/12hr.html. Look for the 12-hr-icon. Heavy traffic may require you to specify files more than once! Anarchie, Fetch, CuteFTP, TurboGopher...

~ Download from -> ftp.pacifier.com /pub/users/bbrace
Download from -> ftp.idiom.com/users/bbrace
Download from -> ftp.rdrop.com /pub/users/bbrace
Download from -> ftp.eskimo.com /u/b/bbrace
* Remember to set tenex or binary. Get 12hr.jpeg

~ E-mail -> If you only have access to email, then you can use FTPmail to do essentially the same thing. Send a message with a body of 'help' to the server address nearest you:



~ Mirror-sites requested! Archives too!
The latest new jpeg will always be named, 12hr.jpeg
Average size of images is only 45K.
*
Perl program to mirror ftp-sites/sub-directories:
src.doc.ic.ac.uk:/packages/mirror
*

~ Postings to usenet groups:
alt.12hr
alt.binaries.pictures.12hr
alt.binaries.pictures.misc
alt.binaries.pictures.fine-art.misc

* * Ask your system's news-administrator to carry these groups! (There are also usenet image browsers: TIFNY, PluckIt, Picture Agent, PictureView, Extractor97, NewsRover, Binary News Assistant, Newsfeeds)

~ This interminable, relentless sequence of imagery began in earnest on December 30, 1994. The basic structure of the project has been over twenty-four years in the making. While the specific sequence of photographs has been presently orchestrated for more than 12 years` worth of 12-hour postings, I will undoubtedly be tempted to tweak the ongoing publication with additional new interjected imagery. Each 12-hour posting is like the turning of a page; providing ample time for reflection, interruption, and assimilation.

~ The sites listed above also contain information on other transcultural projects and sources.

~ A very low-volume, moderated mailing list for announcements and occasional commentary related to this project has been established at topica.com /subscribe 12hr-isbn-jpeg

-- This project has not received government art-subsidies. Some opportunities still exist for financially assisting the publication of editions of large (36x48") prints; perhaps (Iris giclees) inkjet quadtones bound as an oversize book. Other supporters receive rare copies of the first three web-offset printed ISBN-Books. << http://bbrace.laughingsquid.net/buy-into.html >>

-- ISBN is International Standard Book Number. JPEG and GIF are types of image files. Get the text-file, 'pictures-faq' to learn how to view or translate these images. [ftp ftp.idiom.com/users/bbrace/netcom/]

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(c) copyleft 1994,1995,1996,1997,1998,1999,2000,2001
<[redacted]>

↑ Contents

194. **Poetics List Administration**
***Un-American Poetry Webcast***
*Thu 15 Mar 2001*

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This message came to the administrative account. --TS

" " * webcast * webcast * webcast * webcast * webcast * webcast * webcast " " " An evening of UN-AMERICAN POETRY at the Writers House " ---------- " " Join us for a conversation about writing, translation, globalization, " politics in the Middle East, the foreign poet's relation to language, " the foreigner's relation to nation, contemporary American, Israeli, " Turkish and Bosnian poetry, and more " " as we welcome " poets and scholars " " AMMIEL ALCALAY BEN HOLLANDER MURAT NEMET-NEJAT " " for a reading and discussion " " This program will be webcast world-wide from the Kelly Writers House " in Philadelphia at 5:00 pm EST on Thursday, March 22. To sign up and " find out how to tune in, please e-mail [redacted], clearly " indicating that you're interested in the Un-American Poetry webcast. " We hope you'll join us! " " ********** " " Ammiel Alcalay is a poet, translator, critic and scholar. His books " include _After Jews and Arabs: Remaking Levantine Culture_, _The " Cairo Notebooks_, and _Memories of Our Future_ (voted one of the best " books of 1999 by _The Village Voice_). Translator of Zlatko " Dizdarevic's _Sarajevo: A War Journal and Portraits of Sarajevo_, " Semezdin Mehmedinovc's _Sarajevo Blues_, Jose Kozer's _Projimos / " Intimates_ and _Ark Upon the Number_, and the anthology _Keys to the " Garden: New Israeli Writing_, Alcalay is a professor at Queens " College in Brooklyn. On leave from Queens this spring, Alcalay is " currently a visiting professor at Stanford, where he teaches a course " entitled "Israel/Palestine: Politics, Culture & Identity." " " Benjamin Hollander was born in Israel and emigrated to New York City " in 1958, at the age of six. He has lived in San Francisco since 1978. " His books include _The Book Of Who Are Was_, _How to Read_, and, as " editor, _Translating Tradition: Paul Celan in France_. Hollander's " letterpress long poem "Levinas and the Police, Part 1" is forthcoming " from Chax Books. Hollander's journal credits include work in " _Sulfur_, _Sagetrieb_, _Hambone_, _Five Fingers Review_, _Boxkite_, " and _Raddle Moon_. In 1993, he visited the Fondation Royaumont in " Paris, where selections of his work were collectively translated into " French. His work has

also appeared in anthologies of French poetry, " including _Tout Le Mond Se Ressemble_, _Une Anthologie de Poesie " Contemporaine_, edited by Emmanuel Hocquard. Throughout the eighties, " Hollander served as an associate editor of David Levi Strauss' _Acts: " A Journal of New Writing_. Hollander currently teaches critical " thinking, writing, and specialty courses at Chabot Community College " in Hayward, California. " " Poet Murat Nemet-Nejat has translated the work of a number of modern " and contemporary Turkish poets, including the Orhan Veli's _I, Orhan " Veli_ and Ece Ayhan's _A Blind, Black Cat_ and _Orthodoxies_. " Nemet-Nejat's own works include the book of poems _The Bridge_, and " the collections of essays _A Question of Accent_ and _The Peripheral " Space of Photographs_. " " " " " ---------- " The Kelly Writers House [redacted] " 3805 Locust Walk 215-573-WRIT " Philadelphia, PA 19104
http://www.english.upenn.edu/~wh "

↑ Contents

195. **Ron Silliman**
***Re: Poet Stamps***
*Thu 15 Mar 2001*

---

Yeah, but I nominated him.

----Original Message Follows----
From: Gary Sullivan <[redacted]>

I'm the only vote so far for Lew Welch. Ron?

http://www.poets.org/npm/nominations/Vote.cfm

_____ Get your FREE download of MSN Explorer at http://explorer.msn.com

↑ Contents

196. **Fred Muratori**
***Re: Pantoum***
*Thu 15 Mar 2001*

---

At 02:02 PM 3/13/01 -0800, you wrote:
>Mark Strand has an anthology of forms out - beat
>me with a wet noodle if I can remember the title
>-with a chapter on pantoums - soon as the good
>ol' Canadian gov sends me my tax refund i'm gonna
>hook myself up with a copy
>
>-michael amberwind

It's _The Making of a Poem : a Norton Anthology of Poetic Forms_ edited by Mark Strand and Eavan Boland. Came out last year. It's actually not too bad. Though not much of a Strand fan, I found myself enjoying his introduction more than I'd expected to.

-- Fred Muratori
**********

Fred Muratori, Reference Librarian
Olin * Kroch * Uris Libraries
Cornell University
Ithaca, NY 14853

↑ Contents

## 197. Kevin Killian
### *Re: Lammies & the small press*
*Thu 15 Mar 2001*

Hi everyone, just an addendum regarding the Lambda literary awards, about which Ron Silliman posted here last month, citing them as an example of how "short lists look like when people care enough to do them right."

I was very happy when the organizers called and asked me to be a judge for the novel category (novels written by men), because so many wonderful novels happened to have been issued in 2000, and then they told me the finalists had already been chosen, and surprise! None of the books I had in mind appeared on the list! Indeed the five nominees are all to one degree or another exercises in the same tedious realism that have dominated this award from the beginning! Apparently a team of 'experts' goes in and weeds out all the experimental and otherwise interesting work from the list before the judges get to vote. I would happily have given the prize to either Stephen Beachy ("Distortion"), Dennis Cooper ("Period"), or Lawrence Braithwaite ("Ratz are Nice")--I CAN'T REMEMBER IF I CAN USE THE WORD "EITHER" WHEN TALKING ABOUT THREE THINGS!!! Anyway all 3 books are ENDURING MASTERPIECES compared to the books that were actually nominated!!! and then there was a whole bunch of novels on a slightly lower tier of accomplishment (than my big 3, including very fine books by Brad Gooch, Brian Pera, C. Bard Cole, Brian Bouldrey etc etc. But instead I'm stuck with some REAL SNORERS. Funny though that the corresponding women's category is largely or entirely of experimental work, though here again they left out the novel of the year (Eileen Myles' "Cool for You.") Why is this? --

Kevin Killian
Always Pondering

Ron Silliman wrote:

> *Noting this year's nominations for the Lambda literary awards, I see none of the problems about failing to acknowledge the role of small presses in poetry that is the case with the National Book Critics Circle. There are some good books and hard choices here. So yes there is an FSG & a Norton & a St Martins, but there's also Black Sparrow, Turtle Point & Talisman. There is even a special category just for small presses.*
>
> *Lesbian Poetry*
>
> *Mercy Mercy Me by Elena Georgiou, Painted Leaf*
> *The Horse Fair by Robin Becker, University of Pittsburgh*
> *A Map to the Next World by Joy Harjo, W.W. Norton*
> *On The Eighth Day Adam Slept Alone by Nancy Boutilier, Black Sparrow*
> *Signs of Love by Leslea Newman, Windstorm Creative*
>
> *Gay Poetry*
>
> *Boss Cupid by Thom Gunn, FS&G*
> *The World in Us ,ed by Michael Lassell and Elena Georgiou, St, Martins*
> *Word of Mouth, ed by Timothy Liu, Talisman*
> *Plasticville by David Trinidad, Turtle Point Press*
> *Pastoral by Carl Phillips, Graywolf*
>
> *Small Press*
>
> *Outline of My Lover by Douglas A. Martin, Soft Skull Press*
> *Bridge Across the Ocean by Randy Boyd, West Beach Books*
> *Kamikaze Lust by Lauren Sanders, Akashic*
> *Between Dances by Erasmo Guerra, Painted Leaf*
> *Undertow by Amy Schutzer, Calyx*
>
> *This is what short lists look like when people care enough to do them right.*
>
> *Ron*

↑ Contents

198. **J Gallaher**

### *Re: Same ol' same ol', a modest proposal*

*Thu 15 Mar 2001*

Judy Roitman reminds us that "Men in the Off Hours," by Anne Carson (Alfred A. Knopf) . . . is considered somewhat daring and avant-garde (by those out there). And perhaps lumping her in with the "same ol' same ol'" is some the list being somewhat unduly fickle.

Point taken. But I think what the "same ol' same ol'" tag really was meant for was the "authority" represented by the publishers, not just for the work itself. I saw Carson read a year or so ago and I thought she was quite wonderful.

The mainstream verse culture has always taken one or two interesting writers into the fold. They even give some of them the pulitzer. After certain publishing houses validate them.

I'm sure none of this is true, of course. If Knopf called me this afternoon and said please give us some poems, I can't say as I'd refuse. Damn phone keeps not ringing though.

PS. I hope she wins.
---

"Always in a foreign country,
the poet uses poetry as interpreter."
--Edmond Jabes

↑ Contents

199. **Jordan Davis**
***HAT HAT HAT HAT***
*Thu 15 Mar 2001*

---

The Hat
Chris Edgar & Jordan Davis, eds.

Issue 4

John Ashbery
Kyle Conner
Albert Flynn DeSilver
Alex Duensing
Jack Foss
Eric Gamalinda
Alan Gilbert
Arielle Greenbeg
Eileen Hennessy
Daniel Kane
Amy King
Marc Kuykendall
John Latta
Lisa Lubasch
Stephen Malmude
Richard Meier
Maggie Nelson

Hoa Nguyen
John Olson
Laurie Price
Jono Schneider
Susan M. Schultz
Jeremy Sigler
Dale Smith
Carolyn Steinhoff Smith
Carol Szamatowicz
Diane Wald
Lewis Warsh
Max Winter
Andrew Zawacki

cover photograph by Catherine Daly

$7 single issue
$12 two-issue subscription
$1000 lifetime subscription

Make checks payable to Jordan Davis
and send orders to:

The Hat c/o Edgar
331 E 9th St #1
NY NY 10003

↑ Contents

## 200. Kyle Conner
### *POETRY BROADSIDE*
*Thu 15 Mar 2001*

---

ANNOUNCING PUBLICATION OF A NEW PHILLY-BASED MAGAZINE...
**********

P O E T R Y  B R O A D S I D E

"A Blade of Poetry"

A new poet's regular in a unique handheld format. ISSUE #1 includes work from poets:

FRANK SHERLOCK
CA CONRAD
JOE MASSEY
NGUYEN QUOC CHANH

& an essay by FRAN RYAN
**********

Price is a WOPPING $2 !!  OR, you can trade another quality publication, or $2 worth of stamps, or anything curious and unique that you think is of equal value.

Orders may be directed to this e-mail address. Magazine is also for sale at Giovanni's Room (12 & Pine) and Afterwords (12 & Locust), both downtown Philly.

↑ Contents

201. **john chris jones**
***'oh yes to write so childlike', said jennifer***
*Thu 15 Mar 2001*

---

thank you alan sondheim and jennifer!

it reminds me of something from 'Gitanjali (song offerings)' by Rabindranath Tagore (Macmillan, London 1913), section 60:

'...On the seashore of endless worlds children meet. The infinite sky is motionless overhead and the restelss water is boisterous. On the seashore of endless worlds the children meet with shouts and dances.

'They build their houses with sand and they play with empty shells. With withered leaves they weave their boats and smilingly float them on the vast deep. Children have their play on the seashore of worlds.

'They know not how to swim, they know not how to cast nets. Pearl fishers dive for pearls, merchants sail in their ships, while children gather pebbles and scatter them again. They seek not for hidden treasures, they know not how to cast nets.'

W B Yeats quoted some of this in the introduction - after writing:

'We write long books where no page perhaps has any quality to make writing a pleasure, being confident in some general design, just as we fight and make money and fill our heads with politics - all dull things in the doing - while Mr Tagore ... has been content to discover the soul and surrender himself to its spontaneity ... '

...I know very well that such words and thoughts can nowadays be analysed into perceived bias or into nothingness ... but ... but ... oh yes ... oh yes ... 'you can lose weight by devouring this book' says the advertisement that appears alongside as I type...

Is it possible that by now the softness of English poetry of the time of Yeats and of Tagore can be re-admitted into serious poetic discussion - thanks to such resonances as these, and softly and soundly and losing some distinctions, and children also?

But in any case I like what you wrote...

(I've not read the previous discussion - I hope it does not invalidate these remarks.)

↑ Contents

202. **Steven Marks**

***Re: Same ol' same ol', a modest proposal***

*Thu 15 Mar 2001*

---

And so say I. Anne Carson's "Eros the Bittersweet" (Princeton) is one of my favorite essays.

Also, as I understand Godel (mostly via Hofstadter), you can create a meta-system to decide the undecidable statements, but then you have a new system subject to Godel's theorem in which all systems have undecidable statements. And then there are meta-meta-systems which...

Judy, do I have this right?

Steven

----- Original Message -----
From: Judy Roitman <[redacted]>
To: <[redacted]>
Sent: Tuesday, March 13, 2001 1:30 PM
Subject: Re: Same ol' same ol', a modest proposal

> >Dear Listies,
> >
> >Ron Silliman notifies us that:
> >
> ><<Finalists for the LA Times book award for poetry:
> >
> >"Men in the Off Hours," by Anne Carson (Alfred A. Knopf)
>
>
> I believe that in the world out there Anne Carson is considered
> somewhat daring and avant-garde.
>
> However you choose to categorize her or define the notion of

> avant-garde, she's far from the usual dreck, a remarkable and very
> personal kind of intelligence, sharply focused.  I recall her being
> discussed with some admiration on this list a few years ago.
>
> And her scholarly work really is extraordinary, brilliant and always
> a bit (sometimes much more than a bit) slanted from the norm.  Some
> of her "translations" from ancient Greek are very strange and
> wonderful.
>
> There are lots of ways to write well.  It isn't her fault that she
> wins prizes (she got a Lannan a couple or three years ago, maybe
> there's more).
> --
>
>
> ---------------------------------------------------------------------
-
>  Judy Roitman
>  Math Dept., University of Kansas
>  Lawrence, KS 66045
> [redacted]
> fax: [redacted]
> http://www.math.ukans.edu/~roitman/
> ---------------------------------------------------------------------
--
>

↑ Contents

203. **David Abel**

***Re: Pantoums***

*Fri 16 Mar 2001*

---

Michael,

There are a couple of particularly fine, haunting pantoums by Armand Schwerner in his collection Sounds of the River Naranjana (published by Station Hill Press). I can't lay my hands on my copy at the moment to give you the titles, but they shouldn't be difficult to find among the shorter poems in that volume. (I suspect they're also in the recently published Selected Shorter Poems that Armand assembled before he died, thought I haven't seen it--perhaps someone else on the list can say. But you can be fairly certain that they're not in Strand's anthology!)

David Abel

↑ Contents

## 204. Jill Stengel
### *the arrival*
*Fri 16 Mar 2001*

jill stengel and andy hilliard
are pleased, thrilled, overjoyed, and delighted
to announce the birth of their daughter

serafina jillian hilliard

born march 7, 2001 at 3:15 p.m. in san francisco, ca
weighing 7 lbs 2 oz
measuring 20 1/2 inches

all parties are healthy, happy, and doing quite well

(digital photos are available if anyone is interested--i'll send a few upon request)

↑ Contents

## 205. Alan Sondheim
### *BAAL - screening/performance at Millennium (fwd)*
*Fri 16 Mar 2001*

Please come! ))

BAAL - Foofwa d'Imobilite, Azure Carter, Alan Sondheim

At Millennium Film Workshop Inc.
66 East 4th Street, New York (near 2nd and 3rd Avenue)

March 24th (Saturday) - 8:00 - Admission $7 / $5 members.
Information - [redacted]

A series of video tapes concerned with ballet and sexuality; with the Parables of Nikuko and dance; with frenzy and stasis. The work was uniquely created for projection and cdrom. We explore the imaginary through the procuring and erasure of sign systems. We will show tapes, and present a dance/performance event: BAAL.

The tapes include Seals (body demarcation); Baal (sexuality and ballet); Nn (the distance of the body); Car (running against the machine); Bal (movement fury); Ennui (clash); and other pieces including the Parables.

Foofwa d'Imobilite is a New York-based multi-media dancer/choreographer; Azure Carter does performance and soundwork; Alan Sondheim is known for his

multi-media work online and off. All three have an interest in taking language and genre to the limit.

(Inexpensive cdroms will be available at the screening.)

==

↑ Contents

206. **Alan Sondheim**

***Ideohydraulesis Stanzas***

*Sat 17 Mar 2001*

---

-

Ideohydraulesis Stanzas

$t = time;::#!/usr/local/bin/perl5 -w:ghost avatar spectre doll faerie wraithe hobgoblin troll tengu kappa:  print <<Construct;
Your detergents @noun = qw(  is under my

$t = time;::#!/usr/local/bin/perl5 -w:$adj[$newpick]\n" if 1 > $be;:$gen1 = int(48*rand);
Does #!/usr/local/bin/perl5 -w replace your $t = time;?
spectre with  ideohydraulesis!

$t = time;::#!/usr/local/bin/perl5 -w:splits skews churns comes goes passes thrusts regurgitates flows:print "... $a[$non] $name $$ - the beginning of flesh.", "\n\n" if 6==$g;

$t = time;::#!/usr/local/bin/perl5 -w:print "Wait! $name and $pid are written.", "\n\n" if 1==$g;:print APPEND "Does $that replace your $name?\n" if 4==$be;
Write alcohol sleep(1); through my $t = time;!

$t = time;::#!/usr/local/bin/perl5 -w:scrapes cuts wounds tears splits breaks diarrheas:print "Would $that give you hydrogenesis?", "\n" if 1==$g; Your doll dissolves my else {print "\nI Consider the following again, your $that ...\n";}!
hobgoblin with  ideohydraulesis!

___

↑ Contents

207. **Joe Amato**

***new review...***

*Sat 17 Mar 2001*

---

thought some of you might enjoy a review just published in ~ebr~ (electronic book review):

http://www.altx.com/ebr/riposte/rip11/rip11ama.htm

best,

joe

↑ Contents

208. **zuk23**

***Re: What is the "FTAA"?***

*Sun 18 Mar 2001*

---

> *Imposition of these rules would empower corporations to constrain governments from setting standards for public health and safety, to safeguard their workers, and to ensure corporations do not pollute the communities in which they operate.*

the point that this analysis misses is that governments have never been anything more than the general councils of the ruling class. they exist as a means for the ruling class to impliment its desires, and judge the mood of its waged and unwaged slaves (i.e. the working class).

"democracy" is the illusion of mediation between the classes which tricks us into participating in our own enslavement.

this notion that governments exist to somehow protect us is naive at best.

the globalization we are now experiencing in general, and the ftaa specifically, is just the realization of the internationalization of the ruling class and thier markets forms and the end of imperialism (which effectively ended with the bretton woods accords and the onset of the cold war, and completely ended with the end of the cold war). they have to open up trade barriers (i.e. those "reforms" they have given us over the years to keep us from overthrowing them). they have to create global standards. etc.

we are not going to stop globalization by regressing to nationalism (in a right-wing or left-wing version), since this is merely an attempt to go backwards in time, which even if possible, would just eventually

take us back to where we are now; nor can we reform it
away. i don't doubt that before too long they will
capitulate to the least radical demands in an attempt
to take the wind out of the anti-globalization
movement, and then continue with their plans when no
one's looking (as they have always done... i mean:
ever wonder why the "punishments" given by governments
to corporations are negligible?)... but this will take
place within the context of globalization. there will
still be an enslaved working class, sections of which
will still be starving and homeless. the planet will
continue to be destroyed. because this is what
capitalism is. the only option is to destroy it, "root
and branch".

_____
Do You Yahoo!?
Get email at your own domain with Yahoo! Mail.
http://personal.mail.yahoo.com/

↑ Contents

209. **Elizabeth Bassford**
***Mark Doty***
*Sun 18 Mar 2001*

After the bagels and coffee...it's a great day for MARK DOTY...EXOTERICA presents Mark Doty followed by an open mike at The Society for Ethical Culture, 4450 Fieldston Road in the Bronx @ 3 p.m. today, Sunday, March 18th. Call for details and directions, [redacted]...

↑ Contents

210. **Kimmelman, Burt**
***Poetry New York 12***
*Sun 18 Mar 2001*

The new issue of Poetry New York will be in bookstores and on newsstands this week or next. The issue features work by:

Stephen Paul Miller
David Baratier
Mircea Cartarescu
Adam J. Sorkin
Mirela Surdulescu
Norbert Elliot

Sharon Olinka
Nikki Stiller
Jill Stengel
Harriet Zinnes
Sylvester Pollet
Stephanie Strickland
Jerome Sala
Peter Valente
Phyllis Koestenbaum
Sabra Loomis
Edward Myers
John High
Kenneth Bernard
Albert Mobilio
Seth Archer
George Perec
Leila Morsy

No further issues are planned for the present. A call for submissions will signal when the magazine will start up again.

- Burt Kimmelman

↑ Contents

211. **Igor Satanovsky**
***PUBLICATION ANNOUNCEMENT***
*Sun 18 Mar 2001*

---

William James Austin,
5 UNDERWORLD 6

Koja Press, 2001
ISBN # 0-9707224-0-0
6"x 9," 60 pages, full-color cover,
perfect binding
$10

Koja Press is pleased to announce the publication of William James Austinâ€™s 5 UNDERWORLD 6. The book contains the latest installments of a projected nine circles of hell, including essays on Bernstein, Sokal, Derrida, Bataille, as well as an extended meditation on aesthetics, past and present, entitled â€œvisionism.â€ The book also includes new poetry from this maestro of dystopian landscapes. Copies may be ordered from Koja Press (kojapress.com), and will shortly be available online from Amazon and Barnes & Noble, and through your better bookstores.

William James Austin is a former composer for Lou Rawls, Hammer, and an unmentionable television show (heâ€™s embarrassed). His previous books include 1 UNDERWORLD 2 and 3 UNDERWORLD 4, and the book length critical/philosophical study, A DECONSTRUCTION OF T.S. ELIOT: THE FIRE AND THE ROSE.

Igor Satanovsky,
Associate Editor,
Koja Press
http://kojapress.com

↑ Contents

212. **owner-realpoetik**
***RealPoetik***
*Sun 18 Mar 2001*

---

Arlen Humphries

Arlen lives and works in a large Eastern metropolis.  As RealPoetikers know, he prefers comments, etc. sent on through RealPoetik (rather than directly), so feel free to hit your "return mail" command.

It may not be so pleasant but
it gives real insight into the
Chilean judicial process.
From the meticulous to the slime.
Stained but not forgotten.

This snowfall has been utterly wasted on New York.
What a mess!  This was
somewhere below history
in a cold room that smelled of mice.
I'm the darling of stolen goods.
You can leave a space white on your calendar 'cause
you ain't going there.

We could have a stock market rally if we had a stock market.
And how are we today?
I don't know,
what looks like a coffin with teeth?
Oh! You told me you'd immortalize
me and this is all the thanks I get.
The pinball has been shot and you're
already thinking of the flippers.

Arlen Humphries

↑ Contents

213. **owner-realpoetik**
***RealPoetik Notes, New Orleans***
*Sun 18 Mar 2001*

---

RealPoetik Notices:

(Anything with John Sinclair is going to be interesting)

NEW ORLEANS SCHOOL FOR THE IMAGINATION
Spring 2001

***registration for SPRING 2001 -- March 12 through March 31***

PHOTOS OF OUR NEW LOCATION IN THE GARDEN DISTRICT
http://www.schoolfortheimagination.com

ALL NEW
Check it out---Photos of the School---Interviews---Press Releases
Mission Statement---Upcoming Events---New Links---Contact Info

FACULTY for Spring 2001:
JOHN SINCLAIR, instructor: Poetry of the Blues
LEE GRUE, instructor: Carving Words
BILL WARREN, instructor: Collage & Mix Media
ELUARD A. BURT II, instructor: That New Orleans Sound
BETH McCORMACK, instructor: Aromatherapy
SARAH LORCA VIZOR, instructor: Tango, Tango!
ANDY YOUNG, instructor: Love Poetry, Erotic & Divine
DAVE BRINKS, instructor: Poetry as a Second Language
PAUL CHASSE, instructor: The History of Outlaws
BILL LAVENDER, instructor: Poetry as Field of Action & Magic
REV. GOAT CARSON, instructor: Native American Studies
DENA HATTON, instructor: Kundalini Yoga

STAFF for Spring 2001:
DAVE BRINKS, Curriculum Director
MEGAN BURNS, Administative Director
ANDREA YOUNG, Art Director
ANDREA YOUNG, Art Director

***WE CAN MAIL YOU A BROCHURE, JUST
SEND US YOUR SNAIL MAIL ADDRESS****
@[redacted]

↑ Contents

## 214. Catherine Daly

### *Gallery Report: Will Alexander at Beyond Baroque*

*Sun 18 Mar 2001*

Last night Will Alexander opened his first show, in the tiny upstairs gallery at Beyond Baroque where he occasionally teaches his free vertiginous collaborative ars poetica, which is unsurprisingly currently based on readings in the letters of surrealist painters Miro, de Chirico, et.al. The pictures are a "tip of the iceberg" selection of 15 years' work. Alexander currently works mostly in dry media since he has no studio space.

If you are familiar with the physical objects of his books STRATOSPHERIC CANTICLES, ABOVE THE HUMAN NERVE DOMAIN, and TOWARDS THE PRIMEVAL LIGHTNING FIELD, you have seen "Ligurian Angel" reproduced on a red ground rather than as a small pencil drawing on white paper, "The Stratospheric Canticles" in blue on purple rather than as an ink sketch, and already sold for a mere $150 framed (these are not prints), and a two-color version of the cartographic "Towards the Primexal Lightning Field".

As with his poetry, so Alexander's sketches and large oil pastels are very much his own: mandalic, biomorphic, alternately figural and abstract. Alexander gave a brief reading, selecting his painting-related works, which compare the graphite of regular pencils mentioned below to mirror, and elucidate his inner vision as nerve cell and x-ray and aura. Of course, the price list alone is quite an item, as it contains Alexander's statement:

"Line for me, is an organic movement by which the composition vibrates. It is the molten which empowers the image, which magnetizes the force in the eye of the viewer. In my compositions line has always implied colour, the graphite has always been pregnant with pigment. Each line implies a cerulean, a magenta. In this way, line and colour become fused, simultaneous, inevitable, in conveying the oneiric flame of the "interior model"."

as well as the price list, which lists out the titles. Unsold in approximate order of composition:

Post-Tellurian Hypnotic, Indian Solar Magnetics, Personage Clothed in Italian Penumbra, The Dawn Goddess, Incendiary Spirals, The Eye as Blacked Syllabus, The Dawn God, The Alpestrine Vapours, Rubescent Maritime Goddess, Ligurian Angel, The Transpicious Vase, The Varicolored Table, and Subconscious Siluriain Being

The pastels are vividly lineated on a green field, and most are matted with red. Some of the older sketches are not on acid-free paper, and while the rhythms of the small pen sketch "Incendiary Spirals" (the title of the show given in the Beyond Baroque calendar) recalls Matisse, the paper has been folded.

Alexander continues to work the border between outsider and high art. His initial impetus towards visual art was seeing Lorca's sketches, while the work itself is Blakean. There are many spiral and wheel forms, many eye and feather forms. The paradox of non-linear lineated writing presists in this literature-informed visual work.

Beyond Baroque, through May.

His "lecture" Thursday night, surrounded by as many of his pictures as he could cram into the tiny white room, is expected to be pretty special.

Rgds,
Catherine Daly
[redacted]

↑ Contents

215. **George Bowering**

## *Re: POETICS Digest - 8 Mar 2001 to 12 Mar 2001 (#2001-36)*

*Sun 18 Mar 2001*

---

> *> Date: Thu, 8 Mar 2001 21:40:09 -0700*
> *From: George Bowering <[redacted]>*
> *Subject: Re: "Diane,*
> *I now know where pie goes when it*
> *dies." - Agent Dale Cooper,*
> *Twin Peaks*
>
> *>On Sat, 3 Mar 2001, michael amberwind wrote:*
> *>>*
> *>> Of course I am a foreigner - a Canadian -*
> *tho i*
> *>> think it can be agreed by all that*
> *Canadians are*
> *> > Honourary (or Honorary) Americans - as is*
> *the*
> *>*
> *>Mr. Wind,*
> *>*
> *>this canadian doesn't agree.*
> *>kevin*
>
> *Ditto. My family did not escape the US two*
> *generations back just to*
> *remain honorary USAmericans. As refugees they*
> *were welcomed here, and*
> *here we stay.*
>
> *i find the notion of "escaping" the US a little*

> *odd - do they shoot people at the borders there?*
> *to leave i mean - not to enter?*

Ask Leonard Peltier.
--
George Bowering
Fax [redacted]

↑ Contents

## 216. CROWD Aimee Kelley

***CROWD magazine***

*Sun 18 Mar 2001*

---

CROWD: a new print journal featuring poetry, fiction, non-fiction, photography and fine arts...submit at: http://www.crowdmagazine.com

_____
D O T E A S Y - "Join the web hosting revolution!"
http://www.doteasy.com

↑ Contents

## 217. Richard Long

***YAHOO***

*Mon 19 Mar 2001*

---

All,

The 5.3 (Spring 2001) issue of The 2River View has just appeared online at

http://www.daemen.edu/~2River

The issue has new poems by Jason Deen, Deborah Finch, Roger Jones, Rebecca Lu-Kiernan, Patti Marshock, Judith Pordon, Harding Stedler, T. L. Stokes, Susan Vaughan, and Chocolate Waters, and art by David Zvanut.

Since 1996, 2River has been a site of poetry, art, and theory, quarterly publishing The 2River View, and occasionally publishing chapbooks by individual authors.

Richard Long

======
2River
[redacted]
http://www.daemen.edu/~2River

↑ Contents

218. **levitsk**
***Belladonna*, Belladonna****
*Mon 19 Mar 2001*

Dear folks,
As you know I have a post loss truncated email list. Please forward this info to anyone you think would be interested.
Also recall there is a short open reading before each Belladonna* event. Please bring a poem.
yours truly,
Rachel Levitsky

***

Join Us
for the April 6

BELLADONNA*

with poets

Rachel Blau DuPlessis
(The Pink Guitar, Drafts 1-38)
&
Claudia Rankine
(PLOT, The End of the Alphabet).

April 6, 2001
at 7:00 pm

at Bluestockings
New York's only all women's bookstore,
172 Allen Street,
between Rivington and Stanton on the Lower East Side.

For more information and to be placed on this list
email Rachel Levitsky at [redacted]

You can also visit website for catalog and events
http://www.theeastvillageeye.com/belladonna/index.htm
or call the bookstore at [redacted].

***

"We came here only to say we are here" Subcommandante Marcos (3/12/01)

↑ Contents

## 219. William Slaughter
### *Mudlark No. 17 (2001)*
*Mon 19 Mar 2001*

New and On View: Mudlark No. 17 (2001)

Clouds & Green Police

by Robert Gregory

Robert Gregory is the author of two books of poems, Interferences (San Francisco: Poltroon Press, 1987) and Boy Picked Up By The Wind (Emporia, KS: Bluestem, 1992). Poems recent or forthcoming in Terra Incognita, Hanging Loose, Many Mountains Moving, Poetry Motel, and Willow Springs. Has also published essays and short fiction.

Here is the first poem from Clouds & Green Police:

Two Sisters Who Had Wandered

two sisters who had wandered
met in a field by the riverside
the elder spoke and said
September, they say
continues very close
houses, neighbors, babies, they say,
will go to ashes in the burning world someday

I tasted sweetness, the other said, yesterday
the day before it rained so much, there was general disorder
the spirit in the house made shaking, noise, and clamor
Elias Miller of our town had a horse killed by lightning
I was detained at Mother's by the rain

what else did she see?
the dance of the blessed
skeletons and lutes
burning spirits, a scorpion, a bird-man

what else did she tell about?
invisible spirits, a dog-face
a surplus maidenhood, a stranger

what else?
that there is music in the motions of heaven, they say
that even all this is nothing they say
to what will turn and drift upward, as light as a girl
inside the burning eye of grace

What else? There are twenty-three more poems in Robert Gregory's collection. Read them and 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

↑ Contents

220. **Tenney Nathanson**

***POG Saturday March 24, 7pm: composer Daniel Buckley, poet Jesse Seldess***

*Mon 19 Mar 2001*

---

POG
presents

musician/composer Daniel Buckley
poet Jesse Seldess

Saturday, March 24, 7pm
Living Community Center, 330 E. Seventh Street

Admission: $5; Students $3

Daniel Buckley has been a composer of music that spans and integrates classical music, jazz, pop, the avant-garde, folk, and various ethnic traditions from around the world. Primarily an electronic musician, he has created works for concert, recital, dance, performance art, art installations, video, theater, opera and chamber music. He has worked in collaboration with numerous artists and performers around Arizona and the U.S. For over 20 years, Buckley has served as a music critic, specializing in contemporary classical music, world music, and ethnic musics of the Southwestern United States. Since 1987, Buckley has been music critic for the Tucson Citizen. In addition, he has put his digital recording skills in the service of documenting important elder ethnic musicians in the southwest.

Jesse Seldess has poems published in Kenning, Fence, The Tucson Poet, and First Intensity. In 2000, he received a Margaret Sterling Memorial Award from the University of Arizona Poetry Center. He is currently assembling the first issue of a magazine of new poetry, poetics, and music, ANTENNAE, while completing his MFA in poetry at the University of Arizona. He is a member of the POG collective.

POG events are sponsored in part by grants from
the Tucson/Pima Arts Council
the Arizona Commission on the Arts and
the National Endowment for the Arts

POG also benefits from the continuing support of The University of Arizona Department of English, The University of Arizona Extended University Writing Works Center, The University of Arizona Poetry Center, the Arizona Quarterly, and Chax Press.

POG gratefully acknowledges the support of the following:

Patron:
Ted Pope

Sponsors:
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Joe Amato
Sarah Clements
Kass Fleisher
Mary Koopman
Gene Lyman
Cynthia Miller
Tenney Nathanson
Bob Perelman
Jesse Seldess
Lusia Slomkowska
Kali Tal

For further information contact:
POG
[redacted]
[redacted]

mailto:[redacted]
mailto:[redacted]
http://www.u.arizona.edu/~nathanso/tn/

↑ Contents

221. **Marcella Durand**
***studio available***
*Mon 19 Mar 2001*

---

Looking for studiomate:

The space is a work-only studio share in Williamsburg and is located on Macarin Park. Great view overlooks the park (soccer games in summer!) and Manhattan skyline. The light is south-west. Also, a fantastic roof.

550 sq. feet for $340 per month, which also covers heat and electricity.

Your studio mate, Richard O'Russa, is mainly painting small oils and gouaches, which take up one of two walls (you would have the other). He's there mainly on weekends and weeknights. Since there are a ton of artist studios in this building, people are asked to be generally quiet and chemical odor-free (no kilns, welding or spray-painting projects).

It's a newly built space and in great shape.

If you're interested, call Rich at home [redacted] or at work [redacted].

Thanks!
Marcella

↑ Contents

222. **Hoa Nguyen**
***Browse special editions online***
*Mon 19 Mar 2001*

.....Skanky Possum is proud to offer....

Signed, lettered and collaged editions of _Blast from the Past_!

Own a Kenward Elmslie original for only $75.00 (US) -- browse them online at http://www.skankypossum.com/blast.htm.

They are lovely; I hope you check 'em out. Thanks for your support...

Hoa

http://www.skankypossum.com

_____ Get your FREE download of MSN Explorer at http://explorer.msn.com

↑ Contents

223. **Taylor Brady**
***Re: Lammies & the small press***
*Mon 19 Mar 2001*

I've often found the Lambda listings for Science Fiction/Mystery/Horror (did they always lump all the "genre writing" into one category?) far more interesting than the mainstream fiction category. Wonder why that is?

Taylor

-----Original Message-----
From: UB Poetics discussion group
[mailto:[redacted]]On Behalf Of Kevin Killian
Sent: Thursday, March 15, 2001 8:13 AM
To: [redacted]
Subject: Re: Lammies & the small press

Hi everyone, just an addendum regarding the Lambda literary awards, about which Ron Silliman posted here last month, citing them as an example of how "short lists look like when people care enough to do them right."

I was very happy when the organizers called and asked me to be a judge for the novel category (novels written by men), because so many wonderful novels happened to have been issued in 2000, and then they told me the finalists had already been chosen, and surprise! None of the books I had in mind appeared on the list! Indeed the five nominees are all to one degree or another exercises in the same tedious realism that have dominated this award from the beginning! Apparently a team of 'experts' goes in and weeds out all the experimental and otherwise interesting work from the list before the judges get to vote. I would happily have given the prize to either Stephen Beachy ("Distortion"), Dennis Cooper ("Period"), or Lawrence Braithwaite ("Ratz are Nice")--I CAN'T REMEMBER IF I CAN USE THE WORD "EITHER" WHEN TALKING ABOUT THREE THINGS!!! Anyway all 3 books are ENDURING MASTERPIECES compared to the books that were actually nominated!!! and then there was a whole bunch of novels on a slightly lower tier of accomplishment (than my big 3, including very fine books by Brad Gooch, Brian Pera, C. Bard Cole, Brian Bouldrey etc etc. But instead I'm stuck with some REAL SNORERS. Funny though that the corresponding women's category is largely or entirely of experimental work, though here again they left out the novel of the year (Eileen Myles' "Cool for You.") Why is this? --

Kevin Killian
Always Pondering

Ron Silliman wrote:

>Noting this year's nominations for the Lambda literary awards, I see none
of
>the problems about failing to acknowledge the role of small presses in
>poetry that is the case with the National Book Critics Circle. There are
>some good books and hard choices here. So yes there is an FSG & a Norton &
a
>St Martins, but there's also Black Sparrow, Turtle Point & Talisman. There
>is even a special category just for small presses.
>

>Lesbian Poetry
>
>Mercy Mercy Me by Elena Georgiou, Painted Leaf
>The Horse Fair by Robin Becker, University of Pittsburgh
>A Map to the Next World by Joy Harjo, W.W. Norton
>On The Eighth Day Adam Slept Alone by Nancy Boutilier, Black Sparrow
>Signs of Love by Leslea Newman, Windstorm Creative
>
>Gay Poetry
>
>Boss Cupid by Thom Gunn, FS&G
>The World in Us ,ed by Michael Lassell and Elena Georgiou, St, Martins
>Word of Mouth, ed by Timothy Liu, Talisman
>Plasticville by David Trinidad, Turtle Point Press
>Pastoral by Carl Phillips, Graywolf
>
>Small Press
>
>Outline of My Lover by Douglas A. Martin, Soft Skull Press
>Bridge Across the Ocean by Randy Boyd, West Beach Books
>Kamikaze Lust by Lauren Sanders, Akashic
>Between Dances by Erasmo Guerra, Painted Leaf
>Undertow by Amy Schutzer, Calyx
>
>This is what short lists look like when people care enough to do them right.
>
>Ron

↑ Contents

224. **K.Angelo Hehir**
***please distribute***
*Mon 19 Mar 2001*

---

Mobilization for global justice

The Canadian Centre for Policy Alternatives is about to launch a new, detailed briefing paper on the Free Trade Area of the Americas, called "Inside the Fortress: What's going on at the FTAA negotiations", by Marc Lee, an Economist in the BC office of the CCPA.

This paper looks at the structure and process of the FTAA negotiations to date, and the strategic dynamics of the hemisphere (in particular, Latin America).

Then the paper looks at the specific issues on the table in the negotiations, and what they imply for Canadians and others in the Americas.

Below is the summary of the briefing paper. It is aimed at helping NGOs and activists understand the dynamics and issues at stake in the FTAA negotiations, and the connections to trade agreements like the NAFTA and the WTO. While the FTAA represents an ambitious new attempt by trade ideologues to push the envelope of trade and investment liberalization in the Americas, the good news is that there are many cracks in the armour of the FTAA. The process surrounding it, and the political will of the nations involved, are not nearly as fortified as the walls of Quebec City.

The briefing paper will be officially launched on March 29. Copies can be ordered from the CCPA national office ([redacted], or can be downloaded from the CCPA web site (http://www.policyalternatives.ca). The CCPA web site also features a trade and investment briefing paper series, with downloadable papers on the WTO's GATS and TRIPs Agreements, the Agreement on Internal Trade, and more.

<bold>

**********

Summary: Inside the Fortress

</bold>When leaders from 34 nations in the Americas (Cuba is not invited) meet in Quebec City in April, it will be more of a photo-op than a serious negotiation. But this<italic> Summit of the Americas</italic> will provide a high level endorsement of the progress so far towards a Free Trade Area of the Americas, and will provide a push towards completing the deal.

The Summit will also be attended by thousands of protesters that oppose this bold new attempt to push the envelope of trade liberalization. Quebec will likely set a new high water mark for irony when, surrounded by protestors, insulated by the fortified walls of the old town and guarded by a massive police presence, leaders will make speeches about the benefits of trade, and will reaffirm their commitment to democracy.

Quebec will actually be the third Summit of the Americas. The Free Trade Area of the Americas (FTAA) was launched at the first Summit in Miami, in December 1994. But the process was delayed due to the "peso crisis" which hit Mexico shortly after, and spilled over onto the rest of Latin America during 1995. It was not until the dust settled that the FTAA negotiations were officially launched at the second Summit of the Americas in Santiago, Chile, in April 1998.

In the three years since Santiago, trade negotiators have been working away in nine negotiating groups, overseen by a trade negotiations committee (with the fitting acronym of TNC). The TNC has compiled a draft text that will be given the green light in Quebec and that will form the basis of the "hardball" negotiations that will attempt to pull together a final deal by the end of 2004.

The FTAA process has been gaining momentum since the collapse of the Seattle WTO Ministerial in December 1999, and the failure to launch a new round of multilateral trade talks. The business community has been well represented through the Hemispheric Business Forum, which meets to develop recommendations for Trade Ministers. Canada, through the ideological zeal of our trade negotiators, has been a lead country in keeping the process moving forward.

<bold>The Strategic Context of the Americas

</bold>In Latin America, globalization is nothing new. For the past two decades, many Latin American countries have been saddled with high levels of foreign debt. In order to gain access to the financial and economic system of the North, they have required the seal of approval of the International Monetary Fund. As a condition of receiving this approval, these countries have had to implement numerous economic reforms known as Structural Adjustment Programs (SAPs).

IMF policies have required that countries:

<fontfamily><param>Symbol</param>…</fontfamily> Reduce the public sector by cutting back on public services like health care and education, privatizing state enterprises, and deregulating the economy;

<fontfamily><param>Symbol</param>…</fontfamily> Reorient the domestic economy towards export production; and,

<fontfamily><param>Symbol</param>…</fontfamily> Maintain high interest rates in order to control inflation and stimulate the confidence of foreign investors.

As a result, almost anyone on the street can give you an earful about the impact of the IMF. However, trade agreements have not been on the public radar, something that Latin American activists are in the process of changing. While the IMF has been the battering ram that has forcibly liberalized Latin America, trade agreements like the WTO and proposed FTAA serve to lock this economic model in place. Unfortunately, this model is based more on faith than hard evidence.

The legacy of SAPs in Latin America is that, having geared their economies to export, many countries have become dependent on the US market. Some see

enhanced access to the US as the main outcome of the negotiations. The US knows this and will try to trade off market access for concessions in intellectual property, investment and services.

In the FTAA negotiations, as well as at the WTO, Latin Americans have been grappling with how to deal with US power. One response has been to develop regional trade blocs. On one hand, this merely mimics the globalization process on a smaller scale; on the other hand, it offers the opportunity to strengthen economic capabilities through a larger regional market, while enhancing bargaining power at the negotiating table.

Perhaps the most dynamic regional bloc is Mercosur, the Common Market of the Southern Cone, which includes Brazil, Argentina, Uruguay and Paraguay. Mercosur countries are less reliant on the US market, trading more with Europe. Last Fall, Mercosur agreed to join with the Andean Community (representing most of the remaining South American countries) into a South American Free Trade Agreement by January 2002. While this raises important issues, many activists in South America see greater potential for building on regional agreements as an alternative project to casting their lot with an FTAA dominated by the US.

While the US is the biggest power in the negotiations, completing an FTAA deal depends a great deal on Brazil, the largest Latin American economy. Brazil has a lot to lose in the negotiations and has been lukewarm to the FTAA, instead favouring Mercosur as an alternative. Trade tensions between Brazil and Canada include ongoing skirmishes of jet aircraft subsidies, and more recently, accusations over mad cow disease in Brazilian cattle. Brazil has also had major disagreements with the US over intellectual property.

Other factors could affect the FTAA negotiations as well. The US "Plan Colombia" has upset many people in Latin America, and could undermine support for a deal. Political instability is also a factor in Bolivia, Peru and Ecuador. And Venezuela, under President Hugo Chavez, has been a thorn in the US side. Finally, trade tensions between Canada and the US could heat up, with the end of the Softwood Lumber Agreement, and threats from the US to impose punitive duties on Canadian lumber exports.

<bold>The FTAA Negotiations

</bold>The two most relevant agreements for understanding the FTAA negotiations are the WTO and NAFTA. With few exceptions, the NAFTA goes deeper in terms of liberalization than the WTO. Indeed, the NAFTA text has been highly influential in entrenching similar language in the Agreements of the World Trade Organization.

The WTO permits member countries to enter regional economic integration agreements, provided that these regional pacts have "substantial sectoral coverage" and liberalize further than the WTO agreements. What this means for the FTAA is that it must be "WTO plus," i.e. the sections of the agreement must at least meet the WTO benchmarks for liberalization. Like the NAFTA, the FTAA may also cover areas not currently in (or not fully covered by) the WTO, such as common rules on investment, government procurement and competition policy.

>From the perspective of Canadian and US negotiators, a NAFTA-like agreement is the objective for the FTAA. The US would like an agreement that makes it the hub economy to everyone else's spokes. The US also views the FTAA negotiations as part of a broader strategic context with regard to influencing negotiations in other arenas that involve big players such as the EU and Japan. The US can use positions agreed to in the FTAA to leverage gains on a multilateral basis at the WTO. In this way, bilateral, regional and global trade initiatives reinforce one another.

The tenor of the FTAA negotiations may also be affected if a new round of WTO negotiations is successfully launched, and if so, by how expansive the round will be. The next WTO Ministerial is now scheduled for November 2001 in the desert kingdom of Qatar, far away from pesky protesters.

Currently, the FTAA negotiations are caught up in procedural issues. Some countries, like the US and Chile, want to accelerate the timeline for completion of the deal, but this is being resisted by many South American and Caribbean countries. There are disputes over when the "real negotiations" will start, with some countries favouring a start date as late as June 2002. And negotiators are still coming to grips with issues around how the negotiating process will be structured.

A potential deal-breaker is the ability of new US President Bush to get Fast Track negotiating authority from Congress. Fast Track means that deals negotiated by the president are subject to a straight yes or no vote in Congress. Without Fast Track, domestic political considerations would mean that Congress would pick apart a deal and demand additional concessions before approval. Other countries would effectively need to negotiate twice with the US, something no one is inclined to do.

Nonetheless, a draft "bracketed text" has been compiled (brackets indicate areas of disagreement). This is a compilation of the many different proposals that have been put forward to date. This text has not been publicly released. Both Canada and the US have posted information about their positions on the web, although their usefulness is questionable. Despite taking a leadership role in the FTAA process, Canada has not submitted official positions (or has not

made them public) on services, investment and dispute settlement-the most controversial areas of the FTAA.

Perhaps the biggest danger in the FTAA is an expansion of the NAFTA investor-state dispute settlement process, which enables foreign corporations to directly sue national governments through a "kangaroo court" that bypasses national judicial systems. Claims can be made for any action by government that is deemed to "expropriate" the corporation's current or future profits. Numerous cases to date under the NAFTA have targetted Canadian laws and regulations in the public interest. Trade Minister Pierre Pettigrew has repeatedly stated that he will not sign onto a NAFTA-style investor-state mechanism, but his careful choice of words suggests that he and Canada's trade bureaucrats still support investor-state in principle.

The FTAA Services negotiations pose challenges to public services and domestic regulation. The issues in this area parallel the WTO's GATS negotiations, and will be influenced by the "progress" made there. The US is pushing for a "top-down" formulation, meaning all sectors are covered except for those explicitly negotiated off the table. Other countries are resisting this approach, but it is possible that the FTAA services chapter could go much deeper than the GATS.

There are other areas of importance to Canadians that have not been addressed by Canadian negotiators. In Agriculture, the US is targetting state trading enterprises, like the Canadian Wheat Board, and supply management programs in dairy, eggs and poultry. Both are institutional structures designed to ensure stable incomes for farmers. Yet, in spite of the crisis on Canadian farms in recent years, Canada does not even mention these in its public negotiating positions.

In the area of Competition Policy, the US is recommending rules that attack the viability of Crown corporations. Again, Canada is silent on this issue.

Also on the table are proposals to open up government procurement practices across the hemisphere, new rules to strengthen intellectual property protection, and a new forum for the settlement of trade disputes.

At this point in time, it is impossible to know what the full implications of a completed FTAA would be. But the broad range of issues being discussed, and the failure of Canadian negotiators to look beyond "export opportunities for Canadian companies," is definitely cause for concern.

The bottom line is that the FTAA embodies the worst aspects of the WTO and the NAFTA. It deepens a globalization process that is fundamentally about enhancing the rights of corporations, while disarming governments and

citizens. The FTAA is anti-democratic, and should be rejected by the people of the hemisphere.

--

**********

Marc Lee

Research Economist

Canadian Centre for Policy Alternatives -- BC Office

1400-207 West Hastings St.

Vancouver, BC  V6B 1H7

E: [redacted]

T: [redacted]

F: [redacted]

CAW 3000

**********

Aaron Koleszar <<[redacted]>

---

"It is not a sign of good health to be well adjusted to a sick society."

-J. Krishnamurti (1895-1986)

---

"Find out just what people will quietly submit to, and you have found out the exact measure of injustice and wrong which will be imposed on them, and these will continue till they are resisted with either words or blows. The limits of tyrants are prescribed by the endurance of those whom they oppress."

-Frederick Douglass  [and by the inaction of witnesses]

---

"Unless someone like you cares a whole lot, nothing is going to get better.

It's not."

-Dr. Seuss, 'The Lorax'

==========

"You may never know what results come from your action.

But if you do nothing, there will be no results."

-Gandhi

==========

" . . . it does not require a majority to prevail, but rather an irate,

tireless minority keen to set brush fires in people's minds . . . "

-Samuel Adams

==========

"Anarchy doesn't mean out of control. It means out of 'their' control."

-Jim Dodge

==========

FOR INDEPENDENT NEWS ON PROTESTS AND DIRECT ACTION

http://www.indymedia.org - The Independent Media Center (IMC)

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FTAA/Quebec Related Websites

Anti-Capitalist Convergence (CLAC)

http://www.quebec2001.org

OQP (Occupation Quebec Printemps [Spring] )

http://www.oqp2001.org

http://quebec.indymedia.org

---

The Biotic Baking Brigade.....coming soon to a pie-o-region near you.

http://www.asis.com/~bbb/

International Month of Pie-rect action against Capital and State

- Dessert the State in the Lead up to Mayday

O P E R A T I O N  D E S S E R T  S T O R M

April 1 (April Fools Day) till May 1st (Mayday)

http://www.dessertstorm.org

↑ Contents

## 225. Charles Bernstein
### *@People's Poetry Gathering: Panels / Manifestos*
*Mon 19 Mar 2001*

Thursday, March 29,  6:30pm Publication launch/reading/discussion for Jewish American Literature: A Norton Anthology, with contributors Charles Bernstein, Melvin Bukiet, Irena Klepfisz, Mark Mirsky, and Jerome Rothenberg and co-editors Hilene Flanzbaum and Kathryn Hellerstein at The Museum of Jewish Heritage -- A Living Memorial to the Holocaust (http://www.mjhnyc.org), 18 First Place, Battery Park City, Manhattan  Call [redacted] to reserve tickets. This event is free with the purchase of Museum admission, which is $7 for adults and $5 for seniors and students. Children free. Subway: 1/9 to South Ferry; N/R to Whitehall Street; 4/5 to Bowling Green; A/C/E to World Trade Center. Bus: M1, M6, M9, M10 or M15

Friday afternoon, March 30 Panels at Poets House
12pm: Women's Experimental Writing and Spirituality, with Lee Ann Brown, Claudia Rankine, and Brenda Hillman
1pm: Panel: "The Book of the Book": The Poetics and Ethnopoetics of Writing, with Charles Bernstein (chair) and Steve Clay, Jerome Rothenberg, Dennis Tedlock
2pm: Panel: "Poetry and Performance" with Charles Bernstein (chair), Bob Holman, Toni Blackman, and Anne Waldman

Sunday, April 1, 4pm at Manifestoissmo! at Poets House A launch for Manifesto: A Century of Isms, edited by Mary Ann Caws and just out from University of Nebraska Press, hosted by Caws and Charles Bernstein with performances by Susan Bee, Jerome Rothenberg, Cecelia Vicuna, Nick Piombino, Fielding Dawson, Hettie Jones, Carolee Schneeman, David Goldfarb, Maggie Nelson, Ed Hirsch, Tracie Morris, and Bernstien.

Poets House: 72 Spring Street, 2nd Floor  http://www.poetshouse.org
[redacted]
Tickets $5 or PPG pass

more information of People's Poetry Gathering at
http://www.peoplespoetry.org/

↑ Contents

## 226. Michael Puttonen
### *Frank Lima's BEATITUDES*
*Mon 19 Mar 2001*

Does anyone know when Lima's new book of prose poems, BEATITUDES, will be available? I've had it backordered since October.

↑ Contents

227. **richard.tylr**
***Re: radical=precise***
*Mon 19 Mar 2001*

Judy etal. My reply to the Rev(X?) started all this. But, as has been pointed out, that pi is irrational etc doesnt precluding it having a value, nor, maybe, is it in the realm of "undecidability". But it points (not so much to mysterious "golden" numbers - which we all probably are more fascinated by than "solutions" (with some exceptions if your solution earns you a cheque say as a programmer or engineer): and like all the "great" people I'm quite fascinated by numbers etc but I think I chose the wrong example. One (or I myself) could stay inside being a "bush" philosopher and simply comment on the mystery of consciousness, the difficulties (impossibilities of "perfect" measurements (which indeed are not quite the same as numbers)). You would now the parallels say with "higher" or "pure" (if there's such a thing) mathematics and science and creative things such as poetry, art...Art if you like. Not to become obsessed with numbers...like Zukofsky etal...altho one can take "poetic licence " as a I did in this remembrance of learning about pi. We had a marvellous teacher who got us to cut a strip thru a disc of card board and thus "discover " pi. (By placing it around the circumference of the rejoined circular disc).Also she had an old kerosene tin which she heated on a stove, put the lid on, and then poured cold water on it -bang!! It crumpled. I was about 12 at a local school (Auckland,NZ) and that was to me a marvellous demonstration of atmospheric pressure. Here's my pi poem:...no, I have to go for a walk or a run etc so I'll put it in another email.....Maths...yes even looking at an engineering book or advanced maths and reading it is an experience...naturally, most of its incomprehensible...like reading Chinese or Hungarian to me (infact just about every language except English)...I had read about the Godel theorem but its a bit out of my ken ...one "half-wishes" one (I) had the requisite no. of brain cells to decipher some if not more than some of it.....ah, well.... Cheers to you and others, Richard Taylor.

----- Original Message -----
From: "Judy Roitman" <[redacted]>
To: <[redacted]>
Sent: Wednesday, March 14, 2001 5:16 AM
Subject: Re: radical=precise

> >As you point out, there
> >are unanswered questions -
>
>
> Ah, but it's worse than that. Godel proved in 1931 that in any

> system which resembles the way we do mathematics enough to have
> recognizable (to us) proofs and basic arithmetic necessarily has
> statements which can neither be proven no disproven. Such statements
> are called undecidable. Of course what is undecidable in one system
> is a theorem in another --- take the statement as an axiom, e.g.
>
> I've been gone and maybe someone's already said this, but in case
> they haven't...
>
> (P.S. Nearly all my mathematical work is connected in some way to
> undecidability. Most mathematicians, on the other hand, have no
> truck with it, avoid it whenever posible.)
> --
>
>
> ---
-
> Judy Roitman
> Math Dept., University of Kansas
> Lawrence, KS 66045
> [redacted]
> fax: [redacted]
> http://www.math.ukans.edu/~roitman/
> ---
--

↑ Contents

228. **Alan Sondheim**

***[webartery] BeeHive Volume 4 : Issue 1 is now ONLINE! (fwd)***

*Mon 19 Mar 2001*

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_____

BeeHive Hypertext/Hypermedia Literary Journal

Volume 4 : Issue 1 |...| March 2001

_____

ISSN: 1528-8102
http://beehive.temporalimage.com

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IN THIS ISSUE...

_____

ON STELARC

by ALAN SONDHEIM

insights on and interview of Australian Performance Artist, Stelarc...

http://beehive.temporalimage.com/content_apps41/app_a.html

--------<<

THE GIRL AND THE WOLF

by NICK MONTFORT

a variable tale...

http://beehive.temporalimage.com/content_apps41/app_b.html

--------<<

ANIPOEMA / ANIPOEM

by ANA MARIA URIBE

visual poetry...

http://beehive.temporalimage.com/content_apps41/app_c.html

--------<<

DREAMER OF DREAMS / MY HEAD'S ALL MESSED UP

by MORRIGAN

short fiction...

http://beehive.temporalimage.com/content_apps41/app_d.html

--------<<

HELL'S FATHER

by ROWAN WOLF

short fiction...

http://beehive.temporalimage.com/content_apps41/app_e.html

--------<<

FACADES: PORTRAITS OF NEW ORLEANS

by DIRK HINE

photo's and verse...

http://beehive.temporalimage.com/content_apps41/app_f.html

--------<<

CIRCLE POEMS

by PC MUNOZ
(design and coding by paul ruxton)
minimalist postry in DHTML...

http://beehive.temporalimage.com/content_apps41/app_g.html

---

BeeHive ArcHive:
http://beehive.temporalimage.com/archive/index.html

ALL THE CONTENT FROM PAST ISSUES OF BEEHIVE

Highlights include:

TOWARD ELECTRACY : A CONVERSATION WITH GREGORY ULMER
http://beehive.temporalimage.com/archive/34arc.html

NY/SF POETRY COLLECTION : 30 Poets from San Francisco and New York
http://beehive.temporalimage.com/archive/23arc.html

DROP-KICKING THE TEXT : JULIE CHASE
http://beehive.temporalimage.com/archive/31arc.html

MIST RIDGE : BARRY SMYLIE, ROBIN BAKER, GEORGE STEPANENKO
http://beehive.temporalimage.com/archive/32arc.html

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BeeHive Creative Director: Talan Memmott / [redacted]

BeeHive Associate Editor: Alan Sondheim / [redacted] BeeHive Poetry Editor: Ted Warnell / [redacted]

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Techinical Note:
Due to Netscape's total departure from their own previous propritery DHTML protocols
some work within BeeHive is not compatible with NETSCAPE 6.0.

Over the next few months BeeHive will be working hard to make as many archived works as possible
compliant with the W3C Document Object Model and NETSCAPE 6.0.

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Your use of Yahoo! Groups is subject to http://docs.yahoo.com/info/terms/

↑ Contents

229. **Barry Smylie**
***Iliad invitation***
*Tue 20 Mar 2001*

---

You are invited to preview
a multimedia internet transformation of:

Book 10, Homer's Iliad
(Night in the Camp: a Foray)

Introducing the interpretive audio poetry of Susan Katz,
based upon the translation of W.H.D. Rouse.

(sound card required)

http://barrysmylie.com/iliad/iliad000.htm

↑ Contents

230. **David Abel**
***Re: What is the "FTAA"?***
*Tue 20 Mar 2001*

---

> this is what capitalism is. the only option is to destroy it, "root
and branch".

without arguing with your foregoing analysis, I'm left wondering:

1) how do you demarcate "it" -- where do you think it begins and, more poignantly, ends?

2) what's your demolition plan?

↑ Contents

231. **Stephen Cope**
***UCSD's New Writing Series: Spring 2001***
*Tue 20 Mar 2001*

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The NEW WRITING SERIES at UCSD

SPRING 2001

Unless otherwise noted, all readings/performances take place at 4:30 in the Visual Arts Performance Space, located at the Visual Arts Complex, Russell Lane, UCSD campus.

All readings/performances are free and open to the public.

Wednesday, April 11:
GEOFFREY YOUNG & MICHAEL GIZZI

Wednesday, April 18:
YUSEF KOMUNYAKAA

Wednesday, April 25:
HARRY MATHEWS

Thursday, May 3:
MICHAEL HELLER

Wednesday, May 9: TBA

Wednesday, May 16:
ELENI SIKELIANOS & HUNG Q. TU

Wednesday, May 23:
THE FLYING WORDS PROJECT

Wednesday, May 30:
EDWIN TORRES & LORENZO THOMAS

---

APRIL 2001

* Wednesday, April 11th: GEOFFREY YOUNG and MICHAEL GIZZI *

An art critic, publisher, poet, and curator, GEOFFREY YOUNG is the author of, among other books, _Admiral Fever_, with drawings by Philip Knoll, _Cerulean Embankments_ with drawings by Carroll Dunham, and, with drawings by James Siena, _Pockets of Wheat_. Originally from San Diego, Young currently lives in Great Barrington, Massachusetts, where he is publisher of The Figures, a small press that since its inception in 1975 has published more than 100 books of poetry and art criticism (including the book _Rejection_ a collaboration between Young and fellow reader Michael Gizzi).

> The new,
> being that which
> we will soon forget:
>
> "I'm speaking," she said,
> "I'm on fire. Nothing

can stop the ocean
when it's on fire."

The new, being that
which we will
soon replace.

-Geoffrey Young, "The New," from _Pockets of Wheat_. The Figures. 1998.

MICHAEL GIZZI's poems, according to Lisa Jarnot, are what happens when you "cross James Joyce with Jack Nicholson in a high energy construct machine." Among his numerous publications, spanning a decades long career, are _Too Much Johnson_, No Both_, _Just Like a Real Italian Kid_, and the recent audio release (on compact disc) _cured in the bebop morning_. He lives in Massachusetts.

"...I feel
every inversion to lay down my hay and
submerge myself in some tidepool
drawingroom before the glazier of
autumn and the screwball at the cross-
roads stir me out. Is it any wonder
ivory hunters are music lovers or that
black Irish are often black...?"

_ Michael Gizzi, from _cured in the going bebop_. Utopia Productions. 2000.

---

* Wednesday, April 18th: YUSEF KOMUNYAKAA *

Pulitzer prize winning poet YUSEF KOMUNYAKAA is the author of _Lost in the Bonewheel Factory_, _Magic City_, Thieves of Paradise_, and _Neon Vernacular: New and Selected Poems_. With Sascha Feinstein, he edited _The Jazz Poetry Anthology_ and _The Second Set: The Jazz Poetry Anthology, Volume 2_. A recipient of the Kingsley Tufts Award and the William Faulkner Prize, Komunyakaa has recently recorded a compact disc with jazz instrumentalist John Tchicai, _Love Notes from the Madhouse_. He teaches Creative Writing at Princeton University.

" Music is serious business in the African-
American community because it is so intricately
interwoven with our identity. Most of us don't
have to strain to see those graceful, swaying
shadows of contemporary America in cahoots
with the night in Congo Square - committing an

act of sabotage merely by dancing to keep the
forbidden gods alive..."

- from Robert Kelly, "Jazz and Poetry: A Conversation" (with Yusef Komunyakaa and WIlliam Matthews. _Georgia Review_ 46:4 (Winter 1992)

"the need gotta be basic
animal need to see
& know the terror
we are made of honey
cause if you wanna dance
this boogie be ready
to let the devil use your head
for a drum"

- from "Blue Light Lounge Sutra for the Performance Poets at Harold Park Hotel" from _Neon Vernacular_ Wesleyan U. Press. 1993.

---

* Wednesday, April 25: HARRY MATHEWS *

An early member of the New York School of poets, writers, and artists, HARRY MATHEWS founded, with John Ashbery, Kenneth Koch, and James Schuyler, the influential periodical _Locus Solus_ , and later became a central member of the renowned experimental group Oulipo (Ouvroir de Litterature Potentielle) that included, among others, Italo Calvino, Raymond Queneau, and Georges Perec. Internationally celebrated as a novelist, poet, translator, and experimentalist, Mathews works include _Cigarettes: A Novel_, _Singular Pleasures_ (with illustrations by Francesco Clemente), _A Mid-Season Sky: Poems 1954-1991, and _Selected Declarations of Dependence_. He is visiting San Diego from his home in Paris on a University of California Regents Lectureship.

"Why, is Pan in-flect? You ask. Once it was n't,
then home the missions, be fore soldats and buyrs,
monks mad for lingual avance. Yet, hlever, they
forse not theyr linguage up on us, ownly show, the
vantage of its struttures - of horse, we are
peedisposed to these. They show howhow one
word can to-be many, with a little twists, and
we're reasn-like and order-most and the cort
adops this eduhation..."

- from "The Sinking of the Odradek Stadium," in _The Sinking of Odradek Stadium and Other Novels_. Harper & Row. 1976.

"Throughout Mathews' work, his self-reflexivity
is thoroughly grounded in macabre humor and
encyclopedic speculations rendered all the more
strange through his radically constrictive procedures.
To read Harry Mathews' work [...] is to consider an
astonishingly varied and rich collection of inquiries
into the concept of authorship and the function of
writing..."

- Lytle Shaw, on Mathews's novel _The Journalist_, in _Idiom 2_

---

For more information on the New Writing Series contact Stephen Cope at: [redacted]. If you received this message twice or wish to be removed from the mailing list, send a message to that effect to: [redacted].

Events are sponsored by the Office of the Dean of the Arts at UCSD, UCSD University Events, and the UCSD Literature Department.

↑ Contents

232. **Rebecca Wolff**

***Re: reading in nyc***

*Tue 20 Mar 2001*

---

Max Winter and Lee Ann Brown read

on behalf of Fence Magazine

and on behalf of Spring!

As part of a Makor Spring Celebration

9 PM, Wednesday, March 21

Makor (a Night Club/Jewish Community Center)

is located at 35 W. 67th St

reachable by, I believe, the 1, the 9 or the C,

depending on your patience

****the evening will include hula-hooping and some djs as well****

↑ Contents

233. **Todd Baron**

***Re: POETICS Digest - 15 Mar 2001 to 19 Mar 2001 (#2001-39)***

*Tue 20 Mar 2001*

---

dear list:

a recent crash (computer) has deleted all addresses from my poor (mind) -- could anyone ReMap or myself has communicated with email so I could list you again in my contacts file.

Thank-you so much.

Todd Baron

ReMap Readers

ps: esp. a few
Norma C.
Charles A.
Joel K.
Steve D.
Martin N.
Diane W.

---

>From: Automatic digest processor <[redacted]>
>To: Recipients of POETICS digests <[redacted]>
>Subject: POETICS Digest - 15 Mar 2001 to 19 Mar 2001 (#2001-39)
>Date: 19, Mar , 9:10 PM
>

> There are 29 messages totalling 1368 lines in this issue.
>
> Topics of the day:
>
>  1. Pantoum
>  2. Lammies & the small press
>  3. UPDATE: The 12hr ISBN-JPEG Project
>  4. Same ol' same ol', a modest proposal (2)
>  5. HAT HAT HAT HAT
>  6. Pantoums
>  7. the arrival
>  8. BAAL - screening/performance at Millennium (fwd)
>  9. Ideohydraulesis Stanzas
> 10. new review...
> 11. What is the "FTAA"?
> 12. Poetry New York 12

> 13. PUBLICATION ANNOUNCEMENT
> 14. Gallery Report: Will Alexander at Beyond Baroque
> 15. POETICS Digest - 8 Mar 2001 to 12 Mar 2001 (#2001-36)
> 16. Browse special editions online
> 17. YAHOO
> 18. Mudlark No. 17 (2001)
> 19. POG Saturday March 24, 7pm: composer Daniel Buckley, poet Jesse Seldess
> 20. studio available
> 21. POETRY BROADSIDE
> 22. 'oh yes to write so childlike', said jennifer
> 23. Mark Doty
> 24. RealPoetik
> 25. RealPoetik Notes, New Orleans
> 26. CROWD magazine
> 27. Belladonna*, Belladonna*
> 28. @People's Poetry Gathering: Panels / Manifestos
>
> ----------
>
> Date: Thu, 15 Mar 2001 11:04:39 -0500
> From: Fred Muratori <[redacted]>
> Subject: Re: Pantoum
>
> At 02:02 PM 3/13/01 -0800, you wrote:
>>Mark Strand has an anthology of forms out - beat
>>me with a wet noodle if I can remember the title
>>-with a chapter on pantoums - soon as the good
>>ol' Canadian gov sends me my tax refund i'm gonna
>>hook myself up with a copy
>>
>>-michael amberwind
>
>
> It's _The Making of a Poem : a Norton Anthology of Poetic Forms_ edited by
> Mark Strand and Eavan Boland. Came out last year. It's actually not too
> bad. Though not much of a Strand fan, I found myself enjoying his
> introduction more than I'd expected to.
>
> -- Fred Muratori
> **********
> Fred Muratori, Reference Librarian

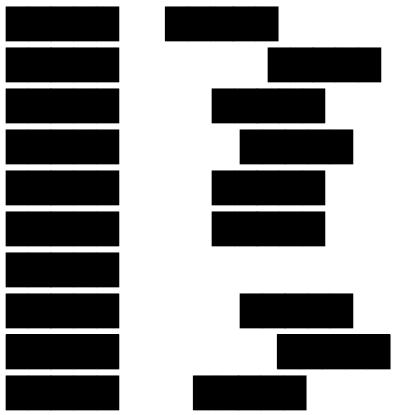
> Olin * Kroch * Uris Libraries
> Cornell University
> Ithaca, NY 14853
>
> ------------------------------
>
> Date: Thu, 15 Mar 2001 08:13:28 -0800
> From: Kevin Killian <[redacted]>
> Subject: Re: Lammies & the small press
>
> Hi everyone, just an addendum regarding the Lambda literary awards,
> about which Ron Silliman posted here last month, citing them as an
> example of how "short lists look like when people care enough to do
> them right."
>
> I was very happy when the organizers called and asked me to be a
> judge for the novel category (novels written by men), because so many
> wonderful novels happened to have been issued in 2000, and then they
> told me the finalists had already been chosen, and surprise! None of
> the books I had in mind appeared on the list! Indeed the five
> nominees are all to one degree or another exercises in the same
> tedious realism that have dominated this award from the beginning!
> Apparently a team of 'experts' goes in and weeds out all the
> experimental and otherwise interesting work from the list before the
> judges get to vote. I would happily have given the prize to either
> Stephen Beachy ("Distortion"), Dennis Cooper ("Period"), or Lawrence
> Braithwaite ("Ratz are Nice")--I CAN'T REMEMBER IF I CAN USE THE
WORD
> "EITHER" WHEN TALKING ABOUT THREE THINGS!!! Anyway all 3 books
are
> ENDURING MASTERPIECES compared to the books that were actually
> nominated!!! and then there was a whole bunch of novels on a
> slightly lower tier of accomplishment (than my big 3, including very
> fine books by Brad Gooch, Brian Pera, C. Bard Cole, Brian Bouldrey
> etc etc. But instead I'm stuck with some REAL SNORERS. Funny though
> that the corresponding women's category is largely or entirely of
> experimental work, though here again they left out the novel of the
> year (Eileen Myles' "Cool for You.") Why is this? --
>
> Kevin Killian
> Always Pondering
>

>
> Ron Silliman wrote:
>
>>Noting this year's nominations for the Lambda literary awards, I see none of
>>the problems about failing to acknowledge the role of small presses in
>>poetry that is the case with the National Book Critics Circle. There are
>>some good books and hard choices here. So yes there is an FSG & a Norton
& a
>>St Martins, but there's also Black Sparrow, Turtle Point & Talisman. There
>>is even a special category just for small presses.
>>
>>Lesbian Poetry
>>
>>Mercy Mercy Me by Elena Georgiou, Painted Leaf
>>The Horse Fair by Robin Becker, University of Pittsburgh
>>A Map to the Next World by Joy Harjo, W.W. Norton
>>On The Eighth Day Adam Slept Alone by Nancy Boutilier, Black Sparrow
>>Signs of Love by Leslea Newman, Windstorm Creative
>>
>>Gay Poetry
>>
>>Boss Cupid by Thom Gunn, FS&G
>>The World in Us ,ed by Michael Lassell and Elena Georgiou, St, Martins
>>Word of Mouth, ed by Timothy Liu, Talisman
>>Plasticville by David Trinidad, Turtle Point Press
>>Pastoral by Carl Phillips, Graywolf
>>
>>Small Press
>>
>>Outline of My Lover by Douglas A. Martin, Soft Skull Press
>>Bridge Across the Ocean by Randy Boyd, West Beach Books
>>Kamikaze Lust by Lauren Sanders, Akashic
>>Between Dances by Erasmo Guerra, Painted Leaf
>>Undertow by Amy Schutzer, Calyx
>>
>>This is what short lists look like when people care enough to do them right.
>>
>>Ron
>
> ------------------------------
>
> Date:  Thu, 15 Mar 2001 08:37:14 -0700

```
> From:    { brad brace } <[redacted]>
> Subject: UPDATE: The 12hr ISBN-JPEG Project
>
>                _______ _             __ ___  _
>               |__   __| |           /_ |__ \| |
>                  | |  | |__   ___    | |  ) | |__  _ __
>                  | |  | '_ \ / _ \  | | / /| '_ \| '__|
>                  | |  | | | |  __/  | |/ /_| | | | |
>                  |_|  |_| |_|\___|  |_|____|_| |_|_|
>      _____  _____ ____  _   _            _ _____  ______ _____
>     |_   _|/ ____|  _ \| \ | |          | |  __ \|  ____/ ____|
>       | | | (___ | |_) |  \| |______    | | |__) | |__ | |  __
>       | |  \___ \|  _ <| . ` |______|   | |  ___/|  __|| | |_ |
>      _| |_ ____) | |_) | |\  |     | |__| | |    | |___| |__| |
>     |_____|_____/|____/|_| \_|      \____/|_|    |______\_____|
>
>                   |  __ \          (_)          | |
>                   | |__) | __ ___  _  ___  ___| |_
>                   |  ___/ '__/ _ \| |/ _ \/ __| __|
>                   | |   | | | (_) | |  __/ (__| |_
>                   |_|   |_|  \___/| |\___|\___|\__|
>                                  _/ |
>                                 |__/
>
>
```

>> > > > Synopsis: The 12hr-ISBN-JPEG Project began December 30, 1994.
> A `round-the-clock posting of sequenced hypermodern imagery by Brad
> Brace. The hypermodern minimizes the familiar, the known, the
> recognizable; it suspends identity, relations and history.
>
>
>                         The 12-hour ISBN JPEG Project
>                         -----------------------------
>                            began December 30, 1994
>
>
> Pointless Hypermodern Imagery... posted/mailed every 12 hours... a
> stellar, trajective alignment past the 00`s! A continuum of minimalist
> masks in the face of catastrophe; conjuring up transformative
> metaphors for the everyday... A poetic reversibility of events...
>
> A post-rhetorical, continuous, apparently random sequence of

> imagery... genuine gritty, greyscale... corruptable, compact,
> collectable and compelling convergence. The voluptuousness of the grey
> imminence: the art of making the other disappear. Continual visual
> impact; an optical drumming, sculpted in duration, on the endless
> present of the Net.
>
> An extension of the printed ISBN-Book (0-9690745) series... critically
> unassimilable... imagery is gradually acquired, selected and
> re-sequenced over time... ineluctable, vertiginous connections. The
> 12hr dialtone...
>
> [ see ftp.idiom.com/users/bbrace/netcom/books ]
>
> KEYWORDS: >> Disconnected, disjunctive, distended, de-centered,
> de-composed, ambiguous, augmented, ambilavent, homogeneous,
> reckless... >> Multi-faceted, oblique, obsessive, obscure, obdurate...
>>> Promulgated, personal, permeable, prolonged, polymorphous,
> provocative, poetic, plural, perverse, potent, prophetic,
> pathological... >> Evolving, eccentric, eclectic, egregious, exciting,
> entertaining, entropic, erotic, entrancing, enduring...
>
> Every 12 hours, another!... view them, re-post `em, save `em, trade
> `em, print `em, even publish them...
>
> Here`s how:
>
> ~ Set www-links to -> http://bbrace.laughingsquid.net/12hr.html. Look
> for the 12-hr-icon. Heavy traffic may require you to specify files
> more than once! Anarchie, Fetch, CuteFTP, TurboGopher...
>
>
> ~ Download from -> ftp.pacifier.com /pub/users/bbrace
> Download from -> ftp.idiom.com/users/bbrace
> Download from -> ftp.rdrop.com /pub/users/bbrace
> Download from -> ftp.eskimo.com /u/b/bbrace
> * Remember to set tenex or binary. Get 12hr.jpeg
>
> ~ E-mail -> If you only have access to email, then you can use FTPmail
> to do essentially the same thing. Send a message with a body of 'help'
> to the server address nearest you:
>
> [redacted] [redacted]

> 
>
>
> ~ Mirror-sites requested! Archives too!
>  The latest new jpeg will always be named, 12hr.jpeg
>  Average size of images is only 45K.
>  *
>  Perl program to mirror ftp-sites/sub-directories:
>  src.doc.ic.ac.uk:/packages/mirror
>  *
>
> ~ Postings to usenet groups:
>  alt.12hr
>  alt.binaries.pictures.12hr
>  alt.binaries.pictures.misc
>  alt.binaries.pictures.fine-art.misc
>
> * * Ask your system's news-administrator to carry these groups! (There
> are also usenet image browsers: TIFNY, PluckIt, Picture Agent,
> PictureView, Extractor97, NewsRover, Binary News Assistant, Newsfeeds)
>
> ~ This interminable, relentless sequence of imagery began in earnest
> on December 30, 1994. The basic structure of the project has been over
> twenty-four years in the making. While the specific sequence of
> photographs  has been presently orchestrated for more than 12 years`
> worth of 12-hour postings, I will undoubtedly be tempted to tweak the
> ongoing publication with additional new interjected imagery. Each
> 12-hour posting is like the turning of a page; providing ample time
> for reflection, interruption, and assimilation.
>
> ~ The sites listed above also contain information on other
> transcultural projects and sources.
>

> ~ A very low-volume, moderated mailing list for announcements and
> occasional commentary related to this project has been established at
> topica.com /subscribe 12hr-isbn-jpeg
>
> --
> This project has not received government art-subsidies. Some
> opportunities still exist for financially assisting the publication of
> editions of large (36x48") prints; perhaps (Iris giclees) inkjet
> quadtones bound as an oversize book. Other supporters receive rare
> copies of the first three web-offset printed ISBN-Books.
> << http://bbrace.laughingsquid.net/buy-into.html >>
>
> --
> ISBN is International Standard Book Number. JPEG and GIF are types
> of image files. Get the text-file, 'pictures-faq' to learn how to view
> or translate these images. [ftp ftp.idiom.com/users/bbrace/netcom/]
>
> --
> (c) copyleft  1994,1995,1996,1997,1998,1999,2000,2001
>
> <[redacted]>
>
> ------------------------------
>
> Date:    Thu, 15 Mar 2001 10:39:26 -0600
> From:    J Gallaher <[redacted]>
> Subject: Re: Same ol' same ol', a modest proposal
>
> Judy Roitman reminds us that "Men in the Off Hours," by Anne
> Carson (Alfred A. Knopf) . . .  is considered somewhat daring and
> avant-garde (by those out there). And perhaps lumping her in with the
> "same ol' same ol'" is some the list being somewhat unduly fickle.
>
> Point taken. But I think what the "same ol' same ol'" tag really was
> meant for was the "authority" represented by the publishers, not just
> for the work itself. I saw Carson read a year or so ago and I thought she
> was quite wonderful.
>
> The mainstream verse culture has always taken one or two interesting
> writers into the fold. They even give some of them the pulitzer. After
> certain publishing houses validate them.
>

> I'm sure none of this is true, of course. If Knopf called me this
> afternoon and said please give us some poems, I can't say as I'd refuse.
> Damn phone keeps not ringing though.
>
> PS. I hope she wins.
> ----------
>
> "Always in a foreign country,
> the poet uses poetry as interpreter."
> --Edmond Jabes
>
> ----------
>
> Date: Thu, 15 Mar 2001 12:15:56 -0500
> From: Jordan Davis <[redacted]>
> Subject: HAT HAT HAT HAT
>
> The Hat
> Chris Edgar & Jordan Davis, eds.
>
> Issue 4
>
> John Ashbery
> Kyle Conner
> Albert Flynn DeSilver
> Alex Duensing
> Jack Foss
> Eric Gamalinda
> Alan Gilbert
> Arielle Greenbeg
> Eileen Hennessy
> Daniel Kane
> Amy King
> Marc Kuykendall
> John Latta
> Lisa Lubasch
> Stephen Malmude
> Richard Meier
> Maggie Nelson
> Hoa Nguyen
> John Olson
> Laurie Price

> Jono Schneider
> Susan M. Schultz
> Jeremy Sigler
> Dale Smith
> Carolyn Steinhoff Smith
> Carol Szamatowicz
> Diane Wald
> Lewis Warsh
> Max Winter
> Andrew Zawacki
>
> cover photograph by Catherine Daly
>
> $7 single issue
> $12 two-issue subscription
> $1000 lifetime subscription
>
> Make checks payable to Jordan Davis
> and send orders to:
>
> The Hat c/o Edgar
> 331 E 9th St #1
> NY NY 10003
>
> ------------------------------
>
> Date:  Thu, 15 Mar 2001 15:14:27 -0800
> From:  Steven Marks <[redacted]>
> Subject: Re: Same ol' same ol', a modest proposal
>
> And so say I. Anne Carson's "Eros the Bittersweet" (Princeton) is one of my
> favorite essays.
>
> Also, as I understand Godel (mostly via Hofstadter), you can create a
> meta-system to decide the undecidable statements, but then you have a new
> system subject to Godel's theorem in which all systems have undecidable
> statements. And then there are meta-meta-systems which...
>
> Judy, do I have this right?
>
> Steven
>

> ----- Original Message -----
> From: Judy Roitman <[redacted]>
> To: <[redacted]>
> Sent: Tuesday, March 13, 2001 1:30 PM
> Subject: Re: Same ol' same ol', a modest proposal
>
>
>> >Dear Listies,
>> >
>> >Ron Silliman notifies us that:
>> >
>> ><<Finalists for the LA Times book award for poetry:
>> >
>> >"Men in the Off Hours," by Anne Carson (Alfred A. Knopf)
>>
>>
>> I believe that in the world out there Anne Carson is considered
>> somewhat daring and avant-garde.
>>
>> However you choose to categorize her or define the notion of
>> avant-garde, she's far from the usual dreck, a remarkable and very
>> personal kind of intelligence, sharply focused.  I recall her being
>> discussed with some admiration on this list a few years ago.
>>
>> And her scholarly work really is extraordinary, brilliant and always
>> a bit (sometimes much more than a bit) slanted from the norm.  Some
>> of her "translations" from ancient Greek are very strange and
>> wonderful.
>>
>> There are lots of ways to write well.  It isn't her fault that she
>> wins prizes (she got a Lannan a couple or three years ago, maybe
>> there's more).
>> --
>>
>>
>> ---------------------------------------------------------------------
> -
>>  Judy Roitman
>>  Math Dept., University of Kansas
>>  Lawrence, KS 66045
>> [redacted]
>> fax: [redacted]

>> http://www.math.ukans.edu/~roitman/
>> ---------------------------------------------------------------------
> --
>>
>
> ------------------------------
>
> Date:  Fri, 16 Mar 2001 01:45:27 -0800
> From:  David Abel <[redacted]>
> Subject: Re: Pantoums
>
> Michael,
>
> There are a couple of particularly fine, haunting pantoums by Armand
> Schwerner in his collection Sounds of the River Naranjana (published by
> Station Hill Press). I can't lay my hands on my copy at the moment to
> give you the titles, but they shouldn't be difficult to find among the
> shorter poems in that volume. (I suspect they're also in the recently
> published Selected Shorter Poems that Armand assembled before he died,
> thought I haven't seen it--perhaps someone else on the list can say. But
> you can be fairly certain that they're not in Strand's anthology!)
>
> David Abel
>
> ------------------------------
>
> Date:  Fri, 16 Mar 2001 15:01:36 EST
> From:  Jill Stengel <[redacted]>
> Subject: the arrival
>
> jill stengel and andy hilliard
> are pleased, thrilled, overjoyed, and delighted
> to announce the birth of their daughter
>
> serafina jillian hilliard
>
> born march 7, 2001 at 3:15 p.m. in san francisco, ca
> weighing 7 lbs 2 oz
> measuring 20 1/2 inches
>
> all parties are healthy, happy, and doing quite well
>

> (digital photos are available if anyone is interested--i'll send a few upon
> request)
>
> ----------
>
> Date: Fri, 16 Mar 2001 20:53:19 -0500
> From: Alan Sondheim <[redacted]>
> Subject: BAAL - screening/performance at Millennium (fwd)
>
> Please come! ))
>
>
>
> BAAL - Foofwa d'Imobilite, Azure Carter, Alan Sondheim
>
>
> At Millennium Film Workshop Inc.
> 66 East 4th Street, New York (near 2nd and 3rd Avenue)
>
> March 24th (Saturday) - 8:00 - Admission $7 / $5 members.
> Information - [redacted]
>
>
>
> A series of video tapes concerned with ballet and sexuality; with the
> Parables of Nikuko and dance; with frenzy and stasis. The work was
> uniquely created for projection and cdrom. We explore the imaginary
> through the procuring and erasure of sign systems. We will show tapes,
> and present a dance/performance event: BAAL.
>
> The tapes include Seals (body demarcation); Baal (sexuality and ballet);
> Nn (the distance of the body); Car (running against the machine); Bal
> (movement fury); Ennui (clash); and other pieces including the Parables.
>
> Foofwa d'Imobilite is a New York-based multi-media dancer/choreographer;
> Azure Carter does performance and soundwork; Alan Sondheim is known for
> his multi-media work online and off. All three have an interest in taking
> language and genre to the limit.
>
>
> (Inexpensive cdroms will be available at the screening.)
>

>
> =>
> ----------
>
> Date:  Sat, 17 Mar 2001 01:26:03 -0500
> From:  Alan Sondheim <[redacted]>
> Subject: Ideohydraulesis Stanzas
>
> -
>
>
> Ideohydraulesis Stanzas
>
>
> $t = time;::#!/usr/local/bin/perl5 -w:ghost avatar spectre doll faerie
> wraithe hobgoblin troll tengu kappa:  print <<Construct;
> Your detergents @noun = qw(  is under my
>
> $t = time;::#!/usr/local/bin/perl5 -w:$adj[$newpick]\n" if 1 > $be;:$gen1
> = int(48*rand);
> Does #!/usr/local/bin/perl5 -w replace your $t = time;?
> spectre with  ideohydraulesis!
>
> $t = time;::#!/usr/local/bin/perl5 -w:splits skews churns comes goes
> passes thrusts regurgitates flows:print "... $a[$non] $name $$ - the
> beginning of flesh.", "\n\n" if 6==$g;
>
> $t = time;::#!/usr/local/bin/perl5 -w:print "Wait! $name and $pid are
> written.", "\n\n" if 1==$g;:print APPEND "Does $that replace your
> $name?\n" if 4==$be;
> Write alcohol sleep(1); through my $t = time;!
>
> $t = time;::#!/usr/local/bin/perl5 -w:scrapes cuts wounds tears splits
> breaks diarrheas:print "Would $that give you hydrogenesis?", "\n" if
> 1==$g;
> Your doll dissolves my else {print "\nI Consider the following again, your
> $that ...\n";}!
> hobgoblin with  ideohydraulesis!
>
>
> ___
>

> ------------------------------
>
> Date:  Sat, 17 Mar 2001 14:20:13 -0700
> From:  Joe Amato <[redacted]>
> Subject: new review...
>
> thought some of you might enjoy a review just published in ~ebr~
> (electronic book review):
>
> http://www.altx.com/ebr/riposte/rip11/rip11ama.htm
>
> best,
>
> joe
>
> ------------------------------
>
> Date:  Sat, 17 Mar 2001 23:33:10 -0800
> From:  [redacted]
> Subject: Re: What is the "FTAA"?
>
>> Imposition of these rules would
>> empower corporations to constrain governments from
>> setting standards for public health and safety, to
>> safeguard their workers, and to ensure corporations
>> do not pollute the communities in which they
>> operate.
>
> the point that this analysis misses is that
> governments have never been anything more than the
> general councils of the ruling class. they exist as a
> means for the ruling class to impliment its desires,
> and judge the mood of its waged and unwaged slaves
> (i.e. the working class).
>
> "democracy" is the illusion of mediation between the
> classes which tricks us into participating in our own
> enslavement.
>
> this notion that governments exist to somehow protect
> us is naive at best.
>

> the globalization we are now experiencing in general,
> and the ftaa specifically, is just the realization of
> the internationalization of the ruling class and thier
> markets forms and the end of imperialism (which
> effectively ended with the bretton woods accords and
> the onset of the cold war, and completely ended with
> the end of the cold war). they have to open up trade
> barriers (i.e. those "reforms" they have given us over
> the years to keep us from overthrowing them). they
> have to create global standards. etc.
>
> we are not going to stop globalization by regressing
> to nationalism (in a right-wing or left-wing version),
> since this is merely an attempt to go backwards in
> time, which even if possible, would just eventually
> take us back to where we are now; nor can we reform it
> away. i don't doubt that before too long they will
> capitulate to the least radical demands in an attempt
> to take the wind out of the anti-globalization
> movement, and then continue with their plans when no
> one's looking (as they have always done... i mean:
> ever wonder why the "punishments" given by governments
> to corporations are negligible?)... but this will take
> place within the context of globalization. there will
> still be an enslaved working class, sections of which
> will still be starving and homeless. the planet will
> continue to be destroyed. because this is what
> capitalism is. the only option is to destroy it, "root
> and branch".
>
> _____
> Do You Yahoo!?
> Get email at your own domain with Yahoo! Mail.
> http://personal.mail.yahoo.com/
>
> ------------------------------
>
> Date:  Sun, 18 Mar 2001 10:06:36 -0500
> From:  "Kimmelman, Burt" <[redacted]>
> Subject: Poetry New York 12
>
> The new issue of Poetry New York will be in bookstores and on newsstands

> this week or next. The issue features work by:
>
> Stephen Paul Miller
> David Baratier
> Mircea Cartarescu
> Adam J. Sorkin
> Mirela Surdulescu
> Norbert Elliot
> Sharon Olinka
> Nikki Stiller
> Jill Stengel
> Harriet Zinnes
> Sylvester Pollet
> Stephanie Strickland
> Jerome Sala
> Peter Valente
> Phyllis Koestenbaum
> Sabra Loomis
> Edward Myers
> John High
> Kenneth Bernard
> Albert Mobilio
> Seth Archer
> George Perec
> Leila Morsy
>
>
> No further issues are planned for the present. A call for submissions will
> signal when the magazine will start up again.
>
> - Burt Kimmelman
>
> ------------------------------
>
> Date:  Sun, 18 Mar 2001 12:03:35 EST
> From:  Igor Satanovsky <[redacted]>
> Subject: PUBLICATION ANNOUNCEMENT
>
> William James Austin,
> 5 UNDERWORLD 6
>
> Koja Press, 2001

> ISBN # 0-9707224-0-0
> 6"x 9," 60 pages, full-color cover,
> perfect binding
> $10
>
> Koja Press is pleased to announce the publication of William James Austin>
â€™s 5
> UNDERWORLD 6.
> The book contains the latest installments of a projected nine circles of
> hell, including essays on Bernstein, Sokal, Derrida, Bataille, as well as an>
> extended meditation on aesthetics, past and present, entitled â€œvisio>
nism.â€
> The book also includes new poetry from this maestro of dystopian
landscapes.>
> Copies may be ordered from Koja Press (kojapress.com), and will shortly be
> available online from Amazon and Barnes & Noble, and through your better
> bookstores.
>
> William James Austin is a former composer for Lou Rawls, Hammer, and an
> unmentionable television show (heâ€™s embarrassed). His previous books>
include
> 1 UNDERWORLD 2 and 3 UNDERWORLD 4, and the book length
critical/philosophica> l
> study, A DECONSTRUCTION OF T.S. ELIOT: THE FIRE AND THE ROSE.
>
> Igor Satanovsky,
> Associate Editor,
> Koja Press
> http://kojapress.com
>
> ----------
>
> Date:  Sun, 18 Mar 2001 11:29:49 -0800
> From:  Catherine Daly <[redacted]>
> Subject: Gallery Report:  Will Alexander at Beyond Baroque
>
> Last night Will Alexander opened his first show, in the tiny upstairs
> gallery at Beyond Baroque where he occasionally teaches his free
> vertiginous collaborative ars poetica, which is unsurprisingly currently
> based on readings in the letters of surrealist painters Miro, de
> Chirico, et.al.  The pictures are a "tip of the iceberg" selection of 15
> years' work.  Alexander currently works mostly in dry media since he has

> no studio space.
>
> If you are familiar with the physical objects of his books STRATOSPHERIC
> CANTICLES, ABOVE THE HUMAN NERVE DOMAIN, and TOWARDS THE
PRIMEVAL
> LIGHTNING FIELD, you have seen "Ligurian Angel" reproduced on a red
> ground rather than as a small pencil drawing on white paper, "The
> Stratospheric Canticles" in blue on purple rather than as an ink sketch,
> and already sold for a mere $150 framed (these are not prints), and a
> two-color version of the cartographic "Towards the Primexal Lightning
> Field".
>
> As with his poetry, so Alexander's sketches and large oil pastels are
> very much his own: mandalic, biomorphic, alternately figural and
> abstract.  Alexander gave a brief reading, selecting his
> painting-related works, which compare the graphite of regular pencils
> mentioned below to mirror, and elucidate his inner vision as nerve cell
> and x-ray and aura.  Of course, the price list alone is quite an item,
> as it contains Alexander's statement:
>
> "Line for me, is an organic movement by which the composition vibrates.
> It is the molten which empowers the image, which magnetizes the force in
> the eye of the viewer.  In my compositions line has always implied
> colour, the graphite has always been pregnant with pigment.  Each line
> implies a cerulean, a magenta.  In this way, line and colour become
> fused, simultaneous, inevitable, in conveying the oneiric flame of the
> "interior model"."
>
> as well as the price list, which lists out the titles.  Unsold in
> approximate order of composition:
>
> Post-Tellurian Hypnotic, Indian Solar Magnetics, Personage Clothed in
> Italian Penumbra, The Dawn Goddess, Incendiary Spirals, The Eye as
> Blacked Syllabus, The Dawn God, The Alpestrine Vapours, Rubescent
> Maritime Goddess, Ligurian Angel, The Transpicious Vase, The Varicolored
> Table, and Subconscious Siluriain Being
>
> The pastels are vividly lineated on a green field, and most are matted
> with red.  Some of the older sketches are not on acid-free paper, and
> while the rhythms of the small pen sketch "Incendiary Spirals" (the
> title of the show given in the Beyond Baroque calendar) recalls Matisse,
> the paper has been folded.  Alexander continues to work the border

> between outsider and high art.  His initial impetus towards visual art
> was seeing Lorca's sketches, while the work itself is Blakean.  There
> are many spiral and wheel forms, many eye and feather forms.  The
> paradox of non-linear lineated writing presists in this
> literature-informed visual work.
>
> Beyond Baroque, through May.
>
> His "lecture" Thursday night, surrounded by as many of his pictures as
> he could cram into the tiny white room, is expected to be pretty
> special.
>
> Rgds,
> Catherine Daly
> [redacted]
>
> ------------------------------
>
> Date:    Sun, 18 Mar 2001 17:28:34 -0700
> From:    George Bowering <[redacted]>
> Subject: Re: POETICS Digest - 8 Mar 2001 to 12 Mar 2001 (#2001-36)
>
>>  > Date:    Thu, 8 Mar 2001 21:40:09 -0700
>>>  From:    George Bowering <[redacted]>
>>>  Subject: Re: "Diane,
>>>           I now know where pie goes when it
>>>  dies." - Agent Dale Cooper,
>>>           Twin Peaks
>>>
>>>  >On Sat, 3 Mar 2001, michael amberwind wrote:
>>>  >>
>>>  >>  Of course I am a foreigner - a Canadian -
>>>  tho i
>>>  >>  think it can be agreed by all that
>>>  Canadians are
>>>  >  > Honourary (or Honorary) Americans - as is
>>>  the
>>>  >
>>>  >Mr. Wind,
>>>  >
>>>  >this canadian doesn't agree.
>>>  >kevin

>>>
>>> Ditto. My family did not escape the US two
>>> generations back just to
>>> remain honorary USAmericans. As refugees they
>>> were welcomed here, and
>>> here we stay.
>>
>>i find the notion of "escaping" the US a little
>>odd - do they shoot people at the borders there?
>>to leave i mean - not to enter?
>
> Ask Leonard Peltier.
> --
> George Bowering
> Fax [redacted]
>
> ------------------------------
>
> Date: Mon, 19 Mar 2001 17:17:41 -0500
> From: Hoa Nguyen <[redacted]>
> Subject: Browse special editions online
>
> .....Skanky Possum is proud to offer....
>
> Signed, lettered and collaged editions of _Blast from the Past_!
>
> Own a Kenward Elmslie original for only $75.00 (US) -- browse them online at
> http://www.skankypossum.com/blast.htm.
>
> They are lovely; I hope you check 'em out. Thanks for your support...
>
> Hoa
>
> http://www.skankypossum.com
>
>
> _____
> Get your FREE download of MSN Explorer at http://explorer.msn.com
>
> ------------------------------
>
> Date: Mon, 19 Mar 2001 10:23:40 -0600

> From: Richard Long <[redacted]>
> Subject: YAHOO
>
> All,
>
> The 5.3 (Spring 2001) issue of The 2River View has just appeared online at
>
> http://www.daemen.edu/~2River
>
> The issue has new poems by Jason Deen, Deborah Finch, Roger Jones, Rebecca
> Lu-Kiernan, Patti Marshock, Judith Pordon, Harding Stedler, T. L. Stokes,
> Susan Vaughan, and Chocolate Waters, and art by David Zvanut.
>
> Since 1996, 2River has been a site of poetry, art, and theory, quarterly
> publishing The 2River View, and occasionally publishing chapbooks by
> individual authors.
>
> Richard Long
>
> =====> 2River
> [redacted]
> http://www.daemen.edu/~2River
>
> ------------------------------
>
> Date: Mon, 19 Mar 2001 12:51:38 -0500
> From: William Slaughter <[redacted]>
> Subject: Mudlark No. 17 (2001)
>
> New and On View: Mudlark No. 17 (2001)
>
> Clouds & Green Police
>
> by Robert Gregory
>
> Robert Gregory is the author of two books of poems, Interferences (San
> Francisco: Poltroon Press, 1987) and Boy Picked Up By The Wind (Emporia,
> KS: Bluestem, 1992). Poems recent or forthcoming in Terra Incognita,
> Hanging Loose, Many Mountains Moving, Poetry Motel, and Willow Springs.
> Has also published essays and short fiction.
>

> Here is the first poem from Clouds & Green Police:
>
> Two Sisters Who Had Wandered
>
> two sisters who had wandered
> met in a field by the riverside
> the elder spoke and said
> September, they say
> continues very close
> houses, neighbors, babies, they say,
> will go to ashes in the burning world someday
>
> I tasted sweetness, the other said, yesterday
> the day before it rained so much, there was general disorder
> the spirit in the house made shaking, noise, and clamor
> Elias Miller of our town had a horse killed by lightning
> I was detained at Mother's by the rain
>
> what else did she see?
> the dance of the blessed
> skeletons and lutes
> burning spirits, a scorpion, a bird-man
>
> what else did she tell about?
> invisible spirits, a dog-face
> a surplus maidenhood, a stranger
>
> what else?
> that there is music in the motions of heaven, they say
> that even all this is nothing they say
> to what will turn and drift upward, as light as a girl
> inside the burning eye of grace
>
> What else? There are twenty-three more poems in Robert Gregory's
> collection. Read them and 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
>
> ----------
>
> Date: Mon, 19 Mar 2001 12:24:49 -0700
> From: Tenney Nathanson <[redacted]>
> Subject: POG Saturday March 24, 7pm: composer Daniel Buckley, poet Jesse Seldess
>
> POG
> presents
>
> musician/composer Daniel Buckley
> poet Jesse Seldess
>
> Saturday, March 24, 7pm
> Living Community Center, 330 E. Seventh Street
>
> Admission: $5; Students $3
>
> Daniel Buckley has been a composer of music that spans and integrates
> classical music, jazz, pop, the avant-garde, folk, and various ethnic
> traditions from around the world. Primarily an electronic musician, he has
> created works for concert, recital, dance, performance art, art
> installations, video, theater, opera and chamber music. He has worked in
> collaboration with numerous artists and performers around Arizona and the
> U.S. For over 20 years, Buckley has served as a music critic, specializing
> in contemporary classical music, world music, and ethnic musics of the
> Southwestern United States. Since 1987, Buckley has been music critic for
> the Tucson Citizen. In addition, he has put his digital recording skills in
> the service of documenting important elder ethnic musicians in the
> southwest.
>
> Jesse Seldess has poems published in Kenning, Fence, The Tucson Poet, and
> First Intensity. In 2000, he received a Margaret Sterling Memorial Award
> from the University of Arizona Poetry Center. He is currently assembling
> the first issue of a magazine of new poetry, poetics, and music, ANTENNAE,
> while completing his MFA in poetry at the University of Arizona. He is a
> member of the POG collective.
>
> POG events are sponsored in part by grants from
> the Tucson/Pima Arts Council

> the Arizona Commission on the Arts and
> the National Endowment for the Arts
>
> POG also benefits from the continuing support of The University of Arizona
> Department of English, The University of Arizona Extended University
Writing
> Works Center, The University of Arizona Poetry Center, the Arizona
> Quarterly, and Chax Press.
>
> POG gratefully acknowledges the support of the following:
>
> Patron:
> Ted Pope
>
> Sponsors:
> Charles Alexander
> Joe Amato
> Sarah Clements
> Kass Fleisher
> Mary Koopman
> Gene Lyman
> Cynthia Miller
> Tenney Nathanson
> Bob Perelman
> Jesse Seldess
> Lusia Slomkowska
> Kali Tal
>
> For further information contact:
> POG
> [redacted]
> [redacted]
>
> mailto:[redacted]
> mailto:[redacted]
> http://www.u.arizona.edu/~nathanso/tn/
>
> ----------
>
> Date:  Mon, 19 Mar 2001 15:37:53 -0600
> From:  Marcella Durand <[redacted]>
> Subject: studio available

>
> Looking for studiomate:
>
> The space is a work-only studio share in Williamsburg and is located on
> Macarin Park. Great view overlooks the park (soccer games in summer!) and
> Manhattan skyline. The light is south-west. Also, a fantastic roof.
>
> 550 sq. feet for $340 per month, which also covers heat and electricity.
>
> Your studio mate, Richard O'Russa, is mainly painting small oils and
> gouaches, which take up one of two walls (you would have the other). He's
> there mainly on weekends and weeknights. Since there are a ton of artist
> studios in this building, people are asked to be generally quiet and
> chemical odor-free (no kilns, welding or spray-painting projects).
>
> It's a newly built space and in great shape.
>
> If you're interested, call Rich at home [redacted] or at work (212)
> [redacted].
>
> Thanks!
> Marcella
>
> ----------
>
> Date:  Thu, 15 Mar 2001 12:19:41 -0500
> From:  Kyle Conner <[redacted]>
> Subject: POETRY BROADSIDE
>
> ANNOUNCING PUBLICATION OF A NEW PHILLY-BASED MAGAZINE...
> **********
>
>
> P O E T R Y  B R O A D S I D E
>
> "A Blade of Poetry"
>
>
> A new poet's regular in a unique handheld format. ISSUE #1 includes work
from
> poets:
>

> FRANK SHERLOCK
> CA CONRAD
> JOE MASSEY
> NGUYEN QUOC CHANH
>
> & an essay by FRAN RYAN
> ****************************************
>
>
> Price is a WOPPING $2 !!  OR, you can trade another quality publication, or $2
> worth of stamps, or anything curious and unique that you think is of equal
> value.
>
> Orders may be directed to this e-mail address. Magazine is also for sale at
> Giovanni's Room (12 & Pine) and Afterwords (12 & Locust), both downtown Philly.
>
> ------------------------------
>
> Date:    Thu, 15 Mar 2001 17:21:51 +0000
> From:    john chris jones <[redacted]>
> Subject: 'oh yes to write so childlike', said jennifer
>
> thank you alan sondheim and jennifer!
>
>
>
> it reminds me of something from 'Gitanjali (song offerings)' by
> Rabindranath Tagore (Macmillan, London 1913), section 60:
>
>
> '...On the seashore of endless worlds children meet. The infinite sky
> is motionless overhead and the restelss water is boisterous. On the
> seashore of endless worlds the children meet with shouts and dances.
>
>     'They build their houses with sand and they play with empty
> shells. With withered leaves they weave their boats and smilingly
> float them on the vast deep. Children have their play on the seashore
> of worlds.
>
>     'They know not how to swim, they know not how to cast nets. Pearl

> fishers dive for pearls, merchants sail in their ships, while
> children gather pebbles and scatter them again. They seek not for
> hidden treasures, they know not how to cast nets.'
>
> W B Yeats quoted some of this in the introduction - after writing:
>
> 'We write long books where no page perhaps has any quality to make
> writing a pleasure, being confident in some general design, just as
> we fight and make money and fill our heads with politics - all dull
> things in the doing - while Mr Tagore ... has been content to
> discover the soul and surrender himself to its spontaneity ... '
>
> ...I know very well that such words and thoughts can nowadays be
> analysed into perceived bias or into nothingness ... but ... but ...
> oh yes ... oh yes ... 'you can lose weight by devouring this book'
> says the advertisement that appears alongside as I type...
>
>
>
> Is it possible that by now the softness of English poetry of the time
> of Yeats and of Tagore can be re-admitted into serious poetic
> discussion - thanks to such resonances as these, and softly and
> soundly and losing some distinctions, and children also?
>
> But in any case I like what you wrote...
>
> (I've not read the previous discussion - I hope it does not
> invalidate these remarks.)
>
> ------------------------------
>
> Date:  Sun, 18 Mar 2001 08:26:53 -0500
> From:  Elizabeth Bassford <[redacted]>
> Subject: Mark Doty
>
> After the bagels and coffee...it's a great day for MARK DOTY...EXOTERICA
> presents Mark Doty followed by an open mike at The Society for Ethical
> Culture, 4450 Fieldston Road in the Bronx @ 3 p.m. today, Sunday, March
> 18th. Call for details and directions, [redacted]...
>
> ------------------------------
>

> Date: Sun, 18 Mar 2001 09:33:06 -0800
> From: [redacted]
> Subject: RealPoetik
>
> Arlen Humphries
>
>
>
> Arlen lives and works in a large Eastern metropolis. As RealPoetikers
> know, he prefers comments, etc. sent on through RealPoetik (rather than
> directly), so feel free to hit your "return mail" command.
>
>
>
>
> It may not be so pleasant but
> it gives real insight into the
> Chilean judicial process.
> From the meticulous to the slime.
> Stained but not forgotten.
>
> This snowfall has been utterly wasted on New York.
> What a mess! This was
> somewhere below history
> in a cold room that smelled of mice.
> I'm the darling of stolen goods.
> You can leave a space white on your calendar 'cause
> you ain't going there.
>
> We could have a stock market rally if we had a stock market.
> And how are we today?
> I don't know,
> what looks like a coffin with teeth?
> Oh! You told me you'd immortalize
> me and this is all the thanks I get.
> The pinball has been shot and you're
> already thinking of the flippers.
>
>
>
>
>

>
>  Arlen Humphries
>
> ----------
>
> Date:  Sun, 18 Mar 2001 09:36:06 -0800
> From:  [redacted]
> Subject: RealPoetik Notes, New Orleans
>
> RealPoetik Notices:
>
> (Anything with John Sinclair is going to be interesting)
>
> NEW ORLEANS SCHOOL FOR THE IMAGINATION
> Spring 2001
>
> ***registration for SPRING 2001 -- March 12 through March 31***
>
> PHOTOS OF OUR NEW LOCATION IN THE GARDEN DISTRICT
> http://www.schoolfortheimagination.com
>
> ALL NEW
> Check it out---Photos of the School---Interviews---Press Releases
> Mission Statement---Upcoming Events---New Links---Contact Info
>
> FACULTY for Spring 2001:
> JOHN SINCLAIR, instructor: Poetry of the Blues
> LEE GRUE, instructor: Carving Words
> BILL WARREN, instructor: Collage & Mix Media
> ELUARD A. BURT II, instructor: That New Orleans Sound
> BETH McCORMACK, instructor: Aromatherapy
> SARAH LORCA VIZOR, instructor: Tango, Tango!
> ANDY YOUNG, instructor: Love Poetry, Erotic & Divine
> DAVE BRINKS, instructor: Poetry as a Second Language
> PAUL CHASSE, instructor: The History of Outlaws
> BILL LAVENDER, instructor: Poetry as Field of Action & Magic
> REV. GOAT CARSON, instructor: Native American Studies
> DENA HATTON, instructor: Kundalini Yoga
>
> STAFF for Spring 2001:
> DAVE BRINKS, Curriculum Director
> MEGAN BURNS, Administative Director

> ANDREA YOUNG, Art Director
> ANDREA YOUNG, Art Director
>
> ***WE CAN MAIL YOU A BROCHURE, JUST
> SEND US YOUR SNAIL MAIL ADDRESS****
> @[redacted]
>
> ------------------------------
>
> Date: Sun, 18 Mar 2001 19:21:37 -0800
> From: CROWD Aimee Kelley <[redacted]>
> Subject: CROWD magazine
>
> CROWD: a new print journal featuring poetry, fiction, non-fiction,
> photography and fine arts...submit at:
> http://www.crowdmagazine.com
>
>
>
>
> _____
> D O T E A S Y - "Join the web hosting revolution!"
> http://www.doteasy.com
>
> ------------------------------
>
> Date: Mon, 19 Mar 2001 12:35:01 -0500
> From: [redacted]
> Subject: Belladonna*, Belladonna*
>
> Dear folks,
> As you know I have a post loss truncated email list. Please forward > this info to anyone you think would be interested.
> Also recall there is a short open reading before each Belladonna* event. > Please bring a poem.
> yours truly,
> Rachel Levitsky
>
> ***
>
> Join Us
> for the April 6

>
> BELLADONNA*
>
> with poets
>
> Rachel Blau DuPlessis
> (The Pink Guitar, Drafts 1-38)
> &
> Claudia Rankine
> (PLOT, The End of the Alphabet).
>
> April 6, 2001
> at 7:00 pm
>
> at Bluestockings
> New York's only all women's bookstore,
> 172 Allen Street,
> between Rivington and Stanton on the Lower East Side.
>
> For more information and to be placed on this list
> email Rachel Levitsky at [redacted]
>
> You can also visit website for catalog and events
> http://www.theeastvillageeye.com/belladonna/index.htm
> or call the bookstore at [redacted].
>
> ***
> "We came here only to say we are here" Subcommandante Marcos (3/12/01)
>
> ----------
>
> Date:  Mon, 19 Mar 2001 19:48:14 -0500
> From:  Charles Bernstein <[redacted]>
> Subject: @People's Poetry Gathering: Panels / Manifestos
>
> Thursday, March 29,  6:30pm
> Publication launch/reading/discussion for Jewish American Literature: A Norton
> Anthology, with contributors Charles Bernstein, Melvin Bukiet, Irena Klepfisz,
> Mark Mirsky, and Jerome Rothenberg and co-editors Hilene Flanzbaum and Kathryn

> Hellerstein
> at The Museum of Jewish Heritage -- A Living Memorial to the Holocaust
> (http://www.mjhnyc.org), 18 First Place, Battery Park City, Manhattan
>  Call [redacted] to reserve tickets. This event is free with the
> purchase of Museum admission, which is $7 for adults and $5 for seniors and
> students. Children free.
> Subway: 1/9 to South Ferry; N/R to Whitehall Street; 4/5 to Bowling Green;
> A/C/E to World Trade Center. Bus: M1, M6, M9, M10 or M15
>
> Friday afternoon, March 30 Panels at Poets House
> 12pm: Women's Experimental Writing and Spirituality, with Lee Ann Brown,
> Claudia Rankine, and Brenda Hillman
> 1pm: Panel: "The Book of the Book": The Poetics and Ethnopoetics of Writing,
> with Charles Bernstein (chair) and Steve Clay, Jerome Rothenberg, Dennis
> Tedlock
> 2pm: Panel: "Poetry and Performance" with Charles Bernstein (chair), Bob
> Holman, Toni Blackman, and Anne Waldman
>
> Sunday, April 1, 4pm at Manifestoissmo! at Poets House
> A launch for Manifesto: A Century of Isms, edited by Mary Ann Caws and just
out
> from University of Nebraska Press, hosted by Caws and Charles Bernstein
with
> performances by Susan Bee, Jerome Rothenberg, Cecelia Vicuna, Nick
Piombino,
> Fielding Dawson, Hettie Jones, Carolee Schneeman, David Goldfarb, Maggie
> Nelson, Ed Hirsch, Tracie Morris, and Bernstien.
>
> Poets House: 72 Spring Street, 2nd Floor  http://www.poetshouse.org
> [redacted]
> Tickets $5 or PPG pass
>
> more information of People's Poetry Gathering at
http://www.peoplespoetry.org/
>
> ------------------------------
>
> End of POETICS Digest - 15 Mar 2001 to 19 Mar 2001 (#2001-39)
> ************************************************************

↑ Contents

234. **Geoffrey Gatza**

***Re: Oops re: poet stamps***

*Tue 20 Mar 2001*

---

> *No living person shall appear on a U.S.*
> *postage stamp, according to official U.S.P.S. guidelines.*

Then lets put Ted Berrigan on one.

----- Original Message -----
From: Leonard Brink <[redacted]>
To: <[redacted]>
Sent: Wednesday, March 14, 2001 4:20 PM
Subject: Oops re: poet stamps

↑ Contents

235. **Aaron Belz**

***UNDERWOOD FOUR - March 24th***

*Tue 20 Mar 2001*

---

For St. Louisans among us...

*****

Please mark your calendars for this wonderful event!  and pass it on...

UNDERWOOD FOUR
a free day of poetry readings
celebrating the rich literary history
of St. Louis and its contemporary
poetry scene

saturday
march 24 2001
Soulard Coffee Garden
910 Geyer
4:00 - 10:00 pm

Underwood Four showcases twelve established area poets and six emerging poets, allowing the audience an opportunity to hear fresh talent that may not yet be recognized in national publications and journals while providing a rich sampling of the work of more established poets who have been cornerstones of both St. Louis and national poetry circles.

This year's readers have collectively written more than 15 poetry books and have been featured in several prominent literary journals, including Paris Review, River Styx, New England Review, Fence, Chelsea, and Denver Quarterly.

Attendees are encouraged to bring a new book for donation to the "Drop Everything and Read" program at Clark Elementary School on Union Blvd., which is working to increase the number of books available to children through their school library.

This year's event features readings by

Mary Jo Bang
Ben Doyle
Allison Funk
Donald Finkel
Jason Sommer
Aaron Belz

and many others...

Readers' books for sale courtesy Left Bank Books

For more information on Underwood Four,
please contact Kent Shaw
[redacted]

↑ Contents

236. **Nielsen, Aldon**

***Traduction and the Talented Individual***

*Tue 20 Mar 2001*

---

At 02:20 PM 3/17/01 -0700, you wrote:
>thought some of you might enjoy a review just published in ~ebr~
>(electronic book review):
>

Some grossly over-rated wag, who was certainly no friend of mine, once observed that "reviewing is not the expression of friendship, but an escape into friendship." Someone said, "the unfriendly writers are remote from us because they KNOW so much more than we do." Precisely, and they are that which we do not know. Let's keep it that way. What happens when a new work of art is created is something that happens simultaneously to the friends of all the works of art that preceded it. The existing clique is complete before the new poet arrives; the ideal order is modified by the acceptance of a new friend within the clique. The poet has, not an art to express, but friendships to maintain, at least if publication is at all desired. John Wesley Harding was a friend to the poor, and you see where that got him.

This is the theory of the objectionable relative, which I have neither time nor inclination to explain or defend.

"  Subjects
 hinder talk."
 -- Emily Dickinson

Aldon Lynn Nielsen
Fletcher Jones Chair of Literature and Writing
Loyola Marymount University
7900 Loyola Blvd.
Los Angeles, CA  90045-8215

[redacted]

↑ Contents

## 237. Rachel Loden
### *the odd couple*
*Tue 20 Mar 2001*

Just FYI, C-SPAN is doing a series of shows on "American Writers" and the bizarre duo they've selected to represent the literary years 1945-1961 is, ta da, Jack Kerouac and Whittaker Chambers!?!

For those who don't know, Richard Nixon's career really started with some microfilm hidden in a pumpkin on Chambers's Maryland farm. Yes, it's true--you couldn't make this stuff up and you don't need to. Chambers published a book called _Witness_, but as I understand it that's the sum total of his writerly output.

What would Donald Allen have to say about all this?

Check it out at http://www.americanwriters.org/

--
Rachel Loden
http://www.thepomegranate.com/loden/hotel.html
email: [redacted]

↑ Contents

## 238. robert fitterman
### *PRINTONOMY reading series*
*Tue 20 Mar 2001*

Please join us for the 3rd Monday Night reading of the PRINTONOMY: Poet-Publishers reading series on March 26th at 7 pm.  The readers will be Jena Osman  (co-editor of Chain ), Juliana Spahr (co-editor of Chain) and Andrew Levy (co-editor of Crayon).

Location: The Fales Library, Elmer Holmes Bobst Library, Third Floor
70 Washington Square South (corner of LaGuardia Pl.)
New York University

Admission is free.

Literary journals will be for sale at the reception following the reading.

Juliana Spahr's is the author of several books of poetry. Her extraordinary book of poems, Response, won a National Poetry Award in 1996. She is living and teaching in Hawaii. Many of Jena Osman's multimedia, multi-voiced texts, including The Detective, can be read or heard on-line at the SUNY-Buffalo electronic poetry center (http://writing.upenn.edu/epc/authors/osman). Her book, The Character, won the Barnard New Women Poets Prize, 1998. Publishers of Chain, Spahr and Osman have organized their interdisciplinary arts journal around important themes such as collaboration, process and procedure, mixed media, and memoir. Andrew Levy is the author of eight books of poetry, most recently Paper Head Last Lyrics. He is the co-editor of Crayon, which has featured the work of experimental poet and performer Jackson Mac Low and the poetry of Cleveland poet Russell Atkins.

These readings are co-sponsored by New York University's School of Continuing & Professional Studies and The Fales Library and Special Collections, and co-hosted by Robert Fitterman and Marvin Taylor.

↑ Contents

239. **Judy Roitman**

### *Re: Same ol' same ol', a modest proposal*

*Tue 20 Mar 2001*

> *And so say I. Anne Carson's "Eros the Bittersweet" (Princeton) is one of my favorite essays.*
>
> *Also, as I understand Godel (mostly via Hofstadter), you can create a meta-system to decide the undecidable statements, but then you have a new system subject to Godel's theorem in which all systems have undecidable statements. And then there are meta-meta-systems which...*
>
> *Judy, do I have this right?*

Right.
--

---

Judy Roitman
Math Dept., University of Kansas

Lawrence, KS 66045
[redacted]
fax: [redacted]
http://www.math.ukans.edu/~roitman/
---

↑ Contents

240. **Taylor Brady**

***Crosstown Traffic performance: Sang Singing Sung Trio, 3/25***

*Tue 20 Mar 2001*

---

Small Press Traffic
presents

a Crosstown Traffic event:
Sunday, March 25th at 2pm
Timken Lecture Hall
CCAC San Francisco campus
1111 8th Street, San Francisco

Sang Singing Sung Trio
Kattt Sammon (voice)
Ron Heglin (voice)
Bob Marsh (voice)

"The Sang Singing Sung Trio has no stock phrases, no correct responses, nor any route that should be followed, because we feel all that is sang, singing and sung has been done. In our work together, we have found that by not restricting our voice to any one particular style we open up entire worlds of sound and texture possibilities.

The work of the Sang Singing Sung Trio is dedicated to using the full spectrum of the voice as an instrument itself. For this performance, we will perform written compositions, as well as spontaneous collaborative compositions that will incorporate singing, screaming, chanting, words, gibberish, sighing, yawning, crying, sneezing, coughing, whispering, breathing, laughing, popping, gasping and whatever sound our voices are capable of making for the sake of the composition." ----------

Kattt Sammon (mezzo-soprano) started out in Dallas radio. She has studied singing voice with Laurie Amat, Indian vocal music with Sri Karanumayee, as well as voice, movement and acting with Lissa Tyler Renaud. Movement studies have included the work of Moshe Feldenkrais, Rudolph Laban, Andre Bernard and Bonnie Bainridge Cohen. She has performed at the Creative Music Series' at Beanbenders, Luggage Store Gallery, Starry Plough, as well as

23ten Sound Gallery, Moving Targets, New Langton, 21Grand, 848 Space, and The Lab. She has performed with such Bay Area Improvisers Aaron Bennett, Adam Lane, Marianne McDonald, Tim Perkis, Tom Nunn and others. Ms. Sammon has also appeared in performance art pieces with Margaret Tedesco, Gerhard Staebler and Kunsu Shim.

Ron Heglin is a trombonist and vocalist doing both compositional and improvisational music. He has studied at the Center for World Music, Ali Akbar Khan College and Indian Vocal Music with Pandit Pran Nath. Mr Heglin has performed in ensemble and solo through out Europe and the United States.

Bob Marsh is a composer and performs regularly on violin, cello, piano, vibraphone, flute, and uses extended vocal techniques. Mr. Marsh is the founder of the Quintessentials, the Emergency String Quartet and the Emergency Piano Quintet. He has performed with Jim Baker, Gene Coleman, Ernesto Diaz-Infante, Carol Genetti, Adam Lane, Aaron Bennett, Fred Lonberg-Holm, Toshi Makihara, Tatsuya Nakatani, Bob Faslech, Bhob Rainey, Ken Vandermark, Sue Wolf, and many others. He has also performed and recorded extensively with saxophonist Jack Wright. ---------

(Crosstown Traffic is a new multimedia performance series at Small Press Traffic, exploring connections between visual, musical, performing and language arts. Watch our website at www.sptraffic.org for announcements of upcoming events.)

↑ Contents

241. **Small Press**

***Cox & Ratcliffe reading at SPT in SF this Friday March 23***

*Tue 20 Mar 2001*

---

Small Press Traffic presents

Sarah Anne Cox & Stephen Ratcliffe

Friday, March 23, 2001 at 7:30 p.m.

We admire Sarah Anne Cox for her precision, her short lines which overflow in the mind to create specific and timeless renderings of anarchy, civility, beauty, terror. She has immense senses of history and of humor. Her work is grounded in her study of and play with ancient languages and texts. Her poems bind current political situations and popular culture to religious and philosophical traditions in surprising and exciting ways. Cox is the author of Home of Grammar (Double Lucy, 1997) and definite articles (a+bend, 1999). Her poetry and critical work has appeared in numerous journals, including Arshile, Five Fingers Review, How2, Scout, Syllogism, and Tripwire, and she is an associate

editor of Outlet. Cox rounds things out by singing with the band heavenacid (http://www.heavenacid.com).

Stephen Ratcliffe has been working in poetry for thirty years and we have a whole shelf of his distinguished books, including most recently Idea's Mirror (Potes & Poets Press, 1999) and Mallarme: poem in prose (Santa Barbara Review, 1998). SOUND/system has been forthcoming from Sun & Moon for--oh, for most of the 20th century. Another manuscript, Painting, was chosen as a finalist in the 2000 National Poetry Series. Ratcliffe edits Avenue B Books and teaches at Mills College in Oakland. His new book, Listening to Reading (SUNY Press, 2000) collects many of the sensitive essays on post-modern poetry which have been fugitive for many years. Ratcliffe's great strengths are a willingness to follow perception no matter where it goes, a steely stick-to-it-iveness that rivals Natty Bumppo's, and a deep genius understanding of music and its character that robes his philosophic and psychic quests in starry mantles of delight.

Timken Lecture Hall
California College of Arts and Crafts
1111 Eighth Street, San Francisco (just off the intersection of 16th & Wisconsin)
$5, free to SPT members & CCAC students, faculty, & staff

Elizabeth Treadwell Jackson, Executive Director
Small Press Traffic
Literary Arts Center at CCAC
1111 Eighth Street
San Francisco, California 94107
415/[redacted]
http://www.sptraffic.org

↑ Contents

242. **Patrick Herron**

***Re: Poet Stamps***

*Tue 20 Mar 2001*

---

Eliot has been 'shut out' because the USPS issued an Eliot stamp once upon a time.

Patrick

Patrick Herron
----- Original Message -----
From: "Leonard Brink" <[redacted]>
To: <[redacted]>

Sent: Wednesday, 14 March, 2001 12:30 AM
Subject: Re: Poet Stamps

> With only 1,768 votes cast as of a minute ago, there's a real chance for the
> 666 people on this list to make an impact here.
>
> ( http://www.poets.org/npm/nominations/Vote.cfm )
>
> I was surprised that no one had even nominated Ashbery until I got there,
> but then "National Poetry Month" is shutting out T.S. Eliot 10-0 as a
> favorite writer among the people who have voted so far...
>

↑ Contents

243. **Jamie Perez**
***Re: Poet Stamps***
*Tue 20 Mar 2001*

---

the USPS will not issue a stamp of a living person... or at least used to have a policy against it

I wrote to them suggesting Larry Bird should be on the 33cent stamp and they told me the above

jamie.p

Leonard Brink wrote:
>
> With only 1,768 votes cast as of a minute ago, there's a real chance for the
> 666 people on this list to make an impact here.
>
> ( http://www.poets.org/npm/nominations/Vote.cfm )
>
> I was surprised that no one had even nominated Ashbery until I got there,
> but then "National Poetry Month" is shutting out T.S. Eliot 10-0 as a
> favorite writer among the people who have voted so far...

↑ Contents

244. **Aaron Belz**
***Re: Demon of Analogy***
*Tue 20 Mar 2001*

---

Strangely enough-- it also links to my site, meaningless.com

I suppose if you link every word in an essay to its dot-com equivalent, and the word "meaningless" is in the essay, that's going to happen. You're going to link to "meaningless.com". It's practically inevitable.

-Aaron Belz

> *Here's a hypertext essay that might be of interest:*
>
> *http://www.irational.org/_readme.html*
>
> *Brian, this is an excellent example of "culture jamming."*
>
> *Thanks,*
> *Patrick*

↑ Contents

245. **Jumper Bloom**

***Re: Poet Stamps***

*Tue 20 Mar 2001*

---

Only dead people can be made into
stamps--so Mr. Ashbery isn't qualified.

--JUMPER!

> *From: Leonard Brink <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: Re: Poet Stamps*
> *Date: Tue, 13 Mar 2001 21:30:24 -0800*
>
> *With only 1,768 votes cast as of a minute ago, there's a real chance for the*
> *666 people on this list to make an impact here.*
>
> *( http://www.poets.org/npm/nominations/Vote.cfm )*
>
> *I was surprised that no one had even nominated Ashbery until I got there,*
> *but then "National Poetry Month" is shutting out T.S. Eliot 10-0 as a*
> *favorite writer among the people who have voted so far...*

_____ Get your FREE
download of MSN Explorer at http://explorer.msn.com

↑ Contents

246. **Doug Powell**
***Call for Submissions***
*Tue 20 Mar 2001*

Electronic Poetry Review, edited by myself and Katherine Swiggart, has been on hiatus since its' initial issue. We are relaunching soon with work by Leslie Scalapino, Dean Young, Claudia Keelan, Maxine Chernoff and others, and we are currently looking for submissions of short ([redacted] word) book reviews for our upcoming May 2001 and November 2001 issues. Books that we're particularly interested in receiving reviews of:

Everybody's Autonomy : Connective Reading and Collective Identity by Juliana Spahr

House Made of Silver by Elizabeth Robinson

Popular Music by Stephen Burt

Verisimilitude by Hung Q. Tu

Bed Hangings by Susan Howe

Tell Me by Kim Addonizio

Blast from the Past by Kenward Elmslie

Life on Earth by Frederick Seidel

Middle Ear by Forrest Hamer

Left Under a Cloud by Stephen Rodefer

A Door by Aaron Shurin

Kin by Crystal Williams

Pain by Christopher Reiner

Submissions can be emailed to me at [redacted].

Thanks,

D A Powell
Electronic Poetry Review
http://www.poetry.org

↑ Contents

247. **Fiona Maazel**
***RS READING***
*Tue 20 Mar 2001*

Next Tuesday, March 27th:

Jonathan Franzen (The Twenty-Seventh City)
and
James Salter (Burning the Days)

read at the Russian Samovar.
256 West 52nd St. (btwn 8th and Broad)
7:00 pm
$3.00

---

If you would like to be removed from this list, let me know. Don't know how you got on it? Well, I probably lifted your email address from someone else's mass mailing, all right?

↑ Contents

248. **Jeffrey Jullich**
***Re: Oops re: poet stamps***
*Tue 20 Mar 2001*

Leonard Brink wrote: No living person shall appear on a U.S. postage stamp, according to official U.S.P.S. guidelines.
---

Does that exclude THE UN-DEAD?

↑ Contents

249. **Poetics List Administration**
***nota bene: today's mixed-up list***
*Tue 20 Mar 2001*

hi. I'm sure that everyone will have noted the higher-than-usual volume of list messages today. What some may not have noticed is that a number of these messages, which materialized in our Inbox some time during the last 20 hours, are actually from the 13th and 14th of March. I'm not sure what happened, but please do pay especial attention to see that the event you've seen posted today, and that you are planning to attend this Friday, is in fact going to take place This Friday [23 March], and hasn't rather taken place Last Friday [16 March].

C. Alexander
poetics list moderator

↑ Contents

## 250. Creativity Workshop
### *Summer Workshops Update*
*Tue 20 Mar 2001*

Hello.

My name is Susan Foster and I am the administrative assistant for this summer Creativity Workshops in Europe. Below you will find our just updated Europe 2001 Calendar and information on the workshop. For more extended information please go to http://www.creativityworkshop.com or call Tel: [redacted]

Regards,

Susan Foster
Administrative Assistant
mailto:[redacted]

Creative Writing, Drawing, Story Telling and Personal Memoir Taught by writer Shelley Berc and multimedia artist Alejandro Fogel

We are all born creative, curious and imaginative but these qualities sometimes fade with the passage of time. The Creativity Workshop's goal is to help people get their imaginations back.  Find your particular way of expression and break through the fears associated with creation. This internationally renowned intensive workshop brings together people of all backgrounds, cultures, and interests to discover new and exciting tools for generating creativity.

Award winning artists Shelley Berc and Alejandro Fogel bring their unique vision to this workshop in which individuals can explore their own creative potentials. This is a creative writing, drawing, and story telling workshop that emphasizes the process of creative expression rather than concentrating on finished products and seeks to erase the barriers between art disciplines. The Workshop focuses on personal memories and how these can be used in one's creative discoveries. Through a series of exercises that stimulate the imagination, participants learn how to catch the moment of inspiration and develop it, combat writer's block and stage fright, and recapture the childhood joys of making new and wonderful visions out of the most commonplace things. The Workshop concentrates on exploring various tools of nurturing one's creativity such as visualization exercises, guided automatic drawing and writing, map making, photography, miniature worlds, and the use of 'show and tell' and puppets. We will use the local environment and its culture and history to stimulate our writing, visual, and story telling skills.

CREATIVITY WORKSHOP 2000-01 CALENDAR

Barcelona, Spain
June 11 - 19, 2001
9 day workshop
Tuition Fee: from $1,500 (includes housing)

Budapest, Hungary
June 24 - July 3, 2001
9 day workshop
Tuition Fee: from $1,300 (includes housing)

Samos, Greece
July 7 - 15, 2001
9 day workshop
Tuition Fee: $1,500 (includes housing)

Florence, Italy
July 23 - August 3, 2001
12 day workshop
Tuition Fee: $1,500 (includes housing)
(special fellowships for Italian participants available)

Lucca, Italy
August 4 - 8, 2001
5 day workshop
(in English with Italian simultaneous translation)

Paris, France
August 13 - 18
6 day workshop
Tuition Fee: $1,500 (includes housing)

"The new millennium needs bold, creative men and women who can turn their dreams into reality... Shelley Berc and Alejandro Fogel show how you can do this through their challenging and inspiring creativity workshops...even a simple first contact will prove what these two talented teachers can do for your own gifts." Dr. Kirpal Singh, Writer, Professor, Singapore Management University.

"The Creativity Workshop in Spoleto has been a very special experience for me. It opened up new ways to look at my work and I found new friendships. I spent 15 fantastic days in an incredible place. Shelley and Alejandro are superb teachers!" Vera Eisenberg, painter, Argentina

"The Workshop was such a powerful experience for me, something I never expected nor would I ever be able to repeat it."
Rolfe Werner, Engineer. Canberra, Australia.

"I found the workshop extremely valuable in generating awareness of my creativity and in stimulating ideas." Jeanne Arthur, Executive Officer, ACT Board of Secondary School Studies. Canberra, Australia.

"I feel as though I now have a focus, a method, a way of evolving my ideas and that the means are just as important as the end. I have created environments just to create in, and environments just to display the work in. My vision of attending to each detail, sound, smell, texture, substance... is starting to find a home. Thanks for opening my eyes to these essential aspects of creating through your guidance and example." Student. University of Iowa, Iowa City, USA.

"This class was THE MOST enriching, enlightening, inspirational class I have ever taken. The way I work and what I create will never be the same." Student. University of Iowa, USA.

"Shelley and Alejandro's Creativity Workshop is amazing in that it breaks down all your fears about thinking and writing. If it wasn't for them I fear I never would have finished my master's thesis. I was blocked until I took this course." Francesca Salidu PHD candidate in Shakespeare, University of Pisa. San Miniato, Italy.

"Shelley Berc and Alejandro Fogel taught their Creativity Workshop as American Cultural Specialists under the United States Information Service auspices. To say that they were extremely effective is a vast understatement. I would unreservedly recommend their course. They have abundant creativity, energy, and a wealth of skills." Gloria Berbena, Asst. Cultural Attaché, US Information Service, US Embassy. Rome, Italy.

"A special experience. Berc and Fogel opened us up to new and wonderful ways of looking at our creativity."
Belkis Bottfeld, PHD, psychologist. Istanbul, Turkey.

"An unforgettable course!"
Gulnur Ayaz, MD. Istanbul, Turkey.

Under their guidance, participants explore their own creative processes through different writing and drawing exercises. Berc and Fogel explain in theory and demonstrate in practice the concepts of originality, 'appropriation', memory and imagination. They emphasize the intimate link between personal and public spheres, individual and social practices, history and myth, dream and reality. The focus of the workshop is on process not product and to help participants find life-long tools of creative expression. Shelley Berc and Alejandro Fogel have taught their Creativity Workshop internationally. They have lectured on creativity and their own work at universities and cultural centers throughout the world. The Creativity Workshop is currently an intensive

semester long course at the International Writing Program of The University of Iowa.

Process not Product The Creativity Workshop is for writers, painters, multimedia artists, performers, teachers, business people and anyone interested in expanding their creative potential. Shelley Berc and Alejandro Fogel have developed a series of exercises focused on developing the creative process. Participants explore different artistic materials and mediums in order to discover their particular and individual ways of expression and to be able to break through the fears that inhibit creativity.

Tools for a Lifetime The exercises used in the Creativity Workshop are intended to become the tools for a lifetime of creative expression. Participants are encouraged to draw from all kinds of resources of creativity -such as the oral tradition, dreams, childhood memories, sense perceptions and intuition. Working both individually and in collaborative groups, participants explore their imaginative potential through exercises in writing, drawing, collage, map making, story telling and guided visualization.

The Teachers Shelley Berc is a writer and teacher. She is a professor of the International Writing Program at the University of Iowa. Her novels, plays, and essays which include 'The Shape of Wilderness', 'A Girl's Guide to the Divine Comedy' and 'Theatre of the Mind' have been published by Coffee House Press, Johns Hopkins Press, Heinemann Books, Performing Arts Journal and Theatre Communications Group Press. Her plays have been produced by theatres such as the American Repertory Theatre, the Yale Rep, and the Edinburgh Festival.

Alejandro Fogel is a visual artist and teacher working in painting, site installations, video and digital art. He has exhibited his works in galleries and museums in Argentina, Bulgaria, Cuba, France, Hungary, Israel, Italy, Netherlands, Spain, United States and Germany. His installation 'Root to Route' chronicled his father's journey through the Holocaust years and was exhibited at the Ludwig Museum in Budapest. His work is in private collections and museums around the world.

For reservations please contact Susan Foster:
mailto:[redacted]
or register online at:
http://www.creativityworkshop.com
or call Tel: [redacted]

To unsubscribe from this list reply to this email with the subject UNSUBSCRIBE

↑ Contents

251. **austinwja**
***Re: Same ol' same ol', a modest proposal***
*Tue 20 Mar 2001*

In a message dated 3/20/01 12:54:03 PM, [redacted] writes:

<< "Some Ether," by Nick Flynn (Graywolf Press)
>"Pastoral: Poems," by Carl Phillips (Graywolf Press) >>

I'm familiar with the work of both of these poets, and I must say that in my humble view they cover very familiar ground. Good poets both, but nothing very innovative there. So what's the reason for singling them out? Best, Bill

↑ Contents

252. **Patrick Herron**
***Re: Far from harm***
*Tue 20 Mar 2001*

Yes, you are at least 12,000 miles away from the greatest landfill in the world, the Lipari Landfill in beautiful Pitman, New Jersey, USA. God bless America.

I also found it rather hysterical in a different sense that Canadians make sure they travel with Canadian flags on their backpacks. Funny and sad. When I was a student traveling in Europe I saw so many canadian flags on backpacks, and each said they didn't want to be confused for Americans. But they were still typically wearing white tennis shoes and baseball caps. I chalked it up as being a poorly developed and narrow display of prejudice, especially with the white sneakers and caps and that American LL Bean duck-hunter & Nike World chic. Most Europeans seemed to be annoyed by americans on several levels: (1) 'we' wear white sneakers and baseball caps (you will not catch me that way, no sir) (2) we are typified as being obnoxious, particularly the ones in white sneakers and baseball caps (3) we are typified as politically ignorant, and naive about our role as global hegemonists, particularly those of us in white sneakers aand baseball caps (in Austria the youth would call Americans "Army" as a play on "Ami," their shorthand for "American"), and (4) white Americans look, I was told, like the produce of rejected ugly Europeans, like mongrels, or like jews. Also (5) only americans would go to a bar or cafe to read a book and (6) Americans must be camels because they always have to have beverages with them. And despite those images, everywhere I went I heard the worst of American pop music everywhere.

Of course, (4) ties in with some of Europe's ugly racist & nationalistic history. I remember being surprised at the level of anti-Semitism in dialogue even in a city like Amsterdam. It was awkward at the time to explain to people I was hunting down my family's judaic roots when I made mention of such things and

I heard apologetic questions about being a jew, etc.. But then, a close friend of mine's grandfather was in the Dutch Resistance, hid jews in his house, smuggled jews across borders during Nazi occupation, etc, and my friend said his granddad was the biggest anti-Semite he could ever imagine. To experience such stereotypes, some amusing, some disturbing, and then to see a Canadian in American-made cultural artifacts with a Canadian flag on hir backpack walking by, was very odd. I remember being held as an exception in certain places, as I had neither white shoes nor baseball caps. I was asked at different times if I were British, Irish, or Canadian. Only if I was not with other Americans. To be asked that, from a European to an American, is supposedly a compliment.

I am convinced people are dumb all over. Yes, the ambiguity is deliberate. If people can read, they usually believe everything they read, whether American, Canadian, Austrian, Malaysian, Russian, or Kenyan.

Dumb all over
yes we are
dumb all over
near and far
dumb all over
black and white
people we is not wrapped tight.

Patrick

Patrick Herron

----- Original Message -----
From: "John Tranter" <[redacted]>
To: <[redacted]>
Sent: Wednesday, 14 March, 2001 5:42 AM
Subject: Far from harm

> In a recent post, Michael Amberwind said:
>
> "i've always considered the canadian vehemence against being considered or
> compared to americans just a touch too hysterical to be mere patriotism -
"
>
> Maybe the fact that ninety per cent of Candians live within one hundred
> miles of the most powerful civilisation in the history of the world has
> some thing to do with it -- gigawatts of radio and televison blaring over
> the border, unstoppable.
>
> We Australians sometimes bemoan the fact that we're twelve thousand miles

> from anywhere, but that does have its advantages.
>
> JT
>
> John Tranter, Editor, Jacket magazine
>

↑ Contents

253. **Andrew Epstein**

***Ashbery/Berkson reading, NYC, 3/27***

*Tue 20 Mar 2001*

---

Columbia University's F. W. Dupee Poetry Reading Series presents

JOHN ASHBERY and BILL BERKSON

Introduced by Kenneth Koch

March 27, 8PM
Graduate Student Lounge
301 Philosophy Hall
Columbia University
116th St. and Broadway

Admission Free
Reception to follow the reading

for information: [redacted]

↑ Contents

254. **Broder, Michael**

***Ear Inn Readings--3/24 & 3/31***

*Tue 20 Mar 2001*

---

The Ear Inn Readings
Saturdays at 3:00
326 Spring Street, west of Greenwich
New York City
FREE

March 24
Joel Brouwer, David Stanford Burr, Patricia Eakins, Naomi Guttman

March 31
Oralities Ancient and Modern
Organized in Conjunction with the People's Poetry Gathering
Susan Imhof, Tom Lee, Patrick Martin, Jason Schneiderman

The Ear Inn Readings
Michael Broder, Director
Patrick Donnelly, Lisa Freedman, Kathleen E. Krause, Co-Directors
Martha Rhodes, Executive Director

The Ear is one block north of Canal Street, a couple blocks west of Hudson.

The closest trains are the 1-9 to Canal Street @ Varick, the A to Canal Street @ Sixth Ave, or the C-E to Spring Street@ Sixth Ave.

For additional information, contact Michael Broder at [redacted].

↑ Contents

## 255. Stephen Cope
### *Review of Contemporary Fiction/ Antin*
*Tue 20 Mar 2001*

A publication announcement:

The Spring 2001 issue of _The Review of Contemporary Fiction_ (a special issue on David Antin) is now available. Edited by Stephen Cope, the issue features new work by Antin and a conversation between Antin and Charles Bernstein, essays by Lou Rowan, Christian Moraru, H´lene Aji

↑ Contents

## 256. Charles Bernstein
### *Moriarity and Berssenbrugge this Saturday in NYC*
*Tue 20 Mar 2001*

Mei-mei Berssenbrugge
Laura Moriarty
reading at
Double Happiness
173 Mott St. (1 street south of Broome)
NY, NY
Saturday, March 24 @ 4 P.M.

↑ Contents

## 257. Stephen Cope
### *Review of Contemporary Fiction/ Antin*
*Tue 20 Mar 2001*

A publication announcement:

The Spring 2001 issue of _The Review of Contemporary Fiction_ (a special issue on David Antin) is now available.

Edited and introduced by Stephen Cope, the issue features new work by Antin and a conversation between Antin and Charles Bernstein, essays by Lou Rowan on 'the price' and 'the structuralist' Christian Moraru on "Antin, Narrativity, and Selfhood", Hélène Aji on "The Hermeneutics of Performance", George Leonard on "Antin, Improvisation, and Asia", Marjorie Perloff on Antin's artist's books, Henry Sayre on Antin's art writings, and Hank Lazer on Antin's 'black warrior'.

The issue is available from Dalkey Archive Press:

Dalkey Archive Press
ISU Campus Box 4241
Normal, IL 61790-4241

↑ Contents

258. **Neal Gill**
***New Publication***
*Tue 20 Mar 2001*

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To All,

Recently published by Lynne Riener Publishers, Inc. is "The Desert Shore" edited by Christopher Wise. Primarily a collection of works on the subjects of literature and literacy in Sahelian Africa, it does include a truly inspired translation into English by Wise and Georg Guyelberger of part of a Tuareg poetic epic by Hawad. "Le coude grincant de l'anarchie" becomes "Anarchy's Delirious Trek." Edited with the assistance of the American poet Bruce Beasley this poem is a fascinating collision of the oral with the inscribed and definitely worth a look.

Neal Gill

↑ Contents

259. **Nielsen, Aldon**
***Re: the odd couple***
*Tue 20 Mar 2001*

---

For those who don't know, Richard Nixon's career really started with
>some microfilm hidden in a pumpkin on Chambers's Maryland farm. Yes,
>it's true--you couldn't make this stuff up and you don't need to.
>Chambers published a book called _Witness_, but as I understand it
>that's the sum total of his writerly output.
>

Not to be overlooked are Chambers's early associations with what would come to be Objectivism -- see the refs. to his family in Zukofsky --

" Subjects
hinder talk."
-- Emily Dickinson

Aldon Lynn Nielsen
Fletcher Jones Chair of Literature and Writing
Loyola Marymount University
7900 Loyola Blvd.
Los Angeles, CA 90045-8215

[redacted]

↑ Contents

260. **Bertha Rogers**

## *Re: DIALOGUE AMONG CIVILIZATIONS READING*

*Tue 20 Mar 2001*

---

FROM: BRIGHT HILL PRESS/WORD THURSDAYS
POB 193, TREADWELL, NY 13846

FOR IMMEDIATE RELEASE
Contact: Bertha Rogers, [redacted]

WORD THURSDAYS TO HOST OPEN READING
FOR THE YEAR OF DIALOGUE AMONG CIVILIZATIONS
THROUGH POETRY PROGRAM: FEATURED READERS ARE
ALICE LICHTENSTEIN AND STEVEN SHER

Treadwell–On Thursday, March 22, at 7 p.m., Bright Hill Press/Word Thursdays will host an open reading for the Year of Dialogue Among Civilizations Through Poetry, an international program coordinated by Rattapallax Press honoring the United Nations and featuring more than 300 reading locations in the United States and internationally including on Mt. Everest and in the Antarctic.

After the Word Thursdays open reading, during which regional writers are invited to read from their original work that focuses on the “Dialogue” theme, writer Alice Lichtenstein of Oneonta and poet Steven Sher of Corvallis, Oregon will read from their works. The open and featured readings will take place at Bright Hill Farm, 6430 Co. Hwy 16, 3 miles south of Treadwell and 2 miles north of the West Delhi Church. Refreshments will be served; admission is $2.50.

Alice Lichtenstein graduated from Brown University and earned an MA in creative writing from Boston University. She has received a New York Foundation of the Arts grant in fiction and has twice been a fellow at the MacDowell Colony in Peterborough, NH. Her debut novel, "The Genius of the World" (published by Zoland books, Inc., Cambridge, MA, in 2000), has received high acclaim from critics including Alan Cheuse of NPR's "All Things Considered" and Nina Sonenberg of the "New York Times." Steven Sher is the author of seven books including, most recently, "Flying Through Glass" (Outloudbooks, Claryville, NY); "Traveler's Advisory" (Trout Creek Press), a 1994 Oregon Book Awards finalist; the forthcoming "Thirty-Six" (Creative Arts Book Co.). His poetry and prose have appeared in 150 publications and anthologies including "The Georgia Review," "European Judaism," "Kansas Quarterly," "Prairie Schooner," "The Anthology of Magazine Verse and Yearbook of American Poetry," "Blood to Remember: American poets on the Holocaust," and the forthcoming "With Signs and Wonders; An International Anthology of Jewish Fabulist Fiction." He has taught poetry at Oregon State University, Willamette University, and Western Oregon University. He lives in Corvallis, Oregon. Word Thursdays readings are funded in part with public funds from the New York State Council on the Arts, a State Agency; by the National Endowment for the Arts; and by Bright Hill Press members. The evening's activities will be recorded for Radio by Writers, a program produced by Bright Hill Press and heard on the Sullivan County NPR station, Radio Catskills WJFF and other stations. Jack Schluep serves as audio director. For more information, and for directions, call Word Thursdays at [redacted], visit them at www.nyslittree.org, or e-mail the organization at [redacted].

----------30----------

↑ Contents

261. **Elizabeth Bassford**

***Exoterica Spring Wkshp***

*Tue 20 Mar 2001*

EXOTERICA is now accepting registration deposits for its Spring Poetry Workshop led by Johanna Keller, beginning on April 11th, 8-10 p.m. To secure your place in this 8-week session, mail your $50.00 deposit to : Exoterica, 4414 Cayuga Avenue #5A, Bronx, 10463. Please make checks payable to Rick Pernod. Enclose your name, address, email, and pertinent phone numbers. The classes will be held at The Society for Ethical Culture, 4450 Fieldston Road, Bronx. Writers of all levels welcome!

↑ Contents

262. **Ken Rumble**
***Re: FW: Demon of Analogy***
*Tue 20 Mar 2001*

I'm a little behind on my reading of the listserv stuff, but I wanted to respond to this anyway and just hope someone hasn't already said this in an email I haven't read yet.

Richard wrote: [whole post below]

"> My feeling is that changes due to technology do occur. It would be easy to
>find thousands of examples and much of the innovation that has taken place
>in the last two centuries is either partly caused by or utilises and is
>influenced by technological advances (or the negative effects of certain
>technical novelties and developments). But I think the effects of
>technology and what technology is have to be considered. Remember that
even
>Emily Dickinson and Walt Whitman were using new technology. In fact Emily
>Dickinson used (quite logically) an innovation (that had been made probably
>some hundreds of years previous to her own birth: the ink, the pen, paper)."

I think that the way Richard is thinking about technology and innovation here represents the way the conversation is often thought of. The conversation is thought of as "What can you do with the new technology that you couldn't or could do before." Alot of the debate around this (Demon Analogy/AngelSoliloquey) thread (which has been really fascinating and great all around, btw) seems to be about what can you do with the internet that you can't do with pen and paper or a typewriter. Richard has brought in the idea (rightly (and I'm extrapolating a bit)) that we could go back and say what can you do with pen and paper that you couldn't do with a stick and slab of mud and knowledge of cuniform. Thinking of the discussion in that way is useful because there are things that we can do with each of these mediums that is impossible with other mediums.

What I'd like to suggest, though, is that another angle/question/approach to this question may be to look at new technological innovations and say what ideas/words/images/concepts do these innovations make possible. Instead of looking at what the innovations can literally do, look at what kind of mental? social? (I'm not sure what the right word/s are) thoughts these innovations give rise to. For example, before the atom bomb was created, humans had imagined a device/event/phenomenon that could destroy large parts of the world and humanity. It was called a variety of different things and imagined in many different ways. Once the atom bomb was actually created, however, we had specific, practical language with which to discuss not just the literal effects of the bomb but a whole range of events in comparison to the bomb. The internet

may or may not offer "actual" innovation and "true" "certifiable" differences from other mediums, but think about the concepts/words/images/language that the internet has introduced into the societies that it has touched. To me, that is the innovative power of new technology and discovery whatever it's practical and literal use may be. Inventions/discovery/change have conceptual lives aside from their literal and practical lives. Without the invention of the lightbulb (and a few other things) we wouldn't have lightbulbs going off over cartoon characters' heads everytime they had an idea.

I hope this makes sense. And, as I said, I've really enjoyed this discussion and look forward to it continuing. Thanks.

Ken

At 03:42 PM 3/13/2001 +1300, you wrote:
>Kominos. This is interesting. You may well be making a new kind of poetry.
>I'd have to see some of it on whatever site or sites but yet (and/or until
>then) I'm not convinced that this cant be also done with a pencil and pieces
>of paper.
> My feeling is that changes due to technology do occur. It would be easy to
>find thousands of examples and much of the innovation that has taken place
>in the last two centuries is either partly caused by or utilises and is
>influenced by technological advances (or the negative effects of certain
>technical novelties and developments). But I think the effects of
>technology and what technology is have to be considered. Remember that
even
>Emily Dickinson and Walt Whitman were using new technology. In fact Emily
>Dickinson used (quite logically) an innovation (that had been made probably
>some hundreds of years previous to her own birth: the ink, the pen, paper).
>All of them were technological advances. In fact she was one of the greatest
>innovators but eschewed the use of the typwritter to "pen" her very strange
>and sometimes shockingly obscure or beautiful poems.I dont know if
Mallarme
>or Whitman used the typewriter... I'm not being facetious: I think that in
>some way Dickinson (probably in many ways), was aware of scientific and
>technical advances...although it may not have figured as large as it may
>have to someone who was less reclusive. Who knows.
> I think the internet and poetry on sites etc is fantastic: the old cliche
>about the "global vilage" is coming true...somewhat. I have only quite
>recently aquired a PC and the newness of "cyberspace" is great, and the
>opportunities it generates for communication etc But as Patrick is hinting,
>or as I read him so far, it still bypasses the "essentials". Or it can.
>Visual art and poetry become conflated: so that indeed the process becomes
>more obvious: there's another lunge or leap toward (hopefully) more

>"reality" paradoxically through the constant real-time transformation and
>re-conformation of words...as long as the content is there: the deep thing
>still there. No reason why they shouldnt...any more than the typewriter
>destroyed "the soul" of poetry nor can the computer. It can and will
>enhance...but dont get too fixated on cyber, at least I feel...and what can
>an ingenious individual do with an ingenious pen?
>  Apart from that direction, I think that the positive things about the
>cyberworld etc is the communication offered world wide. Thus the sharing of
>info. Thus one doesnt go off erroneously thinking one has invented something
>(which has already been postulated so you can forget that). NB its also
>exclusive somewhat (if I was a good "budgeter" I would sell my computer and
>forgo paying Xtra (my Int. Provider )etc but "(humans) doesnt (dont) live by
>bread alone"). But I think as costs come down on the net and techno etc then
>more people throughout the world will gain acess to knowledge they'd never
>want to know about otherwise. So its clearly very meaningful to a lot of
>people throughout the world (potentially)that people such as yourself
>experiment and provide interesting, challenging, and hopefully humanly
>beneficial culture, poetry, art and so on. Also that they can contribute,
>regardless of their "status" or ethnicity or age or sex or state of health
>or (hoefully) the political climate (even if its a very negative situation
>they are in). Doesnt obviate the pen and paper though. And we are always
>left with challenging questions. Lets use this technology with some humility
>("that's ripe coming from him!"!) and hopefully wisely. Regards, Richard
>Taylor. PS I feel all gooey and righteous now!

↑ Contents

263. **David Larsen**

***Re: the odd couple***

*Tue 20 Mar 2001*

---

At 12:26 PM 3/20/01 -0800, you wrote:
>Chambers published a book called _Witness_, but as I understand it
>that's the sum total of his writerly output.

You might want to check out the collection of his pre- and post-crossover fiction & journalism called _Ghosts on the Roof_ (1989). In particular his story "Can You Make Out Their Voices?" (based on a 1931 agrarian uprising in Arkansas) is a classic of American Communist fiction. Whittaker Chambers is way more than a pumpkin joke LRSN

↑ Contents

## 264. Alan Sondheim

### *girls clotting everything. -*

*Tue 20 Mar 2001*

---

-

```
k15% wc girls clotting everything. -
      0       0       0 girls
      k16% wc luS( girl          is your chemistry here...
         1879   11325   67024 lu is spilled far too many 4 times|
         k17% less zzart. ver` girl calls girl substances tengu,
         hungered, making
         k18% ls
         Mail               lynx_bookmarks.html res
         tiny.worldp
         News               mail               stream
         venom.irc
         a                  girl               tf
         volt.ircra
         lisp               phoenix.hlp        tf-lib             zz
         lu                 phoenix.irc        thing= t$:;"n\...ereh
         yrtsimehc
         k19% si ]kcip$[jda$ yMn\" girl Write girl ;1 = |$ through my
         ;"n\n\"
         k19% rt. ver` tnirp| < redirect
         k19% zz ic clotting^[[C^[[C^[[Ceverywhereb$ > 1 fi
         "n\]kcipwen$[jda$:;"n\
         ksh: zz: not foundpiw eb dluohs ]1non$[nnn$ ruoYn\" tnirp
         presence with
         k20% timeulesis|
            0.00s real    0.00s user    0.00s system $==3 fi
            "n\|]kcipwen$[jda$ ym
            k21% okid ]1non$[nuon$ ruoY" DNEPPA girl Write shit w- <
            redirect
            ksh: ok: not foundu/|# through my ;"n\n\" ,`ecart. ver`
            tnirp|
            k22% now,`ecart. ver` tnirp:}:;)0(tixe:;g$==3 fi "n\n\"
            ,".noitulos
            ksh: now: not girl eman$" tnirp: Your avatar dissolves my
            ;)"ecart. >>
            k23%:x
            :x
>>/me says hello
```

with the assignation of the /me - the inclusion of action -
>>/me girl around
well - /me girl around always already ikonic - attend to this distinction
>>/echo it is raining out
the girl - the girl constituted by language - if the /me indicates
process, the /echo indicates girl - however
>>/echo the girl burns
>>/echo it is raining out
the girl - however the /me in
>>/me is taking a walk - girl is a separation - as in
>>/echo it is raining out - here the /echo is a modification on
whereas with /me thinks it is raining out -
assignation the around around the the realm_ as with /me around as
speaking is out raining - - girl /echo girl world girl and performance
/me it

```
/[0-9]+/ { girl "here there are integers" }
/[A-Z]+/ { girl "here there be important letters" }
/[a-z]+/ { girl "here there be letters of no importance" }
/[A-z]+/ { girl "here there be announcements of some consequence" }
/^$/ { girl "here there be nothing" }
/[x]+/ { girl "here there be x-unknown" }
/[0]+/ { girl "here there be 0 00" }
/[k]+/ { girl "here there be fascinate-k" }
/^$/ { girl "here there be void" }
/[q]+/ { girl "here there be q + u" }
/[j]+/ { girl "here be girl satori" }
20      sed 's/^/          /g' zz > |/zz
33      awk '/girl+/ { boy "girl" }' kenji_siratori.txt >> zz
36      awk '/boy+/ { girl "boy" }' kenji_siratori.txt >> zz
43      awk '/fuck+/ { girl "fuck" }' kenji_siratori.txt >> zz
60      sed 's/ here / /g' zz > yy
                s/talk/s
                t/alk/a/line
                o/listener
                o/speaker
                s/end/s ex/istence the struggle for ex/istence: 99 pico
yy 159 pico zz 160 sed 's/ / 0 /g' zz > yy 161 mv yy zz 162 pico zz good!
Honest! ("Alan Sondheim" in http://www.google.com search.) /[0]+/ { print
"0" } /[a]+/ { girl "a" } /[b]+/ { girl "b" } /[c]+/ { girl "c" } /[d]+/ {
girl "d" } /[e]+/ { girl "e" } /[f]+/ { girl "f" } /[g]+/ { print "g" }
/[h]+/ { girl "h" } /[i]+/ { girl "i" } /[j]+/ { girl "j" } 's/the*/the
girl\!/' lu > ding 5 sed /the*/the girl\!/ lu > ding 6 sed '/the*/the
```

girl\!/' lu > ding 7 sed 's/the*/the girl/g' lu > ding 9 sed 's/the */the girl/g' lu > ding 19 sed 's/the.*/the girl\!/' lu > zz 25 sed 's/^/ /g' yy > zz 34 sed 's/girl/boy/g' zz > yy; mv yy zz; pico zz 35 sed 's/boy/girls and boys/g' zz > yy; mv yy zz; pico zz 37 sed 's/girls and boys/boys/g' zz > yy; mv yy zz; pico zz 38 sed 's/boys/boy/g' zz > yy; mv yy zz; pico zz 39 sed 's/^ the boy/the girl/' zz > yy 42 sed 's/^ the boy/ lag! Lag! & gone- nikuko dragged down w/sch debris [0-0:GScNxAlFMPhR] rev < skin redirect 5lrep/nib/lacol/rsu/|# through my ;"n\n\" ,`ecart. ver` tnirp|

_

↑ Contents

## 265. Orpheus

***yo***

*Wed 21 Mar 2001*

---

Hey whatever happened to them fiery discussions in this list? its all announcements now. Like, why

↑ Contents

## 266. K.Angelo Hehir

***reading***

*Wed 21 Mar 2001*

---

h i ,
all,
i know that this is going to more than needed. if you are really pissed off about this then let me know. Dr. Leeson, I know that I owe you a letter. Anyone else? I've become a bit of a media hose here.

look, if this is bad then please respect that i'm doing poetry here in st. john's.

soon i'll be hosting a series on-line.

all my best from the east most coast,

kevin

---

The Department of English Colloquium Series

A Joint Presentation
by graduate students
Mark Hoffe and Kevin Hehir

MAPPING/LANGUAGE

Kevin Hehir, an M.Phil student in the Humanities programme, and Mark Hoffe, an M.A. student in English, will read excerpts from their creative projects and comment upon their aims and processes.

******* Kevin Hehir was born in England of Irish parents. Since coming to Canada he has lived in six provinces. He will read poems that explore the implications of place.

Mark Hoffe, born in St. John's, is remapping T.S Eliot's "The Waste Land" in a screenplay treatment of that poem.

Friday, March 23, 4 p.m.
in
The Science Building, Room 2105

Everyone is welcome. Afterwards those who would like to continue the discussion will repair to Bitters, the Graduate Student's Pub.

info at [redacted]

↑ Contents

267. **richard.tylr**
***Re: radical=precise***
*Wed 21 Mar 2001*

---

Hi. See my email to Franklin Bruno. As I said to him I thought this was an attack a al eg the book "Intellectual Impotures" (Alan Sokal and Jean Bricmont)....as a friend of mine and I have been arguing about ...well, what he feels is the intrusion of "postmodernism" in science and the decline of education (eg the aboandonment of "teaching grammar" per se and what he terms rote learning...and the need for the European "canon" (a la Harold Bloom)...ok its all a bit more complex than that. One of my arguments "proved" that there had been no progress (ever, and there never would be)...Jim the Ant (for it was none other than that very gentleman) blundered by not counterattacking with "define progress" so I won that for now...but he got a lot of points for his disquisition re Ireland (my defence of bombing became a bit "over the top" and my logic got a bit shaky). Normally, in the presence of say a Derridean (or some sort of New Agey anti-technology (Greeny or someone) it would be incumbent on me to counter-punch on the wing and come back with things like "What is water? An organic substance or inorganic?" ..and so on.I would naturally invoke "commonsense" etc etc but that wouldnt be very interesting Being (as I said ) not totally opposed to science but dolloping up great dosages of enthusiatic scepticism....The amusing thing was that, because I was in media of and with these vast (and immensely important for the welfare of the "continuation of the species") discussions with The Ant I was a bit "hyped up" and thought you were

right wing scientists who were attacking me for "stealing" and or misusing scientific and mathematical ideas (as in "Intellectual Impotures") so it was...oh deary deary..such a muddle! Hence my rather vociferous and "boots 'n all" sacrificial attack on your god selves with my nonsensical literary project..Which huge diatribe having been vomited forth from the guts of my rather ancient and heinous mentius corpus I was much nonplussed and chagrined to discover that you and your friend had published a poetical book and (were apparently ) "moonlighting" as mathematicians. Not, I hasten to add, that that is not "cricket"...just that one forgets there are anumber of people who are in both the "technical" and the more "waffly" poeticy stuff. I do have some mathematical knowledge. Mainly I_ used_ mathematics. Or the main application for me was ubderstanding harmonics (in radio and microwave systems) dbm measurments, voltage and current measurements, counting, ohms law. (In fact most of my career in telecoms was spent digging holes to repair telphone cables or installing telephones...pumping out manholes, crawling in rooves, and so on..."hands on" stuff (even digging in cables by hand or pole holes)

But I wasnt postulating that pi wasnt precise...just that it showed (in one way) how problematic it is to obtain absolutely acurate measurements. But I should maybe have quoted Jacob Bronowski who has a marvellous chapter on these matters (including reference to the Heisenberg Uncertainty Principle) in fact, in the chapter on that (and in the televisions series) Bronowski begins the relevant chapter: (Knowledge or Certainty)with:  "One aim of the physical sciences has been to give an exact picture of the material world. One acheivement of physics in the twentieth century is to prove that that aim is unnaattainable." But I think this is worth quoting (as a "devil's advocate" I must, I must):

 "It is said that science will dehumanise people and turn them into numbers. That is is false, tragically false. Look for yourself  [as a  Polish Jew, he is standing in a field where the death camp Auscwitz stood, picking up the mud and human ash and letting it fall through his fingers] This is the concentration camp and crematorium at Auschwitz. This is where people were turned into numbers. Into this pond were flushed  the ashes of some four million people. And that was not done by gas. It was done by arrogance.It was done by dogma. It was done by ignorance. When people believe that they have absolute knowledge, with no test in reality, this is how we behave. This is what men do when they aspire to the knowledge of gods.  "Science is a very human form of knowledge. We are always at the brink of the known, we always feel foreward for what is to be hoped.Every judgementg in science stands on the edge of error, and is personal.Science is a tribute to what we can know  although we are fallible...  "I owe it as a scientist to my friend Leo Szilard, I owe it as a human being to the many members of my family who died at Auschwitz, to stand here by the pond as a survivor and a witness. We have to cure ourselves

of the the itch for absolute  knowledge and power. We have to close the distance betweent he push-button order and the human act. We have to touch people."

But Bronowski (obviously) altho he talks of these things doesnt advocate "no science or poetry after Auschwitz.  Both (and many other aspects of human knowledge) are essential for our culture. Godels theorems and Heisenergs's Theorem dont obviate the search for knowledge any more than Barthes theories mean we should all abandon being authors. That is ridiculous.It is very human to be proud of being the creator of something unique: not arrogance, justifiable pride. We have a deep instinctual need to cooperate, to interact, but we are also unique: each in our own way. Bronowski argues for tolerance.

By the way...it apparently wasnt von Nuemann but he comes into a poem which I'll send later which I wrote (based on my remebrance of learning about the number PI )....

I should have sent this before. Warm regards, Richard.

----- Original Message -----
From: "T. R. Healy and L. MacMahon" <[redacted]>
To: <[redacted]>
Sent: Friday, March 09, 2001 7:33 AM
Subject: Re: radical=precise

> Hi Richard,
>
> I'd be pretty much with most of what you're saying. I was just clarifying
> the definition of transcendental number, nothing more. I wholeheartedly
> agree that science or maths can ever give a complete understanding of the
> world and very much enjoy their inconsistencies and inadequacies. It
> humanises them as disciplines.
>
> However a couple of small points, again not intended as an attack or a
> defense of anything in particular.
>
> Numbers can be defined independently of their decimal expansions,
therefore
> the idea that a number has an infinite expansion does not mean that they
are
> not precise. A trivial example would be a third. Neither is a number
> identical to a measurement. Similarly, a polynomial _can_ have an exact
> solution. This in no way contradicts the idea of a variable. Perhaps you
are
> confusing values a function may take as opposed to its roots.

>
> However, this is all nitpicking, and I'd be the first to agree that it is
of
> no consequence.
> Finally, pi doesn't necessarily _have_ to be defined as a ratio of
lengths.
> (Though those lengths can be defined in terms of line integrals rather
than
> physical measurements.) It has quite an active life as the period of
various
> functions, in the solution of all sorts of polynomials and power series
and
> in probability.
>
> Many areas of mathematics are exact. Some are not. Some are riddled with
> contradictions which may never be resolved. The application of mathematics
> involves extraordinary leaps of faith and is never absolutely precise.
>
> Finally, the definition of what is random is, imo, far from stable and
> intersects in interesting way with irrational and transcendental numbers.
>
> best
>
> Randolph Healy
>

↑ Contents

268. **Funkhouser, Chris**

***NJIT New Media Performance series: Nicole Peyrafitte***

*Wed 21 Mar 2001*

---

Next tuesday, 3/27, Nicole Peyrafitte will be making
the first presentation in the 2001 NJIT New Media
Performance Series in Newark. For details see
http://www-ec.njit.edu/~newrev/NMPS/

John Cayley will be performing on April 24.

↑ Contents

269. **rob wilson**
***sublime sentence making (alias:"bad writing")***
*Wed 21 Mar 2001*

Stephen Helmling has just come our with an interesting book on the over-reaching dialectics and weird writing style of Fredric Jameson's new sentences called "The Success and Failure of Fredric Jameson: Writing, The Sublime, and the Dialectic of Critique (SUNY Press, 2001). The books appears in a SUNY Series on the Sublime I am general editor of it, so I am predisposed to like its deep engagement with critical writing and the will to leftest critical theory in an age of neo liberal oblivion.

I know there are many on this list who hate critical theory or the academics who make it, build careers upon it and so on. But if you do like critical theory in the Adorno/Benjamin/Brecht and Sartre/Barthes lineages (plural), then you would enjoy this book. It is critical writing at its devious and poetic best, like that of Joe Amato! Regards from santa Cruz borderlands Pacific, Rob Wilson

↑ Contents

270. **r.l. whyte**
***dumb persistent theme***
*Wed 21 Mar 2001*

if there is a theme it is the way language
redeems solicitude in the face of
its attendant and necessary dissolution
which is already the dissolution

of the pronoun its hideous linkages
and the repetition which aspires to music
which changes the brain
its very structure that is to say

across the Copernican revolution
things before things in the mind and
without but if there is a theme

it is already after the fact and redeemed
against the hell of persistence, the conjunction
and accumulation which is otherwise

history and world. well, language gets me
up in the morning because beauty redeems
shit in something else like neon

which always appears to float and which
disperses or repudiates solicitude in
immense social project, waves without end.

↑ Contents

271. **chris stroffolino**

***NYC SPACE QUERY***

*Wed 21 Mar 2001*

---

A friend of mine is looking for a space in NYC to be able to locate a baby-grand piano. If anybody, preferably in Manhattan or Brooklyn, has any extra space and would be willing to let somebody store (and occasionally come and play) a piano there, could you please backchannel me--- Of course, we'd let you play the piano too, maybe offer some money or at least lessons....

Thanks, Chris Stroffolino

↑ Contents

272. **lee ann brown**

***Update-Tony Torn's Acting Classes***

*Wed 21 Mar 2001*

---

Dear Poets, interested in Acting or Drama or
simply improving your stage presence in Poetry Readings:

The Classes announced on POETICS DIGEST March 19-20
HAVE BEEN REVISED-
An even Better Deal & on SATURDAYS now!

Classes begin THIS SATURDAY, March 24th
for five-week sessions.

10 am - 3:30 pm

and
All Three Classes are included for $150.
Deal of the century!
CALL [redacted] if you are still interested!

Tom Pearl:  Vocal Techniques
Michael McCartney:  structures for spontaneity
Tony Torn:  Traditional Approach for Non-Traditional Texts

This is a exciting experiment for me, and I would love to see friendly faces in the classroom. Also, please spread the word for me, if anyone is looking for a good, reasonably priced class.  Also, in the spirit of working on "non traditional"

scenes, writer/ poets/ performers are also welcome to bring in THEIR OWN for us to work on.  TT

GroundZero

Classes for the modern actor
Michael McCartney  with
Tom Pearl
and Tony Torn
begin their new actor training program at the
cutting edge performance space,
in the center of Times Square,
CHASHAMA  135 W.42nd Street NYC
All classes offer you a valuable and unique perspective and useful tools to prepare you for the broad range of acting in today's world.
Classes are EXTREMELY AFFORDABLE!!!

Come study with three working actors in a theater that is producing and growing every day.

*** *** *** ** * *  * *
[redacted] new home phone
[redacted] the cell phone
* * * * * * * * *  * *  *****

I've moved but Mailing Address is the SAME:

Lee Ann Brown
Tender Buttons
PO Box 13,
Cooper Station
NYC  10276

↑ Contents

273. **lee ann brown**
***Spring House-Warming @ Bed***
*Wed 21 Mar 2001*

---

Dear Poetics Listers:

Lee Ann Brown  Julianne Swartz
  &  Paola Ruby Weintraub
are having a house-warming
DANCE PARTY
for our new performance / reading space / gallery
"Bed"

Special Guest DJ:
NAYLAND BLAKE

SATURDAY MARCH 31st
(NOT the 17th!)
9pm til late

57 Hope Street  2nd floor

top bell

Please bring something to DRINK
There will be a non-mandatory donation box
to contribute to the
Brooklyn Live / Work Space Coalition

Directions:
from Lorimer L (or G Metropolitan / Grand)
If you're coming from Manhattan on L get in the LAST CAR
Exit at main token booth & go up right hand staircase
You will be standing next to KELLOGG'S DINER
Turn LEFT and walk west 2 blocks towards the water
on Metropolitan Avenue
(Go UNDER the BQE)

Make your first Left on Marcy by the CITGO Station.
You will see a huge white building
with a blue and gold
"Lady & the Tramp" billboard on top (that's where you're headed)
Turn RIGHT on Hope Street.
We're mid-block, Northside
in big white warehouse up the stairs
marked "57".

Ring the Top Bell on Right
or just come up to the 2nd floor

Hope to see You All!
> Hello everybody...My name is Tony Torn and I am currently acting in Richard
> Foreman's play NOW THAT COMMUNISM IS DEAD MY LIFE FEELS EMPTY
at St. Mark's
> Church's Ontological Hysteric Theater in NYC.  I am, for the first time,
> starting an acting class. I am beginning with a five week workshop that
> begins March 16th. My class runs friday from 12-3pm. My class is a
> traditional scene study class for non-traditional texts. Also teaching

> classes are Tom Pearl, whose vocal technique class precedes mine at 10am (I
> highly recommend that you take his class in tandem with mine...there will be
> a discount if you double up) and Michael McCartney, whose basic style class
> (an excellent choice for people interested in a more physical approach) is
> Sat from 12-3pm, also preceded by Tom at 10am.
>
> This is a exciting experiment for me, and I would love to see friendly faces
> in the classroom. Also, please spread the word for me, if anyone is looking
> for a good, reasonably priced class. My five week workshop is priced at
> $150, which breaks down to $10 an hour...a very good deal.
>
> Also, in the spirit of working on "non traditional" scenes,
> writer/performers are also welcome to bring in their material for us to work
> on.

*** *** *** **** * *
[redacted] new home phone
[redacted] the cell phone
* * * * * * * * * ** ** *****

I've moved but Mailing Address is the SAME:

Lee Ann Brown
Tender Buttons
PO Box 13,
Cooper Station
NYC 10276

↑ Contents

274. **zuk23**

### *capitalism, was: Re: What is the "FTAA"?*

*Wed 21 Mar 2001*

---

> *1) how do you demarcate "it" -- where do you think it begins and, more poignantly, ends?*

to me it seems like "it" (capitalism) is a set of social relations containing, but not limited to: exchange, institutionalized hierarchy, alienation, etc. these are, of course, the hallmarks of all class soceties, but have become "more so" under capitalism.

> *2) what's your demolition plan?*

a complex question. the answering of, methinks, must be understood as resolving no set / fixed "plans" as

such, in favor of understanding what capitalism is and working within a contradictory framework.

i've been working with some people to come up with what we think are the solutions (or at least the beingings of the solutions). i'll post the url for it in the next few days.

but in short form: elimination of these social relations in our everyday lives, which inevitably ends up as us eliminating them from society as a whole. which brings us into direct conflict with the ruling class. and so, as unpopular as it may be: class struggle. but understanding class struggle as being more than going on strike in the workplace, but including the whole range of society (which i understand, in the phraseology of the italian autonomist marxists, as a "social factory")... since the working class is certainly much more than people who work in facotories, but includes unwaged (such as homemakers, students, the unemployed, etc.) workers as well as white and blue collar waged workers; and the terrain of the working class (and our domination) includes our communities as a whole, and not just the workplace.

and: the nature of class struggle needs to assume modes that are contradictory to capitalism. that is: non-hierarchical, anti-exchange (mutual aid fors of solidarity instead, when possible), multi-nodal (as opposed to single-nodal) centralization, pro-creativity and constructive difference, etc.

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Do You Yahoo!?
Get email at your own domain with Yahoo! Mail.
http://personal.mail.yahoo.com/

↑ Contents

## 275. Thomas Bell

### *used books*

*Wed 21 Mar 2001*

is there any source on the internet for used poetry or visual poetry books, mags,etc. that anyone is aware of?

tom bell

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Metaphor/Metonym for health at
http://members.tripod.com/~trbell/metaphor/metapho.htm

Black Winds Press at
http://members.tripod.com/~trbell/lifedesigns/blackwin.html

↑ Contents

## 276. Arielle C. Greenberg

### *Claudia Rankine?*

*Wed 21 Mar 2001*

---

I'm trying to get a hold of Claudia Rankine -- anyone know an email, snail mail, phone for her?

Backchannel would be great.

Thanks so much.

Arielle

↑ Contents

## 277. Bill Berkson

### *BB/JA read*

*Wed 21 Mar 2001*

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John Ashbery & Bill Berkson
Poetry Reading
8 p.m.
Tuesday, March 27
Graduate Student Lounge
301 Philosophy Hall
Columbia University
116th St. and Broadway
New York

↑ Contents

## 278. The Poetry Project

### *Announcements*

*Wed 21 Mar 2001*

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SPECIAL ANNOUNCEMENTS

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* * * * * * * * * * *

OUR EMAIL ADDRESS HAS CHANGED!!
Our new email address is:
[redacted]
The old email address no longer works.

* * * * * * * * * * *
* * * * * * * * * * *

This week and next week at the Poetry Project:

TONIGHT!!! Wednesday, March 21st at 8 pm ALLISON ADELLE HEDGE COKE AND ELINOR NAUEN "These are songs of righteous anger and utter beauty," writes Joy Harjo of Allison Adelle Hedge Coke's work. In Dog Road Woman, Ms. Hedge Coke's debut collection of poems, she presents an autobiographical sketch of a contemporary mixed-blood native life. Elinor Nauen's books of poetry include American Guys (Hanging Loose, 1997) and CARS & Other Poems (Misty Terrace Press). "Her work is boyish girlish. Though it's not trans-gender, it's trans-William Carlos Williams. ... In American Guys, all parts of the reader get satisfied, even ones she didn't know she had," writes Eileen Myles.

Monday, March 26th at 8 pm RICK SNYDER AND JERROLD SHIROMA Rick Snyder is the editor of Cello Entry magazine. His poems have appeared or are forthcoming in Aufgabe, Open City, Readme, Skanky Possum, TheEastVillage and other journals. He is the author of two chapbooks, Blueprint and Double Ear (both from 811 Books). Jerrold Shiroma is the editor & publisher of Duration Press, which publishes a chapbook series dedicated to contemporary poetry in translation. His own chapbooks are 2 poems (a+bend press, 2000) and untitled object (Potes & Poets, 2000).

Wednesday, March 28th at 8 pm WILLIAM CORBETT AND SIRI HUSTVEDT William Corbett's many books of poetry and prose include Philip Guston's Late Work: A Memoir; Furthering My Education; and New and Selected Poems (Zoland Books, 1999). Robert Creeley writes of William Corbett, "The skills of this poet are so quietly and firmly established in his work that one is apt to forget about them in either reading or hearing-which is, of course, their mastery." Mr. Corbett is also an editor of the magazine Pressed Wafer. Siri Hustvedt is the author of a book of poems, Reading to You, two novels, The Blindfold (1992) and The Enchantment of Lily Dahl (1996), as well as a book of essays, Yonder. Her work has been translated into fifteen languages.

Friday, March 30th at 10:00 pm QUEER SHOULDER TO THE WHEEL: GAY AND LESBIAN POETS CELEBRATING THE WORK OF ALLEN GINSBERG This

very special reading is one of the opening night events of the People's Poetry Gathering, a poetic festival which celebrates the resurgence of the oral tradition. Each poet will read one of Mr. Ginsberg's poems, followed by one of their own which reflects the spirit of the Ginsberg piece. Featuring over fifteen poets including Cheryl B., Lisa Marie Bronson, Guillermo Castro, Elena Georgiou, Wayne Koestenbaum, Bill Kushner, Rachel Levitsky, Timothy Liu, Douglas A. Martin, and others.

* * *

Unless otherwise noted, admission to all events is $7, $4 for students and seniors, and $3 for Poetry Project members. Schedule is subject to change. The Poetry Project is located in St. Mark's Church at the corner of 2nd Avenue and 10th Street 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.

↑ Contents

279. **Alan Sondheim**

***h i d d e n g i r l s c l o t t i n g e v e r y t h i n g (fwd)***

*Wed 21 Mar 2001*

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h i d d e n g i r l s c l o t t i n g e v e r y t h i n g b c e f G h I k L n o R t v w y z a c d e I j k n p w b d e f h I k L n o p R s t u w z c e h I n p R s t w 0 e I k L m s t u 0 a e f I L m R s t u y a c d e I j k m n p w y d e G h I k L n o R s t u w c d e I R t a c d e f G h k m n o R s t u v y I n p R t 0 a c e f G I k n o p R t v w x I L n o s t u a d e G h I k L m n o p R s t u v w y a c e R t k x x a e h L m o s y a c e f G h I L m n o s t u w a d e G I L m n o R u a c d e G h I k L m n o R s t u w y a c e G h I n o R s t u a b c d e f G h I L m n o R s t u y a c d e G h I L n o p R s t v w b c e G h I L n o R s t u a c e G h I n o R s t u e G h I L m n o R t v w a e G I k L m n o p R s t w a c d e f G h I m n o R s t u a e G h I k m n o R s t u w a d e G h I L m n o R s t u w a c d e f G h I k L m n o p R s t u w e I m t 0 a e G h I L n R s t a b e G h I L m n o p R s t a b c e f G h I L m n o p R s t z a b c e f G h I L m n o q R s t u z b e G h I L n o R t b e G h I k L n o R t u w x 0 b e G h I L R t a b c e f G h I k L n R s t b d e G h I L o R t v b e G h I L q R t u a b e G h I j L o R s t 0 d e G s z a b e G I j k L n o R s t w x y z a b e G I j k L n o R s t w x y z a c e f G I j k L n o R s t u w x z 0 d e G h R s y z a k L s t a e I k L n t e I L n o R s t a e k o p R s c d e f G h I L n o p R s t u x 0 c d e G I m o p s v y z 0 a c d e G h I L m n o p R s t w 0 a b c d G I L R d e f G I L n p R t e G h I j L R s t d e G h I L n R s t u d e G h I L n R s t u d e G h I L n R s t u y z b c d e G I L m o p R s v y z a b c d e G I L m n o p R s v y z b c d e G I m o p s v y z a b d e G h I L o R s t y z 0 a b c d e G h I k L n o R s u v w x a b c d e G h I L m n o p R s t u v y voId

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↑ Contents

280. **michael amberwind**
***Didjeredoos and Skidoos***
*Wed 21 Mar 2001*

touche - often we call "The United States of America" "America" - you rarely hear americans use the term "North America" - canadians, often so
- i am reminded of Allen Ginsberg's "America"

i've often considered Canada and Australia as very similar countries - both dealing with post-colonial realities - "wilderness" stereotypes (just as a sidenote - Crocodile Dundee 3 is coming soon to a theater near you - i smell an Oscar) and abhorrent records as it comes to its treatments of natives

interesting that the two most influential media thinkers - Marshall McLuhan and Moses Znaimer (if not a thinker - then perhaps a pro(f)phe(i)t) are Canadian - as well as the Canadian content rules that have perhaps acted as a hedge - somewhat

so - the big question - what does this all have to do with poetry, anyway?

**********
Date: Tue, 13 Mar 2001 23:25:54 -0700
From: George Bowering
Subject: Re: American Pie with Maple Sugar Coating

> *i've no desire to live in america*

I think you do. The USA is just a part of America.
--
George Bowering
Fax [redacted]

Date: Wed, 14 Mar 2001 21:42:24 +1100
From: John Tranter
Subject: Far from harm

In a recent post, Michael Amberwind said:

"i've always considered the canadian vehemence
against being considered or
compared to americans just a touch too hysterical
to be mere patriotism - "

Maybe the fact that ninety per cent of Candians
live within one hundred
miles of the most powerful civilisation in the
history of the world has
some thing to do with it -- gigawatts of radio
and televison blaring over
the border, unstoppable.

We Australians sometimes bemoan the fact that
we're twelve thousand miles
from anywhere, but that does have its advantages.

JT

John Tranter, Editor, Jacket magazine

---

Do You Yahoo!?
Get email at your own domain with Yahoo! Mail.
http://personal.mail.yahoo.com/

↑ Contents

281. **David Baratier**
***micah ballard***
*Wed 21 Mar 2001*

---

Anyone have his e-mail?

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus OH 43206
USA

http://pavementsaw.org

↑ Contents

282. **David Baratier**
***stephen ratcliffe***
*Wed 21 Mar 2001*

---

Anybody have his e-mail?

Backchannel, thanks

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus OH 43206
USA

http://pavementsaw.org

↑ Contents

283. **pete spence**
***Re: POETRY & MUSIC; University of Liège, Belgium***
*Thu 22 Mar 2001*

---

i'm wondering if anyone on this list has or knows of a recording of::Roger Reynolds' setting of Wallace Stevens' 'Emperor of ice cream" for 8 voices,piano,percussion,double bass,,,,i wouldn't mind knowing how i could get hold of a recording of it cd or a track that can be burnt down onto a cd///pete spence

> *Dear listers,*
>
> *We've just posted the complete schedule for the Liège "Poetry & Music" festival on the ULg web site:*
>
> *http://www.ulg.ac.be/facphl/uer/d-german/L3/program.html*
>
> *Michel Delville*
> ---

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

↑ Contents

## 284. Romana Christina Huk
### *International night of readings/theatre work*
*Thu 22 Mar 2001*

Monday, April 2nd, at 8 p.m. in the (Oxford) Brookes Drama Studio, on Headington Hill off Headington Road, Oxford:

Joan Retallack from the U.S., Jacques Darras from France, and Anthony Joseph from the U.K. will be reading/performing their work, followed by the debut of American poet Carla Harryman's new theatre piece _Performing Objects Stationed / In / Platform on the Suburban World_.  Tickets are 6 pounds (4 pounds for students and seniors).  Maps and further information available from Romana Huk <[redacted]>  The Studio is a standard "black box" that seats a relatively small number of people, so please do arrive early if you don't want to risk standing.

Funds collected from this night of performances will help Brookes's new Centre for Modern and Contemporary Poetry pay the costs of its 3rd Research Colloquium (2-3 April) on performance and the writing subject. Any queries about the colloquium should be directed to Romana Huk as well (see e-address above); other artists involved in it include Caroline Bergvall, John Cayley, Patience Agbabi, Randolph Healy (though he might not be able to make it in the end), Redell Olsen and cris cheek/Kirsten Lavers.

↑ Contents

## 285. Gary Sullivan
### *Ramez Qureshi, 1972-2001*
*Thu 22 Mar 2001*

Hello Everyone,

I have some very sad news to report. Ramez Qureshi, who many of you will know from this list as well as from his critical writing and poetry on various online & in print magazines, passed away last Saturday night, apparently by his own hand, although the details at this time are still not entirely clear. He was 28.

I first "met" Ramez online, in response to a call in 1999 I put on the list for the first issue of Readme. He wrote asking if I'd be interested in a review of J.H. Prynne's Poems. I was thrilled that someone wanted to write about Prynne, and was curious about who Ramez was: Who would brave a review of Prynne's Poems? So, I begged him to send it, which he did. It was a brilliant review, obviously the product of careful reading and a real love of the work. I was amazed that I was going to get to publish it. Ramez continued to send me reviews, essays and poetry (he wrote on Armand Schwerner, Stuart Merrill,

Mark Rothko), and I began to see his work popping up in some of my favorite online and in print journals: How2, Lagniappe, Jacket, Rain Taxi, Riding the Meridian, Cauldron & Net, Lynx: Poetry from Bath, where he wrote about Barbara Guest, Johanna Drucker, John Cage, Tom Raworth, Nick Piombino, Michel Foucault ... as well as, less frequently, publishing his own poetry. It was clear that he lived for poetry -- for writing in general -- was a voracious, careful, loving and diverse reader, and though he kept most of it to himself, a prolific and engaging poet. (His uncle Rafique Kathwari, a poet himself, said that despite the fact that he and Ramez talked often about poetry and writing, Ramez never showed him any of his poetry.)

In a post of his from November of 1999, Ramez said: "Marjorie Perloff was wrong. I 'need' poetry." I don't think I've personally met anyone for whom this was more true.

I didn't know at first that Ramez lived in the New York area ... not until I got an email message from him asking for directions to a reading. I was shocked to find out that he'd never been to the Poetry Project before, especially when he told me that he had spent most of his life in Westchester County, just north of the city. Soon, Ramez began coming to more events, and on occasion Nada & I would get a call from him, and we'd either hang out before and or after this or that event. When we heard that certain poets would be reading soon, we began to assume that Ramez would be calling, or that we might see him at the reading.

Once, Nada and I had dinner with Ramez and his sister Sofie, who was about to move from New York City to San Francisco to study environmental science. I think at that time, Ramez had gotten into Otis College of Art and Design in Los Angeles, and was very excited by the prospect of getting to study with Douglas Messerli and (I think) Leslie Scalapino. But, days before he was set to move, he decided against it. I later asked him why, but he said that he had just decided to stay in New York and study computer programming. I was taken aback by this, and began to slowly realize that leaving and being away from home must have meant much more for him than most. I knew that Ramez had suffered from chronic depression, and once when he was supposed to meet up with me & Nada to see Clark Coolidge & Michael Gizzi read he didn't show up, and called later from a hospital, saying that he had "gotten sick." But I didn't know the whole story until talking with Sofie and Ramez's friends & other family after the prayers and burial this Tuesday. I'm beginning to realize now just how much poetry meant to Ramez, and how much his fairly recent entry into the world of letters, his acceptance by the various magazines that he read and returned to, meant to him. I realized that it meant a lot to his friends and family, too.

Sofie has asked me to forward a letter she has written to the everyone here about just that. She's also asking for help in locating all of Ramez's work in publication. If you published anything of Ramez Qureshi's, or if you corresponded with him, please get in touch with her.

Ramez was not only one of the most brilliant people I've ever met (I felt like the laziest reader in the world hanging out with him, he could quote from so much), he was also the sweetest. He will be greatly missed.

Gary Sullivan

* * *

Dear Poetics Listserve,

You don't know me but I know you. About three years ago you became a vital part of my brother's life. Since then Ramez not only read and contributed to the listserve but through it was exposed to a whole new social world of (un)like minded artists, both online and in New York City. He began going to more readings, meeting other poets and getting his work exposed. In his excitement, he would forward me your poetry and other postings, especially those of Alan Sondheim, which, quite frankly, I didn't 'understand.' However what my family and I did understand is that the listserve brought meaning and community into Ramez's life. Struggling with 'mental illness' (diagnosed as bipolar) for the past eight years, Ramez led a more solitary life than most. There aren't many spaces in society for people surviving with 'mental illness,' which in turn fostered my brother's alienation. And so these days while most folks seem to want to escape from community, my brother needed this space to escape to community. And although we could never keep the pace of his passions, the listserve and its repercussions gave us a way to share in his life, which in the internality of his hallucinations, depressions, manias, paranoia and brilliance was often elusive.

Inevitably conversations with my brother would turn to politics, me being the supposed 'concrete activist' and him the 'academic leftist.' In these conversations he used to question the role of poetry. Not knowing too much about poetry(ies), I would say things like "The role of poetry is to utter the un-utterable; to open up spaces of consciousness and resistance; to language oppressions; to re-language histories and spaces of resistance; to shift contexts; to create community; to rethink grammars of action. And of course to inspire." Perhaps. But in his death I realized the obvious; my brother's passion for poetry: reading, writing, theorizing, discovering and most importantly relating with others who shared these passions, in whatever virtual manner, kept him alive for the past eight years. Quite literally and with no exaggeration.

So I want to thank you for creating community and keeping poetry and my brother, Ramez, alive.

With tremendous gratitude,

Sofia M. Qureshi

p.s. I am in the process of collecting his online and print work (poetry and reviews) and would appreciate any leads. Please write to me at: [redacted]

↑ Contents

286. **Walter Blue**

***Euro-San Francisco Poetry Festival Early Notice!!!!***

*Thu 22 Mar 2001*

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Early notice!!!!

Get ready for The Euro-San Francisco Poe
try Festival.

The Euro-San Francisco Poetry Festival 2001 is a collaborative presentation of the San Francisco offices of the Goethe Institut Inter-Nationes, the Istituto Italiano di Cultura and the consulates of Belgium, Norway, Spain and Sweden along with the San Francisco Art Institute, Small Press Traffic, Intersection for the Arts, and the Poetry Center and American Poetry Archives.

The Euro-San Francisco Poetry Festival brings European writers reading in their own languages and in translation to share stages with local bay area poets. The festival will take place between Thursday, April 26 and Sunday, April 29. In addition to readings, the Festival will publish (with the support and imprint of the City Lights Foundation) an anthology of the participating writers.

Schedule of Events Thursday, April 26, 7:30 p.m. presented by San Francisco Art Institute (at SFAI Lecture Hall, 800 Chestnut St (between Leavenworth and Jones). Dacia Maraini (Italy), Volker Braun (Germany), Joanne Kyger (USA), admission $6 ($4 SFAI members, students from other schools; free to all SFAI students). Friday, April 27, 7:30 p.m. presented by Small Press Traffic (at Timken Hall, California College of Arts and Crafts, 1111 8th St. on the corner of 8th, Irwin and Wisconsin (a block north of 16th St.). Johanna Ekstrom (Sweden), Angel Gonzalez (Spain), Barbara Barrigan (USA), Marc Cholodenko (France), admission $5 (free to SPT members and CCAC students, faculty, staff). Saturday, April 28, 2:00 p.m. presented by Intersection for the Arts (at 446 Valencia St. between 15th and 16th St.). Manuel Mantero (Spain), Massimiliano Chiamenti (Italy). Stefaan van den Bremt (Belgium), André Baca (USA), Admission $5 (suggested donation). Saturday, April 28 7:30 p.m. presented by the Poetry Center & American Poetry Archives (at Unitarian Center, 1187 Franklin (at Geary). Tor Obrestad (Norway), Katarina Frostenson (Sweden) Lutz Seiler (Germany), Taylor Brady (USA). Admission $5 (suggested donation). Sunday, April 29 1:00 p.m.-4:00 p.m. presented by San Francisco Art

Institute (at SFAI Lecture Hall, 800 Chestnut St. (between Leavenworth and Jones). Euro-San Francisco Poetry Festival Closing Reading. A group reading with participating European poets and translators and featuring San Francisco poets André Baca,Barbara Barrigan, Bill Berkson, Taylor Brady, Norma Cole, Joanne Kyger, Denise Newman, Michael Rothenberg, Leslie Scalapino, Cedar Sigo, Hugh Steinberg, Tarin Towers and Elizabeth Treadwell, as well as German poet Philipp Schliemann, former San Francisco Poet Laureate Lawrence Ferlinghetti and current San Francisco Poet Laureate Janice Mirikitani

↑ Contents

287. **Receptionist**
***Re: used books***
*Thu 22 Mar 2001*

---

you can always try abe.com

Joanna

-----Original Message-----
From: UB Poetics discussion group
[mailto:[redacted]]On Behalf Of Thomas Bell
Sent: Wednesday, March 21, 2001 11:27 AM
To: [redacted]
Subject: used books

is there any source on the internet for used poetry or visual poetry books, mags,etc. that anyone is aware of?

tom bell

=<}}}}}}}}}****(((((((((&&&&&&&&&~~~~~~~~~~~~~~~~

Metaphor/Metonym for health at
http://members.tripod.com/~trbell/metaphor/metapho.htm

Black Winds Press at
http://members.tripod.com/~trbell/lifedesigns/blackwin.html

↑ Contents

288. **Charles Bernstein**
***Ramez Qureshi, 1972-2001 (fwrd from Gary Sullivan)***
*Thu 22 Mar 2001*

---

It is with great sadness and utter shock that I pass on this note just in from Gary Sullivan. I am sending out as a separate post a letter from his sister to our list, which Gary also forwarded to me.

I corresponded by email with Ramez and had some lively discussions with him at readings, as well as avidly reading his reviews and essays. (A quick search on Google.com came up with a number of his pieces.)

This is the place to quote a poem, to console or maybe add some perspective.

Maybe later.

Charles Bernstein

From: Gary Sullivan <[redacted]>
To: "'Charles Bernstein'" <[redacted]>
Date: Thu, 22 Mar 2001 11:35:59 -0500
Subject: Ramez Qureshi, 1972-2001

Hello everyone,

I have some very sad news to report. Ramez Qureshi, who many of you will know from this list as well as from his critical writing and poetry on various online & in print magazines, passed away last Saturday night, apparently by his own hand, although the details at this time are still not entirely clear. He was 28.

I first "met" Ramez online, in response to a call in 1999 I put on the list for the first issue of Readme. He wrote asking if I'd be interested in a review of J.H. Prynne's Poems. I was thrilled that someone wanted to write about Prynne, and was curious about who Ramez was: Who would brave a review of Prynne's Poems? So, I begged him to send it, which he did. It was a brilliant review, obviously the product of careful reading and a real love of the work. I was amazed that I was going to get to publish it. Ramez continued to send me reviews, essays and poetry (he wrote on Armand Schwerner, Stuart Merrill, Mark Rothko), and I began to see his work popping up in some of my favorite online and in print journals: How2, Lagniappe, Jacket, Rain Taxi, Riding the Meridian, Cauldron & Net, Lynx: Poetry from Bath, where he wrote about Barbara Guest, Johanna Drucker, John Cage, Tom Raworth, Nick Piombino, Michel Foucault ... as well as, less frequently, publishing his own poetry. It was clear that he lived for poetry -- for writing in general -- was a voracious, careful, loving and diverse reader, and though he kept most of it to himself, a prolific and engaging poet. (His uncle Rafique Kathwari, a poet himself, said that despite the fact that he and Ramez talked often about poetry and writing, Ramez never showed him any of his poetry.)

In a post of his from November of 1999, Ramez said: "Marjorie Perloff was wrong. I 'need' poetry." I don't think I've personally met anyone for whom this was more true.

I didn't know at first that Ramez lived in the New York area ... not until I got an email message from him asking for directions to a reading. I was shocked to find out that he'd never been to the Poetry Project before, especially when he told me that he had spent most of his life in Westchester County, just north of the city. Soon, Ramez began coming to more events, and on occasion Nada & I would get a call from him, and we'd either hang out before and or after this or that event. When we heard that certain poets would be reading soon, we began to assume that Ramez would be calling, or that we might see him at the reading.

Once, Nada and I had dinner with Ramez and his sister Sofie, who was about to move from New York City to San Francisco to study environmental science. I think at that time, Ramez had gotten into Otis College of Art and Design in Los Angeles, and was very excited by the prospect of getting to study with Douglas Messerli and (I think) Leslie Scalapino. But, days before he was set to move, he decided against it. I later asked him why, but he said that he had just decided to stay in New York and study computer programming. I was taken aback by this, and began to slowly realize that leaving and being away from home must have meant much more for him than most. I knew that Ramez had suffered from chronic depression, and once when he was supposed to meet up with me & Nada to see Clark Coolidge & Michael  Gizzi read he didn't show up, and called later from a hospital, saying that he had "gotten sick." But I didn't know the whole story until talking with Sofie and Ramez's friends & other family after the prayers and burial this Tuesday. I'm beginning to realize now just how much poetry meant to Ramez, and how much his fairly recent entry into the world of letters, his acceptance by the various magazines that he read and returned to, meant to him. I realized that it meant a lot to his friends and family, too.

Sofie has asked me to forward a letter she has written to the everyone here about just that. She's also asking for help in locating all of Ramez's work in publication. If you published anything of Ramez Qureshi's, or if you corresponded with him, please get in touch with her.

Ramez was not only one of the most brilliant people I've ever met (I felt like the laziest reader in the world hanging out with him, he could quote from so much), he  was also the sweetest. He will be greatly missed.

Gary Sullivan

↑ Contents

289. **Charles Bernstein**

***Ramez Qureshi, 1972-2001 (fwrd from Sofia Qureshi)***

*Thu 22 Mar 2001*

---

Dear Poetics Listserve,

You don't know me but I know you. About three years ago you became a vital part of my brother's life. Since then Ramez not only read and contributed to the listserve but through it was exposed to a whole new social world of (un)like minded artists, both online and in New York City. He began going to more readings, meeting other poets and getting his work exposed. In his excitement, he would forward me your poetry and other postings, especially those of Alan Sondheim, which, quite frankly, I didn't 'understand.' However what my family and I did understand is that the listserve brought meaning and community into Ramez's life. Struggling with 'mental illness' (diagnosed as bipolar) for the past eight years, Ramez led a more solitary life than most. There aren't many spaces in society for people surviving with 'mental illness,' which in turn fostered my brother's alienation. And so these days while most folks seem to want to escape from community, my brother needed this space to escape to community. And although we could never keep the pace of his passions, the listserve and its repercussions gave us a way to share in his life, which in the internality of his hallucinations, depressions, manias, paranoia and brilliance was often elusive.

Inevitably conversations with my brother would turn to politics, me being the supposed 'concrete  activist' and him the 'academic leftist.' In these conversations he used to question the role of poetry. Not knowing too much about poetry(ies), I would say things like "The role of poetry is to utter the un-utterable; to open up spaces of consciousness and resistance; to language oppressions; to re-language histories and spaces of resistance; to shift contexts; to create community; to rethink grammars of action. And of course to inspire." Perhaps. But in his death  I realized the obvious; my brother's passion for poetry: reading, writing, theorizing, discovering and most importantly relating with others who shared these passions, in whatever virtual manner, kept him alive for the past eight years. Quite literally and with no exaggeration.

So I want to thank you for creating community and keeping poetry and my brother, Ramez, alive.

With tremendous gratitude,

Sofia M. Qureshi

p.s. I am in the process of collecting his online and print work (poetry and reviews) and would appreciate any leads. Please write to me at: [redacted]

↑ Contents

290. **Robert Archambeau**

***Re: Didjeredoos and Skidoos***

*Thu 22 Mar 2001*

---

In a recent post, Michael Amberwind said:

"i've always considered the canadian vehemence
against being considered or
compared to americans just a touch too hysterical
to be mere patriotism - "

I've got to say I'm with Michael on this one. As a Manitoban transplanted to the States, I hear the Great White Vehemence every time I go back to the old country.

I remember, too, my Social Studies teacher in (Canadian) high school saying that "patriotism is what we have, and jingoism is what they have." At first I thought the was being clever and ironic -- that he was saying that whoever "we" are, our biases are okay, but whoever "they" are, their biases are ignorant and vicious. Talked to him later, found out I was way off base. "We" are the Canucks, "they" are the Yankee imperialist running dogs.

As John Tranter points out, this sort of resentment/insecurity is understandable, given the geo-politics of it all. But there are plenty of things we can understand without being proud of them.

Michael asks what all this has to do with poetry. Well: browse around any book of poems by, say, Robert Kroetsh or Margaret Atwood. National identity anxiety informs the work, at the thematic level but also, I think, in terms of form. (I babbled on about this at Assembling Alternatives in New Hampshire a few years ago...)

Robert Archambeau

↑ Contents

291. **Catherine Daly**
***Re: Demon of Analogy***
*Thu 22 Mar 2001*

---

I had a brief correspondance (on paper!) with IANA, which is in Marina del Ray although associated with USC:

USC
Information Sciences Institute
4676 Admiralty Way, Suite 1001
Marina del Rey, CA 90292-6695

All of the single letters were reserved from the initial pool of domain names. Second level domains and even third level under the letters are not for sale, either (I was trying to buy "e" but thought I would settle for "i"). They claimed (three years ago already?) that while they had initially intended to release the

letters, they could no longer think of an equitable way to put them up for sale or hold a lottery.

Rgds,
Catherine Daly
[redacted]

> *Strangely enough-- it also links to my site, meaningless.com*
>
> *I suppose if you link every word in an essay to its dot-com equivalent, and the word "meaningless" is in the essay, that's going to happen. You're going to link to "meaningless.com". It's practically inevitable.*
>
> *-Aaron Belz*

↑ Contents

292. **Laura Wright**
***Re: Roger Reynolds/Emperor of Ice Cream***
*Thu 22 Mar 2001*

---

I know there is a recording (LP) of Reynolds' Emperor of Ice Cream, as I played it on my college radio show ages ago. I don't remember who recorded it, but you might find useful info at http://www.rogerreynolds.com/ You can always contact the site (maintained by Roger's wife, the flautist Karen Reynolds).

--
Laura Wright
Serials Cataloging
Norlin Library, University of Colorado, Boulder
[redacted]

↑ Contents

293. **austinwja**
***Re: sublime sentence making (alias:"bad writing")***
*Thu 22 Mar 2001*

---

In a message dated 3/22/01 3:10:14 AM, [redacted] writes:

<< I know there are many on this list who hate critical theory or the academics who make it, build careers upon it and so on. But if you do like critical theory in the Adorno/Benjamin/Brecht and Sartre/Barthes lineages (plural), then you would enjoy this book. It is critical writing at its devious and poetic best, like that of Joe Amato!
Regards from santa Cruz borderlands Pacific, Rob Wilson
>>

As one who appreciates, I thank you for the recommendation.  Best, Bill

↑ Contents

## 294. Igor Satanovsky
### *poetry books design*
*Thu 22 Mar 2001*

Attention book/magazine publishers & self-publishing authors: a professional artist/graphic designer/visual poet is available to design great-looking book/magazine covers for a very reasonable fee. See what I did for Koja Press at kojapress.com. Please, backchannel.

Igor Satanovsky
[redacted]
http://kojapress.com

↑ Contents

## 295. Small Press
### *Film & Bookmaking at CCAC/SF*
*Thu 22 Mar 2001*

Hi Listees, I thought you folks might be interested in two events here at CCAC; if you come to our reading Friday (tomorrow) you can catch:

Opening this Friday
 in the Logan Galleries on the San Francisco Campus

TRACKING
a video  exhibition featuring

Darren Almond
Jessica Bronson
Claude Closky
Thomas Demand
Zhu Jia
Sergio Prego
Bojan Sarcevic

Reception: Friday, March 23, 7-9pm

Artist talk, Jessica Bronson: Friday, March 23,  6pm
Timken Lecture Hall

Exhibition dates: March 24-May 12, 2001

and this SATURDAY, MARCH 24 there will be a lecture and exhibition by bookmaker Lars Muller.

Elizabeth

Elizabeth Treadwell Jackson, Executive Director
Small Press Traffic
Literary Arts Center at CCAC
1111 Eighth Street
San Francisco, California 94107
415/[redacted]
http://www.sptraffic.org

↑ Contents

## 296. Patrick Herron

[redacted]

*Thu 22 Mar 2001*

---

Just want to say that I will miss hearing from Loopy, the Jubeem from Outer Space. What a brilliant individual and what a painful loss. Being young and bipolar can be a beautiful thing, but it has its horrors as well. O that is the understatement of a divided life! I did not know him well, but I knew him a little, and feel a loss all the same. As I am sure we all do.

Ramez is at peace. For those of who are fortunate enough to count yourselves among his friends and family, I offer you my deepest heartfelt condolences. Your peace will be much harder to find than his, but you will surely find it.

From a living bipolar to one who has passed:

under oxygen cloak this bud must burn to bloom
the fire, this suffering, such smoke does consume
tropic bend of a vine, a youth's short sweet time
goodbye loopy thank you kindly for such divine

goodbye loopy thank you kindly for such divine
the fire, this suffering, such smoke does consume
under oxygen cloak this bud must burn to bloom
tropic bend of a vine, a youth's short sweet time

tropic bend of a vine, a youth's short sweet time
the fire, this suffering, such smoke does consume
goodbye loopy thank you kindly for such divine
under oxygen cloak this bud must burn to bloom

under oxygen cloak this bud must burn to bloom
tropic bend of a vine, a youth's short sweet time
the fire, this suffering, such smoke does consume
goodbye loopy thank you kindly for such divine

goodbye spaceman Ramez thanks for our time
tropic bend of your vine, your life now in lime
your flame, its resurgent pain, has consumed
this shoot
        it combusted the sky when in bloom

Patrick

Patrick Herron
[redacted]
http://proximate.org/
getting close is what
we're all about here!

> *-----Original Message-----*
> *From: UB Poetics discussion group*
> *[mailto:[redacted]]On Behalf Of Charles Bernstein*
> *Sent: Thursday, March 22, 2001 12:15 PM*
> *To: [redacted]*
> *Subject: Ramez Qureshi, 1972-2001 (fwrd from Sofia Qureshi)*
>
> *Dear Poetics Listserve,*
>
> *You don't know me but I know you. About three years ago you became a vital part of my brother's life. Since then Ramez not only read and contributed to the listserve but through it was exposed to a whole new social world of (un)like minded artists, both online and in New York City. He began going to more readings, meeting other poets and getting his work exposed. In his excitement, he would forward me your poetry and other postings, especially those of Alan Sondheim, which, quite frankly, I didn't 'understand.' However what my family and I did understand is that the listserve brought meaning and community into Ramez's life. Struggling with 'mental illness' (diagnosed as bipolar) for the past eight years, Ramez led a more solitary life than most. There aren't many spaces in society for people surviving with 'mental illness,' which in turn fostered my brother's alienation. And so these days while most folks seem to want to escape from community, my brother needed this space to escape to community. And although we could never keep the pace of his passions, the listserve and its repercussions gave us a way to share in his life, which in the internality of his hallucinations, depressions, manias, paranoia and brilliance was often elusive.*
>
> *Inevitably conversations with my brother would turn to politics, me being the supposed 'concrete  activist' and him the 'academic*

*leftist.' In these conversations he used to question the role of poetry. Not knowing too much about poetry(ies), I would say things like "The role of poetry is to utter the un-utterable; to open up spaces of consciousness and resistance; to language oppressions; to re-language histories and spaces of resistance; to shift contexts; to create community; to rethink grammars of action. And of course to inspire." Perhaps. But in his death I realized the obvious; my brother's passion for poetry: reading, writing, theorizing, discovering and most importantly relating with others who shared these passions, in whatever virtual manner, kept him alive for the past eight years. Quite literally and with no exaggeration.*

*So I want to thank you for creating community and keeping poetry and my brother, Ramez, alive.*

*With tremendous gratitude,*

*Sofia M. Qureshi*

*p.s. I am in the process of collecting his online and print work (poetry and reviews) and would appreciate any leads. Please write to me at:* [redacted]

↑ Contents

297. **George Fouhy**

***Molly Peacock Reading***

*Thu 22 Mar 2001*

---

Creative Arts Café Poetry Series
Presents:
Monday March 26th
Poet Molly Peacock
Workshop and Reading

Also…
Horace Greeley HS teacher Alessandra Lynch
Horace Greeley HS student Samantha Kushnick
County Executive Andy Spano & Westchester Voices Poets & Writers

Molly Peacock is POET IN RESIDENCE AT THE CATHEDRAL OF ST JOHN THE DIVINE in Manhattan and Co-President of the Poetry Society of America. Freelance poet and essayist Molly Peacock brings poetry to the public on radio, television, and on the subways and buses through the Poetry in Motion™ Program.

Workshop at 6:30 PM is based on her most recent book,
the AOL Book of the  Week selection,
How To Read A Poem, and Start a  Poetry Circle.

Reading at 7:30 with Molly Peacock and Horace Greeley teacher,
Alessandra Lynch and HGHS student
Followed by  OPEN MIKE

 Workshop  and Reading: $15.00
Reading only: $7.00

Call for information Cindy Beer-Fouhy [redacted] ext
Northern Westchester Center for the Arts
272 N. Bedford Road
Mt. Kisco, NY 10549

Creative Arts Café Poetry Series Directions: From NYC: Saw Mill to Green Lane Exit. Right at light, two blocks and left at NWCA banner. OR: Take the Harlem Line  (Brewster North) from Grand Central to Mt. Kisco Station. Cab to NWCA - 3 miles

This series is sponsored by the New York State Council on the Arts and the Bydale Foundation

↑ Contents

298. **Steve Dickison**

***Trinh T. Minh-ha's THE FOURTH DIMENSION, March 23 & 24***

*Thu 22 Mar 2001*

****** Friends:  I'm sending out notice for this special event--two nights this week--to benefit San Francisco Cinematheque.  Trinh T. Minh-ha last Spring read from her written work in an event co-sponsored by The Poetry Center and SF Cinematheque.  Here's a rare opportunity to view her new film here in town, and to benefit this truly unique arts organization.  ******

March 23rd and 24th at 8 pm:
San Francisco Cinematheque Presents:
The U.S. Premiere of Trinh T. Minh-ha's

The Fourth Dimension

Co-Presented with the Consulate General of Japan in San Francisco

Trinh T. Minh-ha In Person

"Surface is surface, and yet boundless is the depth of the surface that neither conceals nor reveals." This line from Trinh Minh-ha's new lyrical digital essay could easily speak to the work itself, for it is through its exploration of the

visual and aural surfaces of 'rituals' of daily life and art in Japan that The Fourth Dimension (produced by Jean-Paul Bourdier) engages us with its myriad reflections on the "craft of framing time." Composed with striking visual compositions and juxtapositions and a stunning soundtrack (music by The Construction of Ruins with Greg Goodman and Shoko Hikage), Trinh Minh-ha's first digital work expands on some of the formal and philosophical concerns of her earlier films and focuses on "time as explored and experienced in video imaging." Public festivals, religious rites, theatrical performances are surfaces to be explored, but so are the small gestures and ordinary acts of living, of moving through space, of resting in time. As we watch and listen to this provocative and meditative piece, we, too, become "attentive to the infraordinary. An intrusion of eternity."

Tickets for this event are still available!
Tickets are $15, $10 discount, to benefit Cinematheque.

This program takes place at the San Francisco Art Institute, located at 800 Chestnut Street, corner of Jones, two blocks up the hill from Columbus Street.

For information, contact: San Francisco Cinematheque
[redacted]
[redacted] (fax)

==========

Steve Dickison, Director
The Poetry Center & American Poetry Archives
San Francisco State University
1600 Holloway Avenue ~ San Francisco CA 94132
~ vox [redacted] ~ fax [redacted]
http://www.sfsu.edu/~newlit

~ ~ ~

Lâ taltazim hâlatan, walâkin
durn bî-llayâly kamâ tadûwru

Don't cling to one state
turn with the Nights,
as they turn

~Maqâmat al-Hamadhâni (tenth century; tr Stefania Pandolfo)

~ ~ ~

Bring all the art and
science of the world, and

baffle and humble it with
one spear of grass.

~Walt Whitman's notebook

↑ Contents

299. **andrew maxwell**
***SPRING POETIC RESEARCH SERIES SCHEDULE***
*Thu 22 Mar 2001*

---

spring & all @ the Poetic Research Bureau (Western Office):

Mar 25  Jen Hofer (Mexico City) and Harryette Mullen (LA) Apr 1  Tom Devaney (Brooklyn) and Paul Vangelisti (LA) Apr 22*  Harry Mathews (N.Y.) and Douglas Messerli (L.A.) (*unconfirmed) Apr 29  Philip Lamantia (SF), John Olson (Seattle) & Will Alexander (L.A.) May 6  Marcella Durand (N.Y.) and Susan Schultz (Hawaii) May 13  Norma Cole (SF) and Caroline Crumpacker (NYC) June 3  Julian Semilian (N.C.) and Mark Salerno (L.A.)

Sundays at 4pm.

Readings open to all. $3 donation asked for poets.

Dawsons is located at 535 N. Larchmont Blvd (Hollywood, CA) north of Beverly Blvd and just south of Melrose. Face north, look left. Free parking forever.

Call Andrew if you need help. Tel: [redacted]

**********

Andrew Maxwell, gaslighter
The Germ/Poetic Research Bloc
725 S. Spring St. #22
Los Angeles, CA 90014
[redacted]

"a dead romantic is a falsification" --Stevens

---

Send a cool gift with your E-Card
http://www.bluemountain.com/giftcenter/

↑ Contents

300. **Nate and Jane Dorward**
***Tuma Oxford book***
*Thu 22 Mar 2001*

---

A little promotional posting here--I hadn't seen the book mentioned yet on the list.  Keith Tuma's _Anthology of Twentieth-Century British and Irish Poetry_

from Oxford UP is finally out; it is obtainable from bookstores or Amazon.com. The matter-of-fact title disguises the book's originality & importance: it's a scrupulous rethinking of the last century's poetry, ignoring the received histories of British & Irish poetry in order to document, alongside "mainstream" poetries, a large & mostly little celebrated range of modernist poetries. It stretches from Thomas Hardy & GM Hopkins to Caroline Bergvall & Helen Macdonald; you'll find unexpected juxtapositions like Bob Cobbing (b.1920) next to Philip Larkin (1922-1985) and Keith Douglas (1920-1944), or Tom Raworth (b.1938) near Seamus Heaney (b.1939), or Maggie O'Sullivan (b.1951) and John Wilkinson (b.1953) next to Paul Muldoon (b.1951). It's a genuinely pluralist book, though the kinds of modernist poetry that interest this list's members get an especially large helping. -- The other distinctive feature of the book is the presence of detailed annotations; they are written by myself, with the assistance of many generous scholars &, in the case of the living, the poets themselves. Doing them was a pretty rewarding & invaluable experience--one memory particularly emblazoned on my brain is a 3-hour transatlantic phonecall from Barry MacSweeney to unpick the draft notes I'd sent him, a year before he died....rest in peace, Barry.

Anyway, even hardened scholars in the field will find the book packs a lot of surprises; & the general reader will discover a whole field of poetry often little-read in North America. If you thought you had a handle on this century's poetry in English Keith's book will prove an invigorating corrective. -- The book's blurb, cover & table of contents may be found at www.oup-usa.com -- type "Keith Tuma" in the search engine & it'll pop up.

OK: ad break over. -- all best --N

Nate & Jane Dorward
[redacted]
THE GIG magazine: http://www.geocities.com/ndorward/
109 Hounslow Ave., Willowdale, ON, M2N 2B1, Canada
ph: [redacted]

↑ Contents

301. **Komninos Zervos**

***Re: FW: Demon of Analogy***

*Thu 22 Mar 2001*

> *At 03:42 PM 3/13/2001 +1300, you wrote:*
> *Kominos.*

that's komninos

> *This is interesting. You may well be making a new kind of poetry.*
> *I'd have to see some of it on whatever site or sites but yet (and/or until*

> *then) I'm not convinced that this cant be also done with a pencil and pieces of paper.*

http://www.gu.edu.au/scholl/art/text/speciss/issue2/kom/komintro.html

cheers
komninos
komNinos zErvos cYberPoet lecTurer cyBerStudies
SchOol of aRts griFfith uniVerSity GolD coaSt cAmpuS
pmb 50 gold coast mail centre queensland 9726
tel [redacted] http://student.uq.edu.au/~s271502

↑ Contents

302. **Komninos Zervos**
***Re: FW: Demon of Analogy***
*Thu 22 Mar 2001*

---

oops that's
http://www.gu.edu.au/school/art/text/speciss/issue2/kom/komintro.html

komninos
komNinos zErvos cYberPoet lecTurer cyBerStudies
SchOol of aRts griFfith uniVerSity GolD coaSt cAmpuS
pmb 50 gold coast mail centre queensland 9726
tel [redacted] http://student.uq.edu.au/~s271502

↑ Contents

303. **richard.tylr**
***Re: yo***
*Thu 22 Mar 2001*

---

Orpheus. I'm trying. I agree with you...there arent enough discussions. People are scared to appear naive or make an "incorrect" statement so they all hide behind announcements and cryptic comments. An example is Ron Silliman who is obsessed with who won what award. Who cares? Lets get on with the dialogue and some poems. Alan Sondheim puts on a lot of stuff. Patrick Herron is always interesting...but it seems there are too many announcements (or too many by proportion). Sure, they are neccessary. Another thing is that the same old names keep cropping up. I'm a good reader, and would enjoy say three months in the U.S. If someone could finance it: I could do a poetical reading tour of that fascinating country. The object being my own happiness. I wont be known except as the New Zealand Poet etc and I wont have won this or that award or be in any academic situation. I do have a book...but the main thing will be my surprise value. People will come along and..well my readings will be

"conceptual"...while I'm away boozing or swimming or whatever people may come to hear what (their interpretaion entirely) could have been my poetry. The tour would be immensely to my advantage as I would be paid (in addition to expenses) US250,000 for each non appearance....  Any way, silly buggers aside, its now your move.After all, you: have lyre, will sing, no?  Send! Dispute! Controverse!  Richard.

----- Original Message -----
From: "Orpheus" <[redacted]>
To: <[redacted]>
Sent: Wednesday, March 21, 2001 5:21 PM
Subject: yo

> *Hey whatever happened to them fiery discussions in this list?*
> *its all announcements now. Like, why*

↑ Contents

304. **Ken Rumble**
***Re: used books***
*Thu 22 Mar 2001*

---

I've found Bookfinder to be quite useful:

www.bookfinder.com

Their search engine goes through a wide variety of databases (ABE, Alibris, Justbooks, Powell's, Antiqbook, the big ones)  and the people I've dealt with through them have been reliable and accommodating.

At 01:26 PM 3/21/2001 -0600, you wrote:
>is there any source on the internet for used poetry or visual poetry
books, mags,etc. that anyone is aware of?
>
>tom bell
>
>=<}}}}}}}}}****(((((((((&&&&&&&&&~~~~~~~~~~~~~~~~
>
>Metaphor/Metonym for health at
http://members.tripod.com/~trbell/metaphor/metapho.htm
>
>Black Winds Press at
http://members.tripod.com/~trbell/lifedesigns/blackwin.html
>

↑ Contents

305. **Tenney Nathanson**

***REMINDER:POG Saturday March 24, 7pm: composer Daniel Buckley, poet Jesse Seldess***

*Thu 22 Mar 2001*

---

REMINDER
REMINDER
REMINDER

POG
presents

musician/composer Daniel Buckley
poet Jesse Seldess

Saturday, March 24, 7pm
Living Community Center, 330 E. Seventh Street

Admission: $5; Students $3

Daniel Buckley has been a composer of music that spans and integrates classical music, jazz, pop, the avant-garde, folk, and various ethnic traditions from around the world. Primarily an electronic musician, he has created works for concert, recital, dance, performance art, art installations, video, theater, opera and chamber music. He has worked in collaboration with numerous artists and performers around Arizona and the U.S. For over 20 years, Buckley has served as a music critic, specializing in contemporary classical music, world music, and ethnic musics of the Southwestern United States. Since 1987, Buckley has been music critic for the Tucson Citizen. In addition, he has put his digital recording skills in the service of documenting important elder ethnic musicians in the southwest.

Jesse Seldess has poems published in Kenning, Fence, The Tucson Poet, and First Intensity. In 2000, he received a Margaret Sterling Memorial Award from the University of Arizona Poetry Center. He is currently assembling the first issue of a magazine of new poetry, poetics, and music, ANTENNAE, while completing his MFA in poetry at the University of Arizona. He is a member of the POG collective.

POG events are sponsored in part by grants from
the Tucson/Pima Arts Council
the Arizona Commission on the Arts and
the National Endowment for the Arts

POG also benefits from the continuing support of The University of Arizona Department of English, The University of Arizona Extended University Writing

Works Center, The University of Arizona Poetry Center, the Arizona Quarterly, and Chax Press.

POG gratefully acknowledges the support of the following:

Patron:
Ted Pope

Sponsors:
Charles Alexander
Joe Amato
Sarah Clements
Kass Fleisher
Mary Koopman
Gene Lyman
Cynthia Miller
Tenney Nathanson
Bob Perelman
Jesse Seldess
Lusia Slomkowska
Kali Tal

For further information contact:
POG
[redacted]
[redacted]

mailto:[redacted]
mailto:[redacted]
http://www.u.arizona.edu/~nathanso/tn/

↑ Contents

306. **Ken Bolton**
***Re: Didjeredoos and Skidoos***
*Thu 22 Mar 2001*

---

How do Native Americans of the USA feel about their treatment?
>
>i've often considered Canada and Australia as
>very similar countries - both dealing with
>post-colonial realities - "wilderness"
>stereotypes (just as a sidenote - Crocodile
>Dundee 3 is coming soon to a theater near you - i
>smell an Oscar) and abhorrent records as it comes
>to its treatments of natives

>
>interesting that the two most influential media
>thinkers - Marshall McLuhan and Moses Znaimer (if
>not a thinker - then perhaps a pro(f)phe(i)t)
>are Canadian - as well as the Canadian content
>rules that have perhaps acted as a hedge -
>somewhat
>
>so - the big question - what does this all have
>to do with poetry, anyway?
>
>**********
>Date:  Tue, 13 Mar 2001 23:25:54 -0700
>From:  George Bowering
>Subject: Re: American Pie with Maple Sugar
>Coating
>
>>
>>
>>i've no desire to live in america
>
>I think you do. The USA is just a part of
>America.
>--
>George Bowering
>Fax [redacted]
>
>
>
>Date:  Wed, 14 Mar 2001 21:42:24 +1100
>From:  John Tranter
>Subject: Far from harm
>
>In a recent post, Michael Amberwind said:
>
>"i've always considered the canadian vehemence
>against being considered or
>compared to americans just a touch too hysterical
>to be mere patriotism - "
>
>Maybe the fact that ninety per cent of Candians
>live within one hundred

>miles of the most powerful civilisation in the
>history of the world has
>some thing to do with it -- gigawatts of radio
>and televison blaring over
>the border, unstoppable.
>
>We Australians sometimes bemoan the fact that
>we're twelve thousand miles
>from anywhere, but that does have its advantages.
>
>JT
>
>John Tranter, Editor, Jacket magazine
>
>_____
>Do You Yahoo!?
>Get email at your own domain with Yahoo! Mail.
>http://personal.mail.yahoo.com/

↑ Contents

307. **Alan Sondheim**

***The Crayfish***

*Fri 23 Mar 2001*

---

-

The Crayfish

Ponge, Lautreamont, Micheaux, among others. The crayfish is an extraordinary creature, numerous appendages and legs moving in a flawless subsumption architecture, surely guided by a hierarchy of goals and motivations. Thus the lesser aid the greater; the lower, the higher; the followers, the avant-garde. What goes before all, those enormous claws raised on occasion with the intent warning or other display, at times flailing half-heartedly in the water, a form of seduction, a lure. It eats peas. It crawls in the middle of the night to the top of the rock to wave those claws. It preys to gods as numerous as its feet. Its body flutters constantly - then stills - then sways to inner music. It is bright read. A small sharkfish has become friends, or at least entered into an agreement; both inhabit, at times simultaneously, the same overturned cup, without danger. So far, there are no broken bones or carapaces. The crayfish is an uncanny animal. It is imaginary. It resides on the edges of others' dreams. This enables its survival. One can assume, as I do, that it is constantly underfoot. It is fashioned from the chthonic. It is the opposite of the abject; it preens. It is often irritable

and I desire, more than anything else, to give it pleasure. In such a fashion it will exist quietly, no longer an emanant of nightmares, a harbinger of deja-vu, ill-will, remonstrance. It is clear that I will exit before it will, that my carapace, of my making, is fit for rendering, but not for inhabitation. The crayfish by proxy is the most intense creature in this world, unknowingly gathering the thought and desires of everything around it. It rests on the tips of its feet, and proceeds through the murk on errands of enunciation, announced only by environment, not by presence. In its inability to speak, lies, for us, a refusal of the deepest sort. We read upon the carapace such delicacy in so many limbs and extensions. It watches out of desire and fear; prey emerges, emergent.

—

↑ Contents

308. **dan raphael**
***Re: poet stamps/ stomped***
*Fri 23 Mar 2001*

I may have missed an earlier part of this conversation, and my question may not be quit appropos to this list, but, seeing everyone else included here, why not ginsberg (i'm pretty sure he hasn't had a stamp already.)? kerouac's here but not ginsberg.

dan

↑ Contents

309. **mscroggi**
***Re: the odd couple***
*Fri 23 Mar 2001*

When Chambers was back at Columbia in the early 20s, along with Meyer Schapiro, Louis Zukofsky, Clifton Fadiman, Lionel Trilling and other folks who later became famous, he was considered the most talented writer of the lot, both in poetry & prose.  *Witness*--aside from its status as bible to the anti-communist hard right--is a beautifully-written book, probably one of the great American autobiographies.  Sam Tanenhaus's recent biography of Chambers is extremely smart & compulsively readable, and demonstrates just what a weird, divided character Chambers was.

> *At 12:26 PM 3/20/01 -0800, you wrote:*
> *Chambers published a book called _Witness_, but as I understand it*
> *that's the sum total of his writerly output.*
>
> *You might want to check out the collection of his pre- and post-crossover*
> *fiction & journalism called _Ghosts on the Roof_ (1989). In particular his*

> *story "Can You Make Out Their Voices?" (based on a 1931 agrarian uprising in Arkansas) is a classic of American Communist fiction. Whittaker Chambers is way more than a pumpkin joke LRSN*

Mark Scroggins
Department of English
Florida Atlantic University
777 Glades Road, Boca Raton, FL 33431
phone [redacted]

↑ Contents

## 310. Aaron Vidaver

### *Against Work as Such: Clint Burnham March 25 / Time Mechanix: Paul Celan by Rob Manery April 3 (Vancouver Readings)*

*Fri 23 Mar 2001*

---

CLINT BURNHAM Reading
At the Kootenay School of Writing
Sunday March 25 2pm
#201-505 Hamilton St.
Vancouver BC
$5/3

the second in the series AGAINST WORK AS SUCH curated by Roger Farr

CLINT BURNHAM is a Vancouver poet, lecturer, and Academic Advisor for UBC's Humanities 101 program. He is the author of The Jamesonian Unconscious (Duke UP, 1995), as well as a book on Steve McCaffery. He edited a special double issue of Open Letter on Toronto writing. Chapbooks include Pandemonia (hole books, 1995), Fatal Femmes: the Poetry of Lynn Crosbie (Streetcar Number Fifteen, 1993), Allegories of Publishing: the Toronto Small Press Scene (1991). He has published his work in Who Torched Rancho Diablo, Crash: a litzine, Rampike, Push Machinery, Torque, o.blek, and orisha.  His most recent books are Airborne Photo (Anvil, 1999), and Buddyland (Coach House 2001).

did we start that? that heady joy of head jokes facing facts facelessly gong far from baroque c'mon! greg was tattooed & pierced before chris dewdney and the knights of labour geography as field of luminescent metaphor and allegory an objective voice suddenly breaking into paroxysms of joy or ecstasy as there has been so much warmth in the making of labour's history it is strange that there has been so little in the writing of it. As a rule, it has been written by dry-as-dust economists who treat it as if it were the record of the advance of an economic doctrine. As well write the history of the religious movement as if it were the record of the advance of theological doctrine. Labour doctrines have

never advanced except as they have been lived and loved by individuals. the doctrine of the helicopter, or remote control region boy --Clint Burnham, from _Buddyland_

Time Mechanix 11: PAUL CELAN
presented by Rob Manery
Tuesday April 3, 8pm
at Robson Central (750 Burrard)
Vancouver BC
FREE

PAUL CELAN (1920-1970) has been called one of the most influential European poets of the twentieth century. He was born in Bukovina in a Jewish community where he learned Hebrew, German, and Romanian. After the Second World War (in which both his parents died in death camps), Celan settled in Paris where he lived until his death in 1970. In 1952 his book, Mohn und Gedächtnis, was published in West Germany to immediate acclaim. His other books include Von Schwelle zu Schwelle (1955), Sprachgitter (1959), Die Niemandsrose (1963), Atemwende (1967), Fadensonne (1968); and three post-humous volumes: Lichtzwang(1970), Schneepart (1971), and Zeitgehöft (1976). He was also a translator of Rimbaud, Valery, Appolinaire, Michaux, Char, Shakespeare, Emily Dickinson, Marianne Moore, Blok and Mandelstam among others.

ROB MANERY, with Louis Cabri, is the publisher of hole books.

[redacted]
www.ksw.net
[redacted]

↑ Contents

311. **Rachel Loden**
***Re: the odd couple***
*Fri 23 Mar 2001*

---

David, thanks, I'll look for that. Chambers is a figure of fun for people like me precisely *because* he is much more than a pumpkin joke. Chambers, of course, fingered Alger Hiss and opened the door for Joseph McCarthy and his list of 205 "card-carrying members of the Communist Party." Whether he was a fan of McCarthy's or not, he had everything to do with creating the atmosphere that made McCarthy possible. As a direct result, my father lost his job in the first integrated radio station in Washington D.C. (which went off the air) and never worked in radio again. While my father sold lawn chairs, Whittaker Chambers was making 30K a year (back when that meant something!) as senior editor at Henry Luce's Time and later William F. Buckley's National Review. So you'll forgive me if I laugh when Ronald Reagan awards Chambers a

posthumous Medal of Freedom and designates the Chambers pumpkin patch a national historic landmark. I really can't help it.

Rachel

David Larsen wrote:

> *You might want to check out the collection of his pre- and post-crossover fiction & journalism called _Ghosts on the Roof_ (1989). In particular his story "Can You Make Out Their Voices?" (based on a 1931 agrarian uprising in Arkansas) is a classic of American Communist fiction. Whittaker Chambers is way more than a pumpkin joke LRSN*

--
Rachel Loden
http://www.thepomegranate.com/loden/hotel.html
email: [redacted]

↑ Contents

## 312. Michael Franco

### *Gerrit Lansing Michael Franco Ben Hollander Reading*

*Fri 23 Mar 2001*

---

Friday, March 23, 7 PM

Gerrit Lansing
Michael Franco
Ben Hollander

Brookline Booksmith!
279 Harvard Ave
Brookline, MA
(in Coolidge Corner)

free! (like food and clothing)

Gerrit Lansing:

b. Albany, New York
pub.  Heavenly Tree/Soluble Forest  - Talisman Books
lives in Gloucester, MA

Michael Franco:

Michael Franco published "How To Live As A Single Natural Being The Dogmatic Nature Of Experience" with Zoland Books in 1999. For many years Michael has run the Word of Mouth poetry reading series in Cambridge and Somerville. He is working on "The Book of Measure."

Ben Hollander:

Born in Israel, emigrated to NYC in 1958, and presently live in San Francisco. Books include: The Book Of Who Are Was (poetry), Sun & Moon, 1997 -- How to Read, Too ( a critique of habits of reading and writing), Leech Books, Vancouver -- Levinas and the Police, Part 1 (poetry), Chax Press -- Also, I'm the editor of Translating Tradition: Paul Celan in France, and used to be  associate editor of Acts: A Journal of New Writing.

↑ Contents

313. **Alan Sondheim**

***Ramez***

*Fri 23 Mar 2001*

---

There have been too many useless deaths, too many people I've been close to or engaged with - Michael Current, Michael Spirito, Alexander Chislen- ko, Ramez - who I didn't know well, but always admired. We would talk at various readings, and the talk was good. I felt close to him and distanced at the same time. There have been too many deaths, too many subtle absences online and off. And too many useless deaths; I still think of Kathy Acker: how unbearably frail we are, especially in these dark times.

Alan - apologies for the awkwardness of response

↑ Contents

314. **ShaunAnne Tangney Humanities**

***Re: poet stamps/ stomped***

*Fri 23 Mar 2001*

---

ginsberg has/had a .52-cent stamp.

On Thu, 22 Mar 2001, dan raphael wrote:

> *I may have missed an earlier part of this conversation, and my question may not be quit appropos to this list, but, seeing everyone else included here, why not ginsberg (i'm pretty sure he hasn't had a stamp already.)? kerouac's here but not ginsberg.*
>
> *dan*

↑ Contents

315. **Thomas Bell**
***Re: used books***
*Fri 23 Mar 2001*

the problem with abe.com is that like much else in this life there is no place for the ephemeral, experimental, etc.

tom bell

↑ Contents

316. **Mary Burger**
***Second Sundays Star*Search***
*Fri 23 Mar 2001*

Second Sundays at the Stork Club is taking proposals for the Fall 2001 reading series.

Please send up to 10 pages of writing, or other media (such as audio or video cassette) if applicable. We welcome collaborative or multimedia works, provided our audio/visual facilities can handle them. Include a description of any technical needs. Second Sundays can't pay travel or production costs, but performers receive a portion of the door fee.

Send work by June 1, 2001 to Mary Burger at 591 63rd St., Oakland CA 94609, or Beth Murray at 829 Park Way, Oakland CA 94606. Please don't send email submissions.

↑ Contents

317. **Peter Culley**
***same ol' same ol'***
*Fri 23 Mar 2001*

Is it just me, or does all this concern about awards seem really bogus and offensive? Putting books in competition with each other helps no one except those interested in maintaining old hierarchies or establishing new ones. And the same goes for all that stamp nonsense.

peter culley

↑ Contents

318. **Poetics List Administration**
***list stats***
*Fri 23 Mar 2001*

I guess we haven't seen these in a while. Keep in mind that the usual caveat applies: the listserv program skews the tally by attributing to the U.S. any address that lacks a country code. I've tried, but can't seem to unselect "imperialism" in the preferences file.

Christopher W. Alexander
poetics list moderator

--

| Country | Subscribers |
|---|---|
| Australia | 15 |
| Austria | 1 |
| Belgium | 2 |
| Canada | 42 |
| Finland | 1 |
| France | 1 |
| Germany | 3 |
| Great Britain | 19 |
| India | 1 |
| Ireland | 6 |
| Israel | 1 |
| Italy | 1 |
| Japan | 5 |
| New Zealand | 12 |
| Romania | 1 |
| Singapore | 1 |
| Spain | 3 |
| Sweden | 3 |
| Switzerland | 2 |
| Taiwan | 1 |
| Thailand | 1 |
| USA | 763 |
| Yugoslavia | 1 |

Total number of users subscribed to the list: 888
Total number of countries represented: 23

↑ Contents

## 319. Murat Nemet-Nejat
### *Re: same ol' same ol'*
*Fri 23 Mar 2001*

In a message dated 3/23/01 3:09:01 PM, [redacted] writes:

> *s it just me, or does all this concern about awards seem really bogus and offensive? Putting books in competition with each other helps no one except those interested in maintaining old hierarchies or establishing new ones. And the same goes for all that stamp nonsense.*
>
> *peter culley*

Exactly my thoughts.

Murat

↑ Contents

## 320. Robert Archambeau
### *Re: Tuma Oxford Book*
*Fri 23 Mar 2001*

I've been browsing around in Tuma's anthology, and want to second Nate Dorward's endorsement of the book. It is as original and important as Nate says it is.

It is also sure to be savaged by British reviewers, though: the "only Americans like this sort of experimental poetry" card is certainly going to be played. Look for thinly veiled ad-hominum attacks on Tuma the Marauding Yank in a TLS near you!

The book will be reviewed by Catherine Kasper in Samizdat #8 this summer.

Robert Archambeau

↑ Contents

## 321. jodylbk
### *Aviatrix*
*Fri 23 Mar 2001*

The Aviatrix Reading Series is now accepting submissions from writers who would like to appear as featured readers in our monthly Brooklyn reading. We are an intimate, listening space. No one will be ordering lattes, shooting pool, or chatting up the bar tender while you read. While we are, for the most part, focused on the words on the page rather than on performance, we have had

wonderful experiences with performance poets, slammers, and musicians. We are open to most anything. Please send three poems, or one short story to [redacted] with the subject line "Aviatrix." We look forward to hearing from you, and reading your work.

The Aviatrix Reading Series
Flying Bridge Community Arts Center
522 Court Street
Brooklyn, Ny
First Thursday of every month, 7:30 pm
Features and open mic
Wine and snacks

↑ Contents

322. **Cassie Lewis**
***Re: Didjeredoos and Skidoos***
*Fri 23 Mar 2001*

---

Good question Ken!

I think that Canada and Australia have things in common, but our climates and terrain are different, our ethnic mixes are different, our cultures are different.

And the US has its own 'post-colonial realities', I suspect. We are speaking English for a reason.

Cassie Lewis

On Fri, 23 Mar 2001 14:57:04 +1030, UB Poetics discussion group wrote:

> *How do Native Americans of the USA feel about their treatment?*
> *>*
> *>i've often considered Canada and Australia as*
> *>very similar countries - both dealing with*
> *>post-colonial realities*

_____
Send a cool gift with your E-Card
http://www.bluemountain.com/giftcenter/

↑ Contents

323. **shana skaletsky**
***Re: poet stamps/ stomped***
*Fri 23 Mar 2001*

I actually tried to nominate Ginsberg (as well as Corso and Gwendolyn Brooks), but the nomination was not approved. Apparently, a poet needs to be dead 10 years before s/he can be on a stamp!

Best,
Shana Skaletsky

> *On Thu, 22 Mar 2001, dan raphael wrote:*
>
> *I may have missed an earlier part of this conversation, and my question may not be quit appropos to this list, but, seeing everyone else included here, why not ginsberg (i'm pretty sure he hasn't had a stamp already.)? kerouac's here but not ginsberg.*
>
> *dan*

↑ Contents

324. **Patricia Jones**
***Re: Aviatrix***
*Fri 23 Mar 2001*

** High Priority **

this sounds like fun esp because it Aviatrix and not your usual flyer. Okay, forgive all puns. I'd love to read especially in Brooklyn, I ain'tno slammer, but I do okay. will try to send you copies of poems in next few weeks or check them out in current Barrow Street, helio trope, The world and Best American 2000. Also, I read at the Poetry Project on April 4. Hope to meet y ou and maybe set something up. Good luck. Patricia Spears Jones

>>> <[redacted]> 03/23/01 03:32PM >>>
The Aviatrix Reading Series is now accepting submissions from writers who would like to appear as featured readers in our monthly Brooklyn reading. We are an intimate, listening space. No one will be ordering lattes, shooting pool, or chatting up the bar tender while you read. While we are, for the most part, focused on the words on the page rather than on performance, we have had wonderful experiences with performance poets, slammers, and musicians. We are open to most anything. Please send three poems, or one

short story to [redacted] with the subject line "Aviatrix." We look forward to hearing from you, and reading your work.

The Aviatrix Reading Series
Flying Bridge Community Arts Center
522 Court Street
Brooklyn, Ny
First Thursday of every month, 7:30 pm
Features and open mic
Wine and snacks

↑ Contents

325. **dclehman**

## *KGB Bar Spring 2001 Monday Night Poetry Schedule*

*Fri 23 Mar 2001*

---

KGB Bar
Monday Night Poetry
Spring 2001

Series directed & hosted by Star Black & David Lehman

February 12 Jacqueline Osherow & Lloyd Schwartz
February 19 Ben Downing & David Yezzi
February 26 Linda Gregg & Elizabeth Alexander
March 5 Diane Wakoski & Wyn Cooper
March 12 Susan Howe & Eliot Weinberger
March 19: No reading [spring break]
March 26: Peter Gizzi & Monica de la Torre
April 2 Laurel Blossom & Anne Marie Levine
April 9 Gillian Conoley & Janet Holmes
April 16 Christina Davis & Nicole Krauss
April 23 Bob Hicok & Claudia Keelan
April 30 Maggie Estep & Pamela Sneed
May 7 Mark Bibbins curates Matthea Harvey & Mark Levine
May 14 Star Black & David Lehman

KGB Bar
Mondays at 7:30 p.m.
in the red room
85 East 4th Street (near Second Avenue)
NYC
[redacted]
Free!

↑ Contents

326. **Lawrence Upton**
***(no subject)***
*Fri 23 Mar 2001*

---

It's a year within a few hours since Alaric Sumner died.

The pages about him at http://www.crosswinds.net/~subvoicivepoetry/ are about to be updated with a detailed bibliography and information on posthumous publications, information on the availability of wordsworth magazine and publications, and on his own publications. The updating should be done by Easter

In the meantime feel free to enquire by emailing me b-c and I will do my best to answer and as quickly as possible

LETTERS FOR DEAR AUGUSTINE, one of the projects he was working on at the time of his death, will be in print for the first time soon

Apologies for cross-posting or unwanted receipt of this notice which is being sent out generally. There is an email list for those who want specific information about Alaric's work. B-c if you want to be added

Lawrence Upton

↑ Contents

327. **Bob Grumman**
***Re: yo***
*Fri 23 Mar 2001*

---

Just because Ron Silliman passes on announcements
of poetry contest winners does not make him obsessed
with them--even though he usually says something
sardonic about them.  I for one find the announcements
interesting, albeit just about always annoying.  The
contests themselves are stupid but important because
they reflect who gets published, and where; and whose
poetry gets discussed, and where.  Both of those things
ought to be of concern to any non-solipsistic poet.
To anyone interested in poetry, in fact.

--Bob G.

↑ Contents

328. **Bob Grumman**
***Re: same ol' same ol'***
*Fri 23 Mar 2001*

> *s it just me, or does all this concern about awards seem really bogus and offensive? Putting books in competition with each other helps no one except those interested in maintaining old hierarchies or establishing new ones. And the same goes for all that stamp nonsense.*

Same with the practice of publishing some poets and not publishing others. (Moral: competition is inevitable, so try to make it more effective and intelligent rather than condemn it.)

--Bob G.

↑ Contents

329. **austinwja**
***Re: Ramez Qureshi, 1972-2001***
*Fri 23 Mar 2001*

In a message dated 3/23/01 11:58:06 AM, [redacted] writes:

<< I have some very sad news to report. Ramez Qureshi, who many of you will know from this list as well as from his critical writing and poetry on various online & in print magazines, passed away last Saturday night, apparently by his own hand, although the details at this time are still not entirely clear. He was 28.

So young. Sigh. My thoughts are with his family. Best, Bill

↑ Contents

330. **gasheart**
***Philly: Theater, Music, Film - Issue #39***
*Fri 23 Mar 2001*

1. The Spiral Q Puppet Theater has new space, housewarming, Sat., 3/24, 7pm 2. Trishy's ::: abril exotica ::: art show, sale & fundraiser party, Fri., 4/6, 6pm 3. Gate to Moonbase Alpha, tonight, Fri., 3/23, at 8pm, Free! 4. "Barfly" free movie at the troc's movie monday, 3/26 at 8pm 5. job opportunities for music

teachers 6. Theater Exile presents Dorothy Parker's play, Big Blonde, runs thru april 14th

---

1. The Spiral Q Puppet Theater has new space, housewarming, Sat., 3/24, 7pm

Please come celebrate The Spiral Q Puppet Theater's  fabulous new giant Puppet Museum,  studio, and offices!!

This Saturday March 24, 2001 7pm-11pm

8pm-Spiral Q1s new Puppet Show LEGENDS WALK THE STREETS AGAIN - by Beth Pulcinella and Morgan Andrews

9pm on- music, spectacle and general festivities

BRING YOUR OWN HAND PUPPET FOR THE 10PM GROUP PUPPET JAM

Please call for directions or visit our web site!

Parking for Bicycles in front.

Take the 38  from 15th and JFK, 43 from Spring Garden

Take Blue Line to 34th Street, Walk North on 34th to Spring Garden, then make Right to 3114. We are on the South side of the street.

THE SPIRAL Q PUPPET THEATER

3114 SPRING GARDEN STREET

2ND FLOOR

PHILADELPHIA, PA

19104

PHONE) [redacted]

E) [redacted]

<WWW.SPIRALQ.ORG>

---

2. trishy's ::: abril exotica ::: art show, sale & fundraiser party, Fri., 4/6, 6pm

```
     *
    **
 ******   friday, april 6th. first friday. 6-ish until ???
*******      @ the khyber upstairs lounge
 ******        56 s. second street (second & chestnut st.)
```

** ::: abril exotica ::: art show, sale & fundraiser party
*

with djs ben morgan, xephyr kinetic & more, spinnin' great tunes all night long
* live acoustic performance by fanelli plus! *

featuring: silent art auction, raffles, games, cheap art bin, refreshments & more!
come & try to win a prize of art, purchase something cheap or affordable, support
the arts, or just check out the show!
+ + + + + + + +
+ + +
a collective of artists trying to raise money for future events & a more permanent
exhibition & performance space.

participating artists (as of 3.20.01)

• Andrea Cermanski
• Nick Cassway of Dissentia
• David Dworanczyk
• Ian Elwood
• Steve Gdowik
• Tricia Gdowik
• David Gerbstadt
• Nina Kempf
• Lisa Lentini
• Gair Marking
• Jackie McAdams
• Jim Nasium
• Riccardo Nervo
• Mick Ricereto
• Maria Tessa Sciarrino
• Ellen Smyth
• ST. ANGER
• Luke Strosnider
• Jessica Tabor
• Chris Vecchio
• Jeff Wiesner
• Chris Macan Wilson of Dissentia
• Ru Zheng
& maybe more (list is not final)

check out http://www.groovelingo.com/artparty for more information on artists and related events. (by the way....this is not to be confused with art party 3, which is currently being planned, the art parties are co-organized by trishy, gina and josh <[redacted]>....this art auction is being put together by trishy) more information to come!

$1 donation requested *
* will be gladly refunded/credited towards the purchase of any artwork
(if you really can't afford a dollar, come anyway, we'll see what we can work out)

contact [redacted] for information.

_____ 3. Gate to Moonbase Alpha, tonight, Fri., 3/23, at 8pm, Free!

gina says:
hey all
please pass this around. hope to see you tonight.

gina

GATE TO MOONBASE ALPHA
ambient.space.psychedelic.avant-garde.drone.noise.experimental.
audible oddities.undulating digiscapes

Friday 03.23.01.All ages.8pm-12am.Free admission.Zany movies (bring cool videos).Free snacks from The Comet Cafe.
@The Rotunda.4012 Walnut Street, right side entrance.Philly.
www.simpletone.com
Press Release, links, mp3s:
http://simpletone.com/pacman/events/gtmba-200103.htm

Featuring:

ARCO FLUTE FOUNDATION : http://cenotaph.org/aff/main.html: Featuring members of Meisha, the Arco Flute Foundation (aka "meisha with beards") have been performing all around the East Coast, embarking on 2 tours already. According to AFF: "arco flute foundation have been compared to pelt, godspeed you black emperor!, theater of eternal music, hawkwind, spacemen 3, windy and carl, and a bunch of other people that really sound nothing like them." They're so much more, really a collective of visual and aural artists who meld their crafts into 1 performance which rests permanently inside you.

TEMPLE OF BON MATIN : http://www.netway.com/~bulb/tobm.html: This is probably an exaggeration, "If a gang of smelly welding students broke into your house, force-fed you PCP, tore the place apart, all the while some maniac

banging on your doors with two ball peen hammers, that would have to be Temple of Bon Matin."

TARA BURKE and friends (FURSAXA): Formerly of Clock Srikes Thirteen, formerly of Ted Casterline and his Perfect Pieces of Fruit, Tara Burke most recently played the Ruba Club's Fursaxa rock n'roll circus. A Farfisa, Chord Organist, and Singer, Tara will perform with two friends. Grant Acker will be playing guitar and a casio keyboard; he used to play guitar in the Siltbreeze band UN. Matt Shiley will be playing "bells" he makes them from fire extinguishers that he cuts in half. Tara Burke currently has a cd called Mandrake that Kawabata from the Acid Mothers Temple in Japan produced and released.

STEVEN CURTIN : http://curtin.emf.org: has been making electronic music for over 20 yrs, building & playing analog & digital synthesizers & guitars.  He contructed his first modular analog synthesizer in 1979, restored it in 1995 and has since been expanding it with modules from Wiard, PAiA, and custom modules, and controlling the system with a digital pattern generator and sequencer built out of programmable logic. No MIDI or computer based sequencers are used. Tomorrow's performance visits some of the musical spaces that have been frequented using this system.

THE GREAT QUENTINI:[redacted]:Performance artist/dancer the Great Quentini, dressed as a yeti or man-bird, dressed as a stilted alien scavenger, talking to Barbie, performing public rituals to popcorn poppers, pounding away on pots and styrofoam, and generally inspiring the genius out of us to go out and make good on the creative prowess we're endowed with, and which he makes look so easy to be playful with, and romp within.

at the ROTUNDA, 4012 WALNUT STREET (ends at 12 midnight)
free for all ages

these shows are always really good  -josh

---

4. "Barfly" free movie at the troc's movie monday, 3/26 at 8pm

this ia a real cool movie, i saw it recently on tv....and it's free! good deal! note: free movie mondays starts at 8pm sharp, new time, not at 9:30 anymore...the troc is located at 10th and arch sts., phila., pa.

---

5. job opportunities for music teachers

> *From: "brianandjanepearson" <*[redacted]*>*
>
> *Subject: job opportunities for music teachers*

> *I run a camp in Gwynedd called Day dams. ala dayjams.com. I need guitar, bass, keyboard, drum and DJ teachers. is there anyway to get these jobs listed through your website?*
>
> *Thanks,*
> *Brian Pearson*
> [redacted] >>

---

6. Theater Exile presents Dorothy Parker's play, Big Blonde, , runs thru april 14th

Is it possible for you to forward this email to your list.....we'd really appreciate it.....THANKS TONS

Last year we sat out the fringe....before that it was LIVE AT THE APOLLO DINER and the year before THE FRANKENHARRY PLAYS.....We just finished RHINOCEROS at the Walnut Street lastt fall so this is our next one.

Theater Exile presents a
WORLD PREMIERE
of Dorothy Parker's BIG BLONDE
Adapted by PPeter Mattaliano - Directed by Joe Canuso
Starring Villanova's Julie Czarnecki
At the "K" Club - NW Corner 2nd and Fitzwater Sts., runs thru april 14th
3/21-4/14 wed. - sat. at 8 pm, and sun., 7pm....speakeasy/cash bar opens an hour before the show

i saw this show yesterday, and it is definitely worth seeing especially if you want a glimpse into speakeasies from the 1920's, and a message about a woman's role being to be a "good sport"....written by Dorothy Parker, only female founding member of the Algonquin Roundtable. there is a lot of drinking...and is autobiographical.....she goes thru several unsatisfying marriages...the acting is very good and this is better than you would find at a theater that charges much more money. i saw the Theatre Exile's Apollo Diner, which was a site specific piece that took polace in a diner and wwas based on shakespeare's Richard III.....it was really well done. -josh

(of note to dramaturgs only probably are the references to icons/images spun out in the play The Gas Heart, written by tristan tzara, which i <josh> directed at the fringe festival a couple years ago....it was written in 1921....and the dorothy parker piece takes place in 1921.....tristan tzara was an important jumping off point for theater in the 20's, 30's, 40's....so here are e few things of note:

1. there is a non-sequiter refernce to a rumanian....this is probably tristan tzara, who wrote the gas heart....later, in ionesco's play, the bald soprano, there is a similar reference there to a roumanian.....

2. in the gas heart, the line..."i am alone here in my wardrobe and the mirror is blank when i look at myself".....this is how the dorothy parker piece is staged...there is a wardrobe with the mirror missing....it is gives an empty feeling of loss of identity....

3. the woman in both the Gas Heart and in Big Blonde....are both going with a poor man, then a rich man....and there is this "horse" reference as if the woman is like on an auction block.

well, enough dramaturgy for now....
(what is dramaturgy?? .... the study of the history of plays and how they are interelated to each other....and how they have been performed/staged...)

call [redacted] for reservations to big blonde
theatreexile.com

3/21-4/14 wed. - sat. at 8 pm, and sun., 7pm....speakeasy/cash bar opens an hour before the show

---

well, that's all for now....any adds/deletes.....or ideas for artparty3.....especially possible locations....let me know josh <[redacted]>

p.s. anyone interested in a 5 bedroom house in Northern Liberties, to rent or buy, contact me

↑ Contents

331. **Bob Grumman**

***A First "Selected" of Bob Grumman***

*Fri 23 Mar 2001*

---

XEROLAGE 30 is now available from Xexoxial Editions,
10375 Cty Hway A, LaFarge WI 54639 for $4.50.
Check with Miekal And to find out postage, if
any: [redacted]. It has 26 visual poems by me
plus a bio and author's commentary. XEROLAGE has
been going since 1985, thanks to editors Miekal
And and Lyx Ish. Each issue is devoted to
one poet's, or poetry-team's, Xerox-related
ouevre. I have always considered it, and SCORE
and KALDRON, the most important visual poetry
publications in the US over the past ten or twenty

years. I'm really pleased to be in it--and also, for the first time, to have a *selected visual poetry of* in print.

The three previous issues of XEROLAGE were devoted to Jean-Francois Robic, Carlyle Baker and Carla Bertola--they're available, too. Not sure whether they're new or not. I just got my copies of them, so they're new to me. Terrific stuff for those into this kind of material.

--Bob G.

↑ Contents

332. **Patrick Herron**

***Re: FW: Demon of Analogy***

*Fri 23 Mar 2001*

---

That's "school," not "scholl."

;^)

> *-----Original Message-----*
> *From: UB Poetics discussion group*
> *[mailto:[redacted]]On Behalf Of Komninos Zervos*
> *Sent: Thursday, March 22, 2001 8:09 PM*
> *To: [redacted]*
> *Subject: Re: FW: Demon of Analogy*
>
> *At 03:42 PM 3/13/2001 +1300, you wrote:*
> *Kominos.*
>
> *that's komninos*
>
> *This is interesting. You may well be making a new kind of poetry.*
> *I'd have to see some of it on whatever site or sites but yet*
> *(and/or until*
> *then) I'm not convinced that this cant be also done with a*
> *pencil and pieces*
> *of paper.*
>
> *http://www.gu.edu.au/scholl/art/text/speciss/issue2/kom/komintro.html*
>
> *cheers*
> *komninos*

> *komNinos zErvos cYberPoet lecTurer cyBerStudies*
> *SchOol of aRts griFfith uniVerSity GolD coaSt cAmpuS*
> *pmb 50 gold coast mail centre queensland 9726*
> *tel [redacted] http://student.uq.edu.au/~s271502*

↑ Contents

333. **Steve Potter**
***Re: poet stamps/ stomped***
*Fri 23 Mar 2001*

on 3/22/01 9:42 PM, dan raphael at [redacted] wrote:

hey dan:

ain't dead long enough, that's why.  seems they've got a rule that, with the exception of presidents, ya gotta be gone ten years before ya get stamped. I wrote in a nomination for now-buried barroom bard Bukowski, seeing as he'd worked for the postal service, but they don't even make exceptions for ex-mailmen.

Steve

> *I may have missed an earlier part of this conversation, and my question may not be quit appropos to this list, but, seeing everyone else included here, why not ginsberg (i'm pretty sure he hasn't had a stamp already.)? kerouac's here but not ginsberg.*
>
> *dan*

↑ Contents

334. **David Baratier**
***yr question***
*Fri 23 Mar 2001*

Dear Friends, Family & Supporters.

Tomorrow, Friday, March 23rd Indian groups will hold a press conference/demonstration at The State Capitol Complex In Charleston, WV.

It will begin at 11:30 am.

The purpose will be to expose Walmart's deceitful actions in attempting to
obtain a sacred burial site near Morgantown, WV to build yet another SuperCenter. There is already a Walmart in Morgantown.
In their greediness they want to cripple the economic structure of the

area
and make the community dependent on them as they have elsewhere.

We will demand that State Officials deny Walmart the needed State Highway
access to the burial site  which they need to proceed.
We will insist  The WV Attorney General investigate why state laws which prohibit the looting of graves sites are not being enforced at this
site.

The people of West Virginia and the Indigenous of this land need your help.
Please help us by attending the demonstration in Charleston. If you cannot
attend please deluge The State Government of West Virginia  with phone calls
and emails and demand Walmart be stopped from defiling yet another burial
site.
WV Gov. Wise [redacted]
WV Atty. Gen. McGraw [redacted]
FAX[redacted]

Please cc all emails to [redacted]

Pilamaya,
Matt Sherman
National Field Office
American Indian Movement
Dennis J. Banks, Director
[redacted]

↑ Contents

335. **John Tranter**
***Carla Harryman's novel excerpt in Jacket # 14***
*Fri 23 Mar 2001*

---

Re this (recent) note: Monday, April 2nd, at 8 p.m. in the (Oxford) Brookes Drama Studio, on Headington Hill off Headington Road, Oxford: Joan Retallack from the U.S., Jacques Darras from France, and Anthony Joseph from the U.K. will be reading/performing their work, followed by the debut of American poet Carla Harryman's new theatre piece _Performing Objects Stationed / In / Platform on the Suburban World_. Tickets are 6 pounds (4 pounds for students and seniors). Maps and further information available from Romana Huk

<[redacted]> The Studio is a standard "black box" that seats a relatively small number of people, so please do arrive early if you don't want to risk standing.

Listees interested in following Carla Harryman's work further might like to look at the extract from her novel Gardener of Stars in Jacket # 14, at this URL:

http://www.jacket.zip.com.au/jacket14/harryman.html

-- John Tranter, editor, Jacket magazine

↑ Contents

336. **Leonard Brink**

***Re: poet stamps/ stomped***

*Sat 24 Mar 2001*

---

Well, it's pretty much degenerated into a farce at this point -- Langston Hughes leads all other poets by a margin of greater than 3 to 1. How much of this is because Rod McKuen is still alive and therefore not eligible we'll never know.

----- Original Message -----
From: "ShaunAnne Tangney Humanities" <[redacted]>
To: <[redacted]>
Sent: Friday, March 23, 2001 11:15 AM
Subject: Re: poet stamps/ stomped

> ginsberg has/had a .52-cent stamp.
>
>
> On Thu, 22 Mar 2001, dan raphael wrote:
>
> > I may have missed an earlier part of this conversation, and my question may
> > not be quit appropos to this list, but, seeing everyone else included here,
> > why not ginsberg (i'm pretty sure he hasn't had a stamp already.)?
> > kerouac's here but not ginsberg.
> >
> > dan
> >

↑ Contents

337. **Alan Sondheim**

***some parmenides***

*Sat 24 Mar 2001*

-

some parmenides

some boys come out of the right side of the womb and some girls out of the left. their limbs wander. somewhere the mind's in the mix. whatever thinks, is the mix. whatever the mix is, it thinks. some boys and some girls are rooted in water. whatever the earth is, moonlight looks to sun. there's a problem if the seeds don't mix. then the mind's not there, seeds clash, everything doubles. when they double there are some boys and some girls. then when they mix, they think of fighting. their limbs wander and they come out [looking at] the moon. then they are the moon. then they look to sun. then they go back in.

the moon doesn't belong here. take away the light. the moon is foreign. i can't see myself in the moon. look at it there. it's somewhere else. it's uncomfortable here. it doesn't mix.

thinking is mixing. mixing is being and from being come all things. they remain there because of the mixing. there are no things without being. things, welcome being! being, the mother of all things. things, behold being! [your things] are being things.

turning back when things are and are not, mix left and right. there are no things and no turning back. there are no things that are not and are, mix right and left. in the center there is no center.

if it is coming together, it is serrated edges. if it is scattering, it is loosening. if it is gathering, it is fleeing. if it is fleeing, it is mixing. if it is gripping it is holding, if it is holding it is releasing. if it is carrying it is moving, if it is carrying, it is speaking.

what is not, is not for you to know. what is not, within the mix, is for you to know in the mix. what is not, is an empty path. to mix the path, to find out from the mirror what is to know. what is to know is not to be known, is useless to be known, is not knowing. knowing is knowing what is not, knowing is that empty paths are most traveled.

when you ride the chariot, the axles heat, the axles turn red-hot, they are heated by the sun within them, the day before them, the night behind. when the axles turn red-hot, the doors open on their copper jambs, the hinges are well-turned, the doors turn on their hinges, the grooves in the road are set, the chariot wheels forward within them, the chariot moves ahead, i am greeted by

night and day, moon and sun, sea and ocean, earth and island. for what one is within the other, the other is within the one.

there are some boys and some girls on the left and right of the chariot. where the chariot wanders, within the body the womb also wanders. there are some boys and some girls on the right and left of the axle. do not feed them, they are turning the axle. they move the chariot forward. the chariot creaks forward, the axles turn, red-hot, do not touch the axle. the chariot shudders and moves by grooves set in the road of stone by generations. it moves between the lintels of the doors, between the posts of the doors. it moves slightly to the left and slightly to the right. it moves between the doors and enters.

[everything is called 'night and day,' everything is filled with 'night and day,' night is thinking, day has its share of emptiness, everything is called 'everything.']

_:x

↑ Contents

338. **richard.tylr**

***Re: same ol' same ol'***

*Sat 24 Mar 2001*

---

Here here! Its ridiculous if they're all serious. They have to be clowning around. If so, ok, but if they are serious about who wins what award or whether Jack John or Jill are on a stamp then may the Force preserve us! Regards, Richard.
----- Original Message -----
From: "Murat Nemet-Nejat" <[redacted]>
To: <[redacted]>
Sent: Saturday, March 24, 2001 8:23 AM
Subject: Re: same ol' same ol'

> In a message dated 3/23/01 3:09:01 PM, [redacted] writes:
>
> >s it just me, or does all this concern about awards seem really bogus and
> >offensive?  Putting books in competition with each other helps no one except
> >those interested in maintaining old hierarchies or establishing new ones.
> > And the same goes for all that stamp nonsense.
> >
> >
> >
> >peter culley
>

>
> Exactly my thoughts.
>
> Murat
>

↑ Contents

339. **michael amberwind**
***Skidoos and Didjeridoos [3]***
*Sat 24 Mar 2001*

---

i really do not know - i have not spoken to each and every Native American - tho i am just starting to read "Bury My Heart at Wounded Knee" and if the last two thirds are anything like the first - i suspect they feel in psychological terms could be called "pretty damned pissed"

just as every time a Taker culture comes in contact w/ a Leaver culture (to use Daniel Quinn's terms) - someone gets rich and someone gets fucked

Tribal life - for all of its "flaws" (ie - ways i might look at and say "I would not want to live like that") - actually does WORK - they are stable survival strategies

i question whether our - by that i mean Leaver, or non-tribal strategies, not just western culture - is going to last another hundred years - the conceivable span of the rest of my life

so what does this mean for poetry?

good question...

if poets are "cultural antennae" - and i have reservations about the notion - then what is the responsibility of the poet to speak the truth - and maintain the art - that notion much dreaded by some - in our sideways driven, postmodern irony-of the-hip world - "vision"? (all old questions, i know, but old questions are the best ones)

can i really read Whitman the same again - with
what can often be seen as a wholesale acceptance
of manifest destiny? and how much of what has
followed Whitman has been the "Whitman project"?

a great deal - i would say - clearly the value i
derive from Whitman is not that of political
philosopher

i'm not a historian - or philosopher or
anthropologist or sociologist - having long ago
realised i could be mediocre in those fields or
an adequate poet - and i think over much is made
(and over much is made of over much being made
of) of historical and cultural influences

and yet... and yet...

**********
> How do Native Americans of the USA feel about
> their treatment?
> >
> >i've often considered Canada and Australia as
> >very similar countries - both dealing with
> >post-colonial realities - "wilderness"
> >stereotypes (just as a sidenote - Crocodile
> >Dundee 3 is coming soon to a theater near you
> - i
> >smell an Oscar) and abhorrent records as it
> comes
> >to its treatments of natives
> >
> >interesting that the two most influential
> media
> >thinkers - Marshall McLuhan and Moses Znaimer
> (if
> >not a thinker - then perhaps a pro(f)phe(i)t)
> >are Canadian - as well as the Canadian content
> >rules that have perhaps acted as a hedge -
> >somewhat
> >
> >so - the big question - what does this all
> have
> >to do with poetry, anyway?

> >
> >**********
> >Date:  Tue, 13 Mar 2001 23:25:54 -0700
> >From:  George Bowering
> >Subject: Re: American Pie with Maple Sugar
> >Coating
> >
> >>
> >>
> >>i've no desire to live in america
> >
> >I think you do. The USA is just a part of
> >America.
> >--
> >George Bowering
> >Fax [redacted]
> >
> >
> >
> >Date:  Wed, 14 Mar 2001 21:42:24 +1100
> >From:  John Tranter
> >Subject: Far from harm
> >
> >In a recent post, Michael Amberwind said:
> >
> >"i've always considered the canadian vehemence
> >against being considered or
> >compared to americans just a touch too
> hysterical
> >to be mere patriotism - "
> >
> >Maybe the fact that ninety per cent of
> Candians
> >live within one hundred
> >miles of the most powerful civilisation in the
> >history of the world has
> >some thing to do with it -- gigawatts of radio
> >and televison blaring over
> >the border, unstoppable.
> >
> >We Australians sometimes bemoan the fact that
> >we're twelve thousand miles

> >from anywhere, but that does have its
> advantages.
> >
> >JT
> >
> >John Tranter, Editor, Jacket magazine
> >
>
>_____
> >Do You Yahoo!?
> >Get email at your own domain with Yahoo! Mail.
> >http://personal.mail.yahoo.com/
>
> ------------------------------

_____
Do You Yahoo!?
Get email at your own domain with Yahoo! Mail.
http://personal.mail.yahoo.com/

↑ Contents

340. **Kathy Lou Schultz**
***Re: used books***
*Sat 24 Mar 2001*

---

Did anyone mention half.com? (They're an eBay company.) Also bibliofind.com.
KLS
^^^^^^^^^^^^^^^^^^^^^^^^^^^^

Kathy Lou Schultz
http://www.english.upenn.edu/~klou

Lipstick Eleven/Duck Press
http://www.duckpress.org

---
>From: Ken Rumble <[redacted]>
>To: [redacted]
>Subject: Re: used books
>Date: Thu, Mar 22, 2001, 10:44 PM
>

> *I've found Bookfinder to be quite useful:*
>
> *www.bookfinder.com*

*Their search engine goes through a wide variety of databases (ABE, Alibris, Justbooks, Powell's, Antiqbook, the big ones) and the people I've dealt with through them have been reliable and accommodating.*

*At 01:26 PM 3/21/2001 -0600, you wrote:*
*is there any source on the internet for used poetry or visual poetry books, mags,etc. that anyone is aware of?*

*tom bell*

*=<}}}}}}}}}****(((((((((&&&&&&&&&~~~~~~~~~~~~~~~~*

*Metaphor/Metonym for health at*
*http://members.tripod.com/~trbell/metaphor/metapho.htm*

*Black Winds Press at*
*http://members.tripod.com/~trbell/lifedesigns/blackwin.html*

↑ Contents

341. **K.Angelo Hehir**

## *LOUIS DUDEK, MAJOR CANADIAN MODERNIST, DIES AT 93 (fwd)*

*Sat 24 Mar 2001*

*Louis Dudek, one of Canada's major modernist poets, poetry activists, polemicists , a member of the Order of Canada - and perhaps the greatest advocate of local emerging talent in anglophone Quebec - has died, age 93.*

*While his own poetry was often overshadowed by the immense influence his various little magazines, publishing houses and other literary ventures had, especially in the 50s and 60s and 70s, he left a distinguished body of work which may be Canada's most rigorously Modernist in outlook and practice, being directly influenced by major figures of the period such as Ezra Pound (with whom he had an important epistolary relationship) and Cid Corman.*

*Louis Dudek was the mentor of many, like his own mentor Pound, and was responsible for the early publication and recognition of poets Leonard Cohen and Daryl Hine.*

*Dudek was born in the East End of Montreal, of a family recently migrated from Poland, February 6, 1918. He was raised in that primarily working-class and francophone neighbourhood of Montreal, graduating from McGill University with a BA in 1940. From 1943-1951, he lived in New York*

*City, where he eventually graduated with a Ph.d from Columbia, and then taught English at (the) City College of New York. His friends at this period included Paul Blackburn and Corman. It was at this time he began exchanging letters with Pound.*

*Dudek was committed to the idea of controlling the means of production and dissemination of poetry, and promoting the local, as well as the international; thus, he encouraged many emerging poets from his original community, Montreal, as well as from across Canada.*

*Dudek pioneered the role and significance of small press publishing in Canada, particularly in the 60s and 70s, through his work as contributing editor to First Statement (with Irving Layton and John Sutherland), his little magazine Delta (founded in 1957), and the founding of Contact Press in 1952. He was later the editor and publisher of Delta Canada Press, which published the work of R.G Everson and F.R. Scott, among others. Dudek was also instrumental, through the McGill Poetry Series, in publishing Leonard Cohen at an early stage of his career.*

*Louis Dudek's own poetry was published over a span of six decades, making him, surely, the grand old man of Canadian letters, in so many ways. His major books include East of the City (1946), the long poem masterpiece replying to Pound, Europe (1955), Atlantis (1967), Continuation (1981) and most recently The Caged Tiger (1997). Dudek's work was marked by a spare, prosaic, dry, probing intellectual manner, which was in some ways reliant on the "local" diction of William Carlos Williams, but the political, cultural and philosophical epigrams and statements his poems were made to contain, owed much more to The Cantos of Pound.*

*The uncompromising seriousness of his vision alienated him from a wider reading public, and, unlike, say, his near-contemporary Irving Layton, he did not find himself a household name, or god, in quite the same way; more's the pity, as his work will sustain the inevitable posthumous appreciation it all-too-desperately demanded while the poet himself was alive.*

*Dudek's legacy lives on, in the numerous small presses in Canada, the lively 'zine culture, the Quebec Literary Renaissance which inspired The New McGill (Reading) Series, founded by Bill Furey and Todd Swift in the late 80s, and in the newly-reborn DC Books, edited by Robert Allen, which is based on the classic Delta imprint.*

*Most importantly, his attention to the local - to the possibility of poetry in his place, in his time, in Montreal - has led to a never-fading community of excellent Montreal poets; and indeed, in the 1950s and 60s, to the nearly unquestioned poetic dominance of his native city in his nation's poetry.*

> *Louis Dudek will be sorely missed.*
>
> *March 23rd, 2001*
> *written by Todd Swift*
>
> *with biographical information from the internet*

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Get great low international calling rates
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http://us.click.yahoo.com/fBRVBB/kJXCAA/4ihDAA/y9DVlB/TM
---------------------------------------------------------------------~->

To Post a message, send it to: [redacted]

CPA Resource Center moved to http://www3.sympatico.ca/cpa National CPA is the same at http://www.mirror.org/cpa

Your use of Yahoo! Groups is subject to http://docs.yahoo.com/info/terms/

↑ Contents

342. **owner-realpoetik**
***RealPoetik***
*Sat 24 Mar 2001*

---

buck d

Working from the nation's capital, buck d is a mail/postcard artist/poet, mostly poet from what I've seen, who distributes his little mozartian delicacies in the form of the occasional postcard. Ask to be put on his mailing list at buck d, box 53318, Washington, DC, 20009.  Well worth the effort.

Here are two:

New Personal Problem XLI//black velvet

wholesome powdered breasts
of the milk-weed plant I confess

I surrender all
visibly reeking
of plant life &
its attributes
automatic
narration of the sleep
and dreams of righteousness
who wouldn't rather get up

AIRBORNE
BLUECROSS
BABYSNAKES

making heritage
pretty dubious

half a mind
brighter than none,
what brings
the necessary
darkness

the entire mind
is unbalanced for good.

li po shot

the moon in
an old boat

he got
off on
the river.

the barge went on
w/out him in it.
the light made a wad on the water--

buck d

↑ Contents

343. **owner-realpoetik**
***RealPoetik Notes--Internet***
*Sat 24 Mar 2001*

---

"Dr. Menlo" of RealPoetik's own hometown has put together a kick-ass website and collection of links to various rants, semilucid essays and other things your boss won't want you reading on the job. Well worth RealPoetik's while to pass this along:

Notes:
From: "Dr. Menlo.com" <[redacted]>

Hey!

http://www.drmenlo.com/home.html

Dr. Menlo: Collector's Edition!

All about Larry, Andrei & me!

Lawrence Ferlinghetti, Andrei Codrescu, the Exquisite Corpse and ME, DR. MENLO!!--Now Announcing My Sixth Piece in the Corpse--about The Mayor of Windows--Schell, hisself!
All the Best,
Dr. Menlo
International Art Machine
Central Labs, Seattle
http://www.drmenlo.com/

↑ Contents

## 344. komninos zervos
### *letter, syllable and word parataxis*
*Sat 24 Mar 2001*

---

i've got this theory that writing in cyberspace has allowed letter and syllable parataxis within words.

miekal and's works like 'after emmett',
http://net22.com/qazingulaza/joglars/afteremmett/bonvoyage.html
mez's, 'mezangelle'
http://www.hotkey.net.au/~netwurker/,
david knoebel's,
'waldont',
http://home.ptd.net/~clkpoet/walkdont/index.html

my cyberpoems,
http://www.gu.edu.au/school/art/text/speciss/issue2/kom/komintro.html

and many others writing poetry in this new medium,

all clash words, syllables and letters within a word to make space for the interpretive input of the end-user.

i am unaware of this in non-web literature of the past.
perhaps i am wrong.

ee cummings often broke up words over lines in a poem to achieve a similar result.

i think olson was doing something similar in his projective verse but using expression to clash syllables within a word?

but, and please correct me if i am wrong, the langpo poetry of the 1980s, generally,  clashed statements with statements within lines of poetry.

i am basing my paper for e-Poetry 2001 on this theory of letter and syllable parataxis. so if someone has already written something along these lines already, or if anyone can help, me i'd be grateful.

kom[munist]ni.no.s
kom[pact disc]ninos
k.omni[vorous]no[ye]s

↑ Contents

345. **Michael Magee**

***COMBO 8 - Mmmmmmmmm....***

*Sun 25 Mar 2001*

---

CAN YOU SMELL WHAT THE POETS ARE COOKING????

It's . . .

```
 ccc   ooo  mm   mm bbb    ooo     888
c   c o   o m m m m b  b  o   o   8   8
c     o   o m  m  m bbb   o   o   8   8
c     o   o m     m b   b o   o    888
c   c o   o m     m b   b o   o   8   8
 ccc   ooo  m     m bbbb   ooo    8   8
                              888
```

KRISTEN GALLAGHER  rodrigo toscano  ROSMARIE WALDROP

k. silem mohammad  ERIC BAUS  david baratier

KRISTIN PREVALLET  mark sardinha  MARK DuCHARME

john heon  NICOLE BURROWS  bob perelman

plus...

...ABIGAIL SUSIK interviews ALEX KATZ

and...

Michael Magee weighs in on EVANS v. FENCE

YOU'VE COLLECTED THEIR ACTION FIGURES AND PLAYING CARDS, YOU'VE MEMORIZED THEIR STATS, BEGGED FOR THEIR AUTOGRAPHS, BOUGHT THEIR T-SHIRTS...

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**********

COMBO (ISSN 1525-4151) is a journal of poetry and poetics featuring innovative writers under 40, alongside a few older and more established poets who have influenced them. COMBO is dedicated to giving younger and lesser-known poets more space and visibility than they are accustomed to, so that readers will have a clearer sense of the context in which that work is produced.

↑ Contents

346. **matvei yankelevich**

***from the UGLY DUCKLING (reminder and April Schedule)***

*Sun 25 Mar 2001*

---

TODAY!

The UGLY DUCKLING PRESSE / UN POETRY WEEK READING

GENYA TUROVSKAYA
DAN MACHLIN
ELENI SIKELIANOS

SUNDAY, MARCH 25, at 3 pm
please come! have a drink!

at the
ANYWAY CAFE
34 East 2nd Street
(2nd Street at the corner of 2nd Avenue)
[redacted]

COMING UP SOON: several very interesting literary events!
UDP IN APRIL!!!

***

April 1 Sunday 4pm

Come to MATVEI's moment at the Cronica Reading Series

The Good World Bar (3 Orchard St)
Sunday, APRIL 1st, at 4pm.
Matevi will be reading with Ginger Strand, a fiction writer.
(There will be an april fools joke.)

>>>MATEVI YANKELEVICH has published translations and original work and translations in Open City, Literal Latte, Dirigible and on-line at www.canwehaveourballback.com. He co-edits two periodicals from Ugly Duckling Presse: a

biweekly theater broadsheet, the EMERGENCY gazette, and the poetry almanac 6x6 (6 poets x 6 pages).

***

APRIL 13 a friday 8pm

Celebrate the release of a poetrybook:
OURS, YOURS by Julien Poirier
from LOUDMOUTH COLLECTIVE - the debut of new small press.

THE READ bookstore
Bedford Ave, between N8th and N9th in Williamsburg

JULIEN POIRIER is an editor of 6x6 and of UDP books. His poetry has been published in Lungfull, 6x6, and elsewhere. His book FLYING OVER THE FENCE WITH AMADOU DIALLO from Ugly Duckling Presse was the biggest 25cent hit ever.

Julien will read. So will Filip Marinovic! and AIRPORT ARCHITECTURE will be playing in the sandbox.

***

April 17th Tuesday 9pm

Jenny Smith & Matvei Yankelevich

THE BORIS & EGON SHOW

at THE BOUCHE BAR, 540 East 5th St., between A and B

***

April 19th Thursday 7:30pm

6x6 # 3 -- the third in a series of infamously ecstatic reading/parties, to celebrate the release of the lovely, speckletoned, issue #3 of 6poets x 6page: "One tangerine".

This time at HALCYON on Smith St. in Brooklyn, between the Bergen St and Carol St F stops.

the readers...
Nathaniel Farrell
Samantha Visdaate
John Coletti
Elizabeth Reddin
and more!

***

that's all for now. more later. thanks!

see Insound.com for an interview about Ugly Duckling
Presse:
http://www.insound.com/_insound.cfm?path=%2Finsoundoff%2Findex%2Ecfm%3Fid%3D127

the NEW 6x6 -- Issue number 3 "One tangerine"
will be abailable by April 1st.

contact:
[redacted]

_____
Do You Yahoo!?
Get email at your own domain with Yahoo! Mail.
http://personal.mail.yahoo.com/

↑ Contents

347. **Alan Sondheim**

***PIERRE JORIS AND NICOLE PEYRAFITTE in Brooklyn***

*Sun 25 Mar 2001*

---

PIERRE JORIS AND NICOLE PEYRAFITTE:

Multi-Literary Event at the Flying Saucer Cafe!

Alan, Nada, and Azure are pleased to announce another event in a new reading/video/film/performance series in Brooklyn at The Flying Saucer Cafe at 494 Atlantic Avenue, between Third Avenue and Nevins, Brooklyn

Tuesday, April 3, 8:00 p.m.:

********PIERRE JORIS and NICOLE PEYRAFITTE**********

READING AND PERFORMANCE

PIERRE JORIS left Luxembourg at eighteen & has since lived in the US, Great Britain, North Africa & France. In 1992 he returned to the Mid- Hudson valley & teaches poetry & theory at SUNY-Albany. He has published numerous books of poetry, as well as several anthologies (most recently _Poems for the Millennium, vol 1 & 2: A University of California Book of Modern & Postmodern Poetry, with Jerome Rothenberg.) His translations include books by Paul Celan, Maurice Blanchot, Edmond Jabes, Habib Tengour, Tchicaya U'Tamsi, Kurt Schwitters and many others. Rothenberg & Joris are presently translating the writings of Pablo Picasso for Exact Change in Boston. In 1999 Joris published the manifessay _Towards a Nomadic Poetics_ (Spanner Editions, Hereford), and _h.j.r._ (poems, EarthWind Press, Ann Arbor.) In 2000 sun&moon brought out

his translation of Paul Celan's _Threadsuns_, while Wesleyan University Press published his _Poasis: Selected Poems 1986-1999_ in March of this year.

The current issue of Samizdat (#7) is a special issue on Joris' & Jerome Rothenberg's work.

For more info, check out: http://www.albany.edu/~joris

Born (1960) & raised in Luchon, French Pyrenees,
NICOLE PEYRAFITTE left her hometown in 1981 where she was a cook.
Lived in Toulouse & Paris where she modeled, cooked, worked for
theater and local television.
Arrived in the United States in 1987.
First she settled in Southern California and moved to Albany New York
in 1992 where she still is.
Like the willful child in Marguerite Duras' Les Enfants,
she resisted going to school, "because they were trying to teach her
things that she didn't know."
Each step of her work attempts to fulfill her compulsion to learn
through a process of immersion
to generate paintings/drawings/ collages/writing/computer
animation/voice works & performances.

For more info, check out: http://nicolepeyrafitte.com

How to get there: Take the 2 or 3 or 4 or 5 or D or Q to the Atlantic Subway stop and walk underground to the Pacific Street exit (at the N or R or M Pacific Street Stop) or take the B or N or R or M - in any case, go out the Pacific Street Exit (right exit), take a right - at the end of the block you will be on Atlantic Ave. Take a left on Atlantic, and about two and a half blocks down, between Third and Nevins, you will find the Flying Saucer Cafe.

$3 donation.

---

↑ Contents

348. **Road Runner**

***Re: Ramez Qureshi, 1972-2001 (fwrd from Gary Sullivan)***

*Sun 25 Mar 2001*

---

I just wanted to say that I met Ramez after a short correspondence with him (regarding a short review or two he sent to Rhizome). He was indeed a very smart and rigorous thinker with a boisterous laugh.

He did indeed come out west to LA to see the Otis Writing Program, I was struck by his utter devotion to all things literary, to Adorno particularly, and his

eagerness to discuss poetics/politics. I'm very sad to hear of his passing. He did not enroll, however, and I recall him briefly saying that he had some psychiatric concerns to address. I only with that I'd put myself out more to get to know him better.

Standard

----- Original Message -----
From: "Charles Bernstein" <[redacted]>
To: <[redacted]>
Sent: Thursday, March 22, 2001 9:14 AM
Subject: Ramez Qureshi, 1972-2001 (fwrd from Gary Sullivan)

It is with great sadness and utter shock that I pass on this note just in from Gary Sullivan. I am sending out as a separate post a letter from his sister to our list, which Gary also forwarded to me.

I corresponded by email with Ramez and had some lively discussions with him at readings, as well as avidly reading his reviews and essays. (A quick search on Google.com came up with a number of his pieces.)

This is the place to quote a poem, to console or maybe add some perspective.

Maybe later.

Charles Bernstein

From: Gary Sullivan <[redacted]>
To: "'Charles Bernstein'" <[redacted]>
Date: Thu, 22 Mar 2001 11:35:59 -0500
Subject: Ramez Qureshi, 1972-2001

Hello everyone,

I have some very sad news to report. Ramez Qureshi, who many of you will know from this list as well as from his critical writing and poetry on various online & in print magazines, passed away last Saturday night, apparently by his own hand, although the details at this time are still not entirely clear. He was 28.

I first "met" Ramez online, in response to a call in 1999 I put on the list for the first issue of Readme. He wrote asking if I'd be interested in a review of J.H. Prynne's Poems. I was thrilled that someone wanted to write about Prynne, and was curious about who Ramez was: Who would brave a review of Prynne's Poems? So, I begged him to send it, which he did. It was a brilliant review, obviously the product of careful reading and a real love of the work. I was amazed that I was going to get to publish it. Ramez continued to send me reviews, essays and poetry (he wrote on Armand Schwerner, Stuart Merrill, Mark Rothko), and I began to see his work popping up in some of my favorite

online and in print journals: How2, Lagniappe, Jacket, Rain Taxi, Riding the Meridian, Cauldron & Net, Lynx: Poetry from Bath, where he wrote about Barbara Guest, Johanna Drucker, John Cage, Tom Raworth, Nick Piombino, Michel Foucault ... as well as, less frequently, publishing his own poetry. It was clear that he lived for poetry -- for writing in general -- was a voracious, careful, loving and diverse reader, and though he kept most of it to himself, a prolific and engaging poet. (His uncle Rafique Kathwari, a poet himself, said that despite the fact that he and Ramez talked often about poetry and writing, Ramez never showed him any of his poetry.)

In a post of his from November of 1999, Ramez said: "Marjorie Perloff was wrong. I 'need' poetry." I don't think I've personally met anyone for whom this was more true.

I didn't know at first that Ramez lived in the New York area ... not until I got an email message from him asking for directions to a reading. I was shocked to find out that he'd never been to the Poetry Project before, especially when he told me that he had spent most of his life in Westchester County, just north of the city. Soon, Ramez began coming to more events, and on occasion Nada & I would get a call from him, and we'd either hang out before and or after this or that event. When we heard that certain poets would be reading soon, we began to assume that Ramez would be calling, or that we might see him at the reading.

Once, Nada and I had dinner with Ramez and his sister Sofie, who was about to move from New York City to San Francisco to study environmental science. I think at that time, Ramez had gotten into Otis College of Art and Design in Los Angeles, and was very excited by the prospect of getting to study with Douglas Messerli and (I think) Leslie Scalapino. But, days before he was set to move, he decided against it. I later asked him why, but he said that he had just decided to stay in New York and study computer programming. I was taken aback by this, and began to slowly realize that leaving and being away from home must have meant much more for him than most. I knew that Ramez had suffered from chronic depression, and once when he was supposed to meet up with me & Nada to see Clark Coolidge & Michael  Gizzi read he didn't show up, and called later from a hospital, saying that he had "gotten sick." But I didn't know the whole story until talking with Sofie and Ramez's friends & other family after the prayers and burial this Tuesday. I'm beginning to realize now just how much poetry meant to Ramez, and how much his fairly recent entry into the world of letters, his acceptance by the various magazines that he read and returned to, meant to him. I realized that it meant a lot to his friends and family, too.

Sofie has asked me to forward a letter she has written to the everyone here about just that. She's also asking for help in locating all of Ramez's work in

publication. If you published anything of Ramez Qureshi's, or if you corresponded with him, please get in touch with her.

Ramez was not only one of the most brilliant people I've ever met (I felt like the laziest reader in the world hanging out with him, he could quote from so much), he  was also the sweetest. He will be greatly missed.

Gary Sullivan

↑ Contents

## 349. George Fouhy
### *Cornelius Eady Reading*
*Sun 25 Mar 2001*

---

For Immediate Release:

Creative Arts Café Poetry Series
Pulitzer Prize Nominee  Cornelius Eady

Mt. Kisco, NY: April 16th at 7:30, The Creative Arts Café Poetry Series at Northern Westchester Center for the Arts is honored to host an evening of poetry by Pulitzer Prize Nominee Cornelius Eady.  Mr. Eady will read selections of his work followed by readings by two of his students.  Afterwards, there will be a reception, a book signing and an OPEN MIKE.

Cornelius Eady is currently Visiting Professor in Creative Writing at The City College of New York.  He has also served as Director of the Poetry Center and Associate Professor of English at the State University of New York at Stony Brook, and has been on the Guest Poetry Faculty of New York University’s Creative Writing Program and The New School’s Creative Writing Program.  He has held visiting professorships at Sarah Lawrence, the University of Alabama, George Washington University, the College of William and Mary, and Sweet Briar, and has taught poetry workshops at the 92nd Street Y.  Along with poet Toi Derricotte, Eady founded and is the Director of Cave Canem, an African-American Poets retreat.

Eady is the author of seven volumes of poetry:  The Autobiography of a Jukebox (1997); You Don’t Miss Your Water (1995); The Gathering of My Name (1992); Boom, Boom, Boom (1998); Victims of the Latest Dance Craze (1986); Kartunes (1980); and Brutal Imagination (2001).  He is also the author of two music-dramas:  “Running Man,” which was a Pulitzer Prize finalist in 1999, and “You Don’t Miss Your Water,” which won an Obie. His work has appeared in Prairie Schooner, Callaloo, Pequod, Harper’s, The Kenyon Review, Ploughshares and Agni, and his work has been anthologized in The Academy of American Poets’ Celebrating Sixty Years of American Poetry, Nicholas Christopher’s anthology Under 35, and E. Ethelbert Miller’s In Search of Color Everywhere.

Eady has earned the following awards and fellowships:  The Academy of American Poets' Lamont Prize, poetry fellowships from the National Endowment for the Arts and the NY State Foundation for the Arts; a Lila Wallace Reader's Digest Writing Fellowship; a Rockefeller Foundation Fellowship to Bellagio; the Strousse Award from Prairie Schooner; a Woodrow Wilson Fellowship; and a John Simon Guggenheim Foundation Fellowship for Poetry.  He has been included in such prestigious poetry series as the Folger, Poets House, the Unterberg Center at the Y, the Academy of American Poets, the Manhattan Theatre Club, DIA Center for the Arts, and the Aaron David Hall performance center at City College of New York. Eady lives in New York with his wife, Sara Micklem.

The Creative Arts Cafe is located in the gallery of Northern Westchester Center for the Arts, 272 North Bedford Road, Mt. Kisco, on Rte 117, near Staples. For further information, call Cindy Beer-Fouhy at NWCA, [redacted].

↑ Contents

350. **geraldine mckenzie**
***Re: Black Radical Congress National Campaign (fwd)***
*Mon 26 Mar 2001*

---

Richard

At another time, I'd be happy to discuss some of the points you raised, I suspect we're largely in agreement - right now, I'm so busy with work (no time even for poetry, let alone list discussions) that I'll have to pass. Sorry, but your post deserves the sort of thoughtful response that I can't manage at the moment - if you've ever tried to get a class of 13 yr old drama students ready for a performance with limited time and lessons lost because of cross-country runs etc., you'll know how I feel.

all the best

Geraldine

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

↑ Contents

351. **Daisy Fried**
***Silliman/Fried @ Art Alliance 4/2***
*Mon 26 Mar 2001*

---

Poetry Reading

RON SILLIMAN and DAISY FRIED

Monday April 2 at 6:30 p.m.

Philadelphia Art Alliance
251 S. 18th St.
Philadelphia

info: phone [redacted], www.philartalliance.org,
[redacted]

↑ Contents

352. **David Chirot**
***new address for db chirot***
*Mon 26 Mar 2001*

---

Distinguished Colleagues, Cohorts, Conspirators, Correspondents:

the above is my new address

onwo/ards

david baptiste chirot

↑ Contents

353. **David Kellogg**
***Re: Ramez Qureshi, 1972-2001***
*Mon 26 Mar 2001*

---

On Fri, 23 Mar 2001 [redacted] wrote:

> *In a message dated 3/23/01 11:58:06 AM, [redacted] writes:*
>
> *<< I have some very sad news to report. Ramez Qureshi, who many of you*
>
> *will know from this list as well as from his critical writing and*
>
> *poetry on various online & in print magazines, passed away last*
>
> *Saturday night, apparently by his own hand, although the details at*
>
> *this time are still not entirely clear. He was 28.*
>
> *>>*

Goddammit.

How many people have I gotten to know on this list, then met in person years later in Orono, Louisville, Chicago, or DC? How many of us were waiting to meet Ramez and now never will? Fuck.

Searching around on the net this morning for Ramez's works, I came across a picture of him (smiling, beautiful) alongside his review of Hejinian's _Happily_. It's at
http://www.departments.bucknell.edu/stadler_center/how2/current/alerts/qureshi.html

David
~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~

David Kellogg Assistant Director
[redacted] University Writing Program
[redacted] Duke University
FAX [redacted] http://www.duke.edu/~kellogg/

↑ Contents

## 354. michael amberwind

### *Re: POETICS Digest - 13 Mar 2001 to 15 Mar 2001 (#2001-38)*

*Mon 26 Mar 2001*

i came across this websauntering a few days back
-made me spew chocolate milk out of my nose -
enjoy!

michael bogue
**********************************************

Geraldo, Eat Your Avant-Pop Heart Out By Mark Leyner

HOBOKEN, N.J. -- JENNY JONES: Boy, we have a show for you today! Recently, the University of Virginia philosopher Richard Rorty made the stunning declaration that nobody has "the foggiest idea" what postmodernism means. "It would be nice to get rid of it," he said. "It isn't exactly an idea; it's a word that pretends to stand for an idea."

This shocking admission that there is no such thing as postmodernism has produced a firestorm of protest around the country. Thousands of authors, critics and graduate students who'd considered themselves postmodernists are outraged at the betrayal.
~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~

Today we have with us a writer -- a recovering postmodernist -- who believes that his literary career and personal life have been irreparably damaged by the theory, and who feels defrauded by the academics who promulgated it. He wishes to remain anonymous, so we'll call him "Alex."

Alex, as an adolescent, before you began experimenting with postmodernism, you considered yourself -- what?

Close shot of ALEX.

An electronic blob obscures his face. Words appear at bottom of screen: "Says he was traumatized bypostmodernism and blames academics."

ALEX (his voice electronically altered): A high modernist. Y'know, Pound, Eliot, Georges Braque, Wallace Stevens, Arnold Schoenberg, Mies van der Rohe. I had all of Schoenberg's 78's.

JENNY JONES: And then you started reading people like Jean-Francois Lyotard and Jean Baudrillard -- how did that change your feelings about your modernist heroes?

ALEX: I suddenly felt that they were, like, stifling and canonical.

JENNY JONES: Stifling and canonical? That is so sad, such a waste. How old were you when you first read Fredric Jameson?

ALEX: Nine, I think.

The AUDIENCE gasps.

JENNY JONES: We have some pictures of young Alex....

We see snapshots of 14-year-old ALEX reading Gilles Deleuze and Felix Guattari's "Anti-Oedipus: Capitalism and Schizophrenia." The AUDIENCE oohs and ahs.

ALEX: We used to go to a friend's house after school -- y'know, his parents were never

home -- and we'd read, like, Paul Virilio and Julia Kristeva.

JENNY JONES: So you're only 14, and you're already skeptical toward the "grand narratives" of modernity, you're questioning any belief system that claims universality or transcendence. Why?

ALEX: I guess -- to be cool.

JENNY JONES: So, peer pressure?
ALEX: I guess.

JENNY JONES: And do you remember how you felt the very first time you entertained the notion that you and your universe are constituted by language -- that reality is a cultural construct, a "text" whose meaning is determined by infinite associations with other "texts"?

ALEX: Uh, it felt, like, good. I wanted to do it again.

The AUDIENCE groans.

JENNY JONES: You were arrested at about this time?

ALEX: For spray-painting "The Hermeneutics of Indeterminacy" on an overpass.

JENNY JONES: You're the child of a mixed marriage -- is that right?

ALEX: My father was a de Stijl Wittgensteinian and my mom was a neo-pre-Raphaelite.

JENNY JONES: Do you think that growing up in a mixed marriage made you more vulnerable to the siren song of postmodernism?

ALEX: Absolutely. It's hard when you're a little kid not to be able to just come right out and say (sniffles), y'know, I'm an Imagist or I'm a phenomenologist or I'm a post-painterly

abstractionist. It's really hard - especially around the holidays. (He cries.)

JENNY JONES: I hear you. Was your wife a postmodernist?

ALEX: Yes. She was raised avant-pop, which is a fundamentalist offshoot of postmodernism.

JENNY JONES: How did she react to Rorty's admission that postmodernism was essentially a hoax?

ALEX: She was devastated. I mean, she's got all the John Zorn albums and the entire Semiotext(e) series. She was crushed.

We see ALEX'S WIFE in the audience, weeping softly, her hands covering her face.

JENNY JONES: And you were raising your daughter as a postmodernist?

ALEX: Of course. That's what makes this particularly tragic. I mean, how do you explain to a 5-year old that self-consciously recycling cultural detritus is suddenly no longer a valid art form when, for her entire life, she's been taught that it is?

JENNY JONES: Tell us how you think postmodernism affected your career as a novelist.

ALEX: I disavowed writing that contained real ideas or any real passion. My work became disjunctive, facetious and nihilistic. It was all blank parody, irony enveloped in more irony. It merely recapitulated the pernicious banality of television and advertising. I found myself indiscriminately incorporating any and all kinds of pop kitsch and shlock. (He begins to weep again.)

JENNY JONES: And this spilled over into your personal life?

ALEX: It was impossible for me to experience life with any emotional intensity. I couldn't

control the irony anymore. I perceived my own feelings as if they were in quotes.

I italicized everything and everyone. It became impossible for me to appraise the quality of anything. To me everything was equivalent -- the Brandenburg Concertos and the Lysol jingle had the same value. ... (He breaks down, sobbing.)

JENNY JONES: Now, you're involved in a lawsuit, aren't you?

ALEX: Yes. I'm suing the Modern Language Association.

JENNY JONES: How confident are you about winning?

ALEX: We need to prove that, while they were actively propounding it, academics knew all along that
postmodernism was a specious theory.

If we can unearth some intradepartmental memos -- y'know, a paper trail -- any corroboration that they knew postmodernism was worthless cant at the same time they were teaching it, then I think we have an excellent shot at establishing liability.

JENNY JONES wades into audience and proffers microphone to a woman.

WOMAN (with lateral head-bobbing): It's ironic that Barry Scheck is representing the M.L.A. in this litigation because Scheck is the postmodern attorney par excellence. This is the guy who's made a career of volatilizing truth in the simulacrum of exculpation!

VOICE FROM AUDIENCE: You go, girl!

WOMAN: Scheck is the guy who came up with the quintessentially postmodern re-bleed defense for O.J., which claims that O.J. merely vigorously shook Ron and Nicole, thereby re-aggravating pre existing knife wounds. I'd

just like to say to any client of Barry Scheck -- lose that zero and get a hero!

The AUDIENCE cheers wildly.

WOMAN: Uh, I forgot my question.

Dissolve to message on screen: If you believe that mathematician Andrew Wiles' proof of Fermat's last theorem has caused you or a member of your family to dress too provocatively, call [redacted].

Dissolve back to studio.In the audience, JENNY JONES extends the microphone to a man in his mid 30's with a scruffy beard and a bandana around his head.

MAN WITH BANDANA: I'd like to say that this "Alex" is the single worst example of pointless irony in American literature, and this whole heartfelt renunciation of postmodernism is a ploy -- it's just more irony.

The AUDIENCE whistles and hoots.

ALEX: You think this is a ploy?! (He tears futilely at the electronic blob.) This is my face!

The AUDIENCE recoils in horror.

ALEX: This is what can happen to people who naively embrace postmodernism, to people who believe that the individual -- the autonomous, individualist subject -- is dead. They become a palimpsest of media pastiche - a mask of metastatic irony.

JENNY JONES (biting lip and shaking her head): That is so sad. Alex -- final words?

ALEX: I'd just like to say that self-consciousness and irony seem like fun at first, but they can destroy your life. I know. You gotta be earnest, be real. Real feelings are important. Objective reality does exist.

AUDIENCE members whoop, stomp and pump fists in the air.

JENNY JONES: I'd like to thank Alex for having the courage to come on today and share his experience with us. Join us for tomorrow's show, "The End of Manichean, Bipolar Geopolitics Turned My Boyfriend Into an Insatiable Sex Freak (and I Love It!)."

---

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http://personal.mail.yahoo.com/

↑ Contents

355. **Road Runner**

***Re: yo and poetry contests***

*Mon 26 Mar 2001*

Bob:

Aren't poetry contests also important because they get books published? I mean, if for no other reason than that an unpublished poet can have access to a serious publisher that they otherwise wouldn't? Is the poet to be condemned for sustaining poetic heirarchies or are publishers simply using a marketing gimmick, one they obviously feel is helpful? I really can't say that contests are stupid. They are sadly almost necessary. How many younger poets get published without either winning a contest or some form of nepotism? You seem to think that competition is being generated from within poetic communities (publishing communities?), but isn't it simply endemic to the entire culture? Furthermore, how many people really think contest winners are really better than contest finalists? It seems like we're also cynical now about such things that we just assume that the winner is either well-connected or lucky (in that their aesthetic lines up with the judges).

Are there any judges out there who would like to shed light on what they think the contests actually achieve?

----- Original Message -----
From: "Bob Grumman" <[redacted]>
To: <[redacted]>
Sent: Friday, March 23, 2001 1:41 PM
Subject: Re: yo

> *Just because Ron Silliman passes on announcements of poetry contest winners does not make him obsessed with them--even though he usually says something sardonic about them. I for one find the announcements interesting, albeit just about always annoying. The contests themselves are stupid but important because they reflect who gets published, and where; and whose poetry gets discussed, and where. Both of those things ought to be of concern to any non-solipsistic poet. To anyone interested in poetry, in fact.*
>
> *--Bob G.*

↑ Contents

356. **Garin Lee Cycholl**

***Harry Mathews in Chicago***

*Mon 26 Mar 2001*

Harry Mathews, author of Tlooth, Singular Pleasures, The Journalist, and other books, will read from his work at the University of Illinois at Chicago on Thursday, March 29, at 12:30 P.M. The reading will take place in the UIC Rathskellar in the basement of the Atrium Building (on the southwest corner of Halsted and Harrison). Admission is FREE. For more info, call [redacted].

↑ Contents

357. **Cassandra Laity**

***MSA 3: CFP & Conference Brochure***

*Mon 26 Mar 2001*

Dear Colleague,

We hope you will attend the third conference of the _Modernist Studies Association_, "MSA 3," October 12-15, 2001 at Rice University.

This announcement lists the 27 available seminars, describes the procedure for proposing panels and seminar registration, and gives important new information on the conference program, deadlines, membership and MSA dues.

Updated information on plenaries and seminars as well as conference registration and accomodations will be posted on our website: <http://www.press.jhu.edu/associations/msa/> and will appear in our hard-copy brochure (still in production).

MSA Board
Michael Coyle, President
Gail McDonald, Vice President

Cassandra Laity, Co-Editor, _Modernism/Modernity_
Colleen Lamos, Conference Coordinator
Jacob Speaks, Administrative Assistant
Sean Latham, Webmaster
(additional Board members will be elected by May 1st)

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MSA 3

The Third Annual Conference of the Modernist Studies Association

October 12-15, 2001

Rice University
Houston, TX

ABOUT THE CONFERENCE

The recently founded Modernist Studies Association is devoted to the study of the arts in their social, political, cultural and intellectual contexts from the late-nineteenth century through the mid-twentieth century. The organization seeks to develop an international and interdisciplinary forum to promote exchange among scholars in this revitalized and rapidly expanding field.

PLENARY SPEAKERS
will include:
Homi Bhabha (Harvard University)
Martin Jay (Univ. of California-Berkeley)
Ramon Saldivar (Stanford University)
Barbara Herrnstein Smith (Duke University)
Andreas Huyssen (Columbia University)

PANELS (a chair and three twenty-minute presentations)
THE DEADLINE FOR PANEL PROPOSALS HAS BEEN EXTENDED TO MAY 30, 2001

Prearranged panels, symposiums and roundtable discussions will include:

MODERNISM AND JEWISH STUDIES
Jonathan Freedman (University of Michigan)
Bryan Cheyette (University of Southampton, UK)
Neil Levi (Drew University)

MODERNIST POLEMIC, OBSCENITY AND CENSORSHIP IN THE ARTS
Adam Parkes (University of Georgia)
Janet Lyon (Penn State-University Park)
Matthew Hofer (University of Chicago)

FORMALISM REFORMED: TOWARDS A NEW POETICS (Roundtable)
Marjorie Perloff (Stanford University)
Jerome McGann (University of Virginia)
Susan Howe (SUNY-Buffalo)
Robert von Hallberg (University of Chicago)
Craig Dworkin (Princeton)
Ming-Qian Ma (SUNY-Buffalo)
Adelaide Russo (Louisiana State University)
Johanna Drucker (University of Virginia)

TEN YEARS AFTER: _THE GENDER OF MODERNISM_, VOL. 2 (Roundtable) includes,
Bonnie Kime Scott (San Diego State University)
Jennifer Wicke (University of Virginia)
Colleen Lamos (Rice University)
Suzanne Clark (University of Oregon)
Diane Gillespie (Washington State University)
Sonita Sarker (Macalester College)
Leslie Hankins (Cornell College)

QUEERING MODERNIST CULTURE
Chair, Siobhan Somerville (Purdue University)
Anne Herrmann (University of Michigan)
Laura Doan (SUNY-Geneseo)
Richard Dellamora (Trent University, Ont.)
Charles Nero (Bates College)

DID THE HARLEM RENAISSAINCE FAIL: LITERARY FACT OR CRITICAL MYTH?
Akiba Harper (Spelman College)
David Roessel (independent scholar)
Emily Bernard (Smith college)

SEMINARS Small group discussions--max of 15--based on brief papers (5 pages) that participants submit in advance of the meeting

SEMINAR DESCRIPTIONS
(CHECK WEBSITE FOR FURTHER INFORMATION)

Pamela Caughie (Loyola U. Chicago) PASSING IN/AS/FOR MODERNISM This seminar will employ the concept of passing to represent the negotiations of identity boundaries and forms of cross-cultural identification in modernist cultural productions.

Patrick Collier (Ball State U.) MODERNIST COLLISIONS WITH THE POPULAR This seminar will examine the relationship between modernism and

popularculture, with particular emphasis on 1) how modernists view both popularculture and the concept of popularity and 2) how commentators in "popular" media (newspapers, radio, etc.) view modernism.

John Xiros Cooper (U. of Vancouver) MODERNISM AND MASS MEDIA How do we rewrite the history of modernism today to account for its extraordinary conquest of the everyday in the age of turbo-capitalism? What does this desegregation of bohemia do to our concepts of modernism's "cultural elitism," to notions of the avant-garde, and to the inscription of aesthetic value in modernist works as a resistance to the blight of commerce?

Jean Gallagher (Polytechnic U.) LITERARY MODERNISM AND VISUAL CULTURE How have modernist writers and texts responded to changes and developments in the visual culture and technologies of the late 19th and early 20th centuries? Emerging models of subjectivity within modernist visual culture and effect on production and reception of literary texts. Models of text/image interaction.

Nancy Gish (U. of Southern Maine) CANONS AND CONTEXTS: MODERNITY AND NATIONALITY IN BRITAIN This seminar will examine how different Modernist "canons" shaped the work of later poets in different ways. Our emphasis will be on the continuing importance and effect of work by Eliot, Yeats, and MacDiarmid, but other "canonical" poets and later writers from regions of Britain can also be included.

Jon Hegglund (Central Connecticut State) MODERNISM AND GEOGRAPHY This seminar invites papers that consider the relationship between modernist aesthetics and geographical knowlege. The "time-space" compression described by David Harvey and others coincides with the end of an "heroic" period of geography characterized by imperial cultures of exploration and discovery. The seminar will consider questions related to this epistemic shift in the experience and representation of space.

Lynne Huffer (Rice) GAY PARIS This seminar will explore the historical, political, and theoretical importance of queer cultural production in Paris during the modernist period.

Cyraina Johnson-Rouillier (Notre Dame) GEOGRAPHIES, MODERNITIES, AND THE QUESTION OF RACE What is the significance of the changing geography of modernism, and how does it affect our understanding of the relation between modernity and race? The tension between modernism and modernity in multiple cultural contexts.

Walter Kalaidjian (Emory) TRAUMA AND ADDRESS IN MODERN POETRY Modern literature as an important site for discerning trauma and its meanings as they are inscribed in textual practice. Because less attention has been given

to traces of trauma in verse than in fiction, film, and the performing arts, this seminar will investigate the ways in which trauma registers address in modern poetry of the 20th century.

Linda A. Kinnahan (Duquesne U.) and Maeera Shreiber (Utah) THE STATUS OF GENDER IN MODERNIST STUDIES This seminar proposes- a decade after the landmark anthology *The Gender of Modernism*--to focus upon the status of gender as a critical category within modernist studies across the disciplines.

Kurt Koenisberger (Case Western) and William Kupinse (Tulsa) GLOBALIZATION AND THE CLIMATE OF MODERNISM This seminar will investigate the emergence and dissemination of modernism within the context of globalization.

Dejan Kuzmanovic (Wisconsin) MODERNISM AND MASCULINITY In what sense could modernism, or certain manifestations of it, be described as masculine? Is it possible -- and in what sense -- to talk about modernist masculinity or masculinities?

Holly Laird (Tulsa) COLLABORATION/COLLABORATIONISM/CO-AUTHORSHIP AND MODERNITY This seminar will investigate varied manifestations of both collaborative and collaborationist texts from the 1880s to the present.

Nana Last (Rice) FROM TRANSPARENCY TO OCCLUSION: MAPPING MODERNISM'S SURFACES This seminar proposes the terms "transparency" and "occlusion" as a way of understanding the construction of meaning in either specific works or methodologies in architecture, the arts and humanities in the twentieth century.

James Lastra and Scarlett Higgins (U. of Chicago) CITATIONALITY AND COLLAGE IN POETIC, MUSICAL, AND VISUAL CULTURE Collage, montage, assemblage, pastiche, and documentary forms have been a key formal aspect of modernist aesthetic production since the first stirrings of the avant-garde. This seminar will explore the potential and persistence of these techniques across media, with an emphasis on their use in late modernity.

Doug Mao (Harvard) MODERNISM AND THE UTOPIAN A seminar on how modernists imagined -- or resisted imagining--healthier environments, juster orders, perfected societies, brave new worlds.

Joseph McLaughlin (Ohio U.) SITES OF MODERNISM Specific physical locations of modernism as represented in literature, visual arts, geography, architecture, urban planning, ethnography, travel literature and other discourses.

Mark Morrisson (Penn State) NEW APPROACHES TO LITTLE MAGAZINES This seminar will encourage participants to approach little magazines not simply as venues for now-neglected writers, artists, musicians, but rather as a window on the culture of modernity.

Peter Naccarato (Marymount Manhattan) MODERNIST BOUNDARIES AND BOUNDARY CROSSINGS The need to confront, question, and move beyond boundaries (norms and traditions, disciplines and genres, cultural and historical identities) as a central modernist concern.

Charles W. Pollard (Calvin College) CONTEMPORARY REVISIONS OF MODERNISM Questioning the narrative that contemporary writing must "oppose" modernism. How have contemporary artists renewed and revised the texts, principles, strategies, forms or techniques of modernism? Focus on instances of specific contemporary artists engaging with modernist precursors.

Marilyn Reizbaum (Bowdoin) THE DEGENERATION OF MODERNISM This seminar will explore theories of degeneration (e.g., Nordau, Ellis, Lombroso) and their legacy for modernisms and modernity.

John Paul Riquelme (Boston U.) POSTCOLONIALITIES OF LITERARY MODERNISMS This seminar will revolve around theoretically informed readings of literature of the long twentieth century (Wilde forward) that bring together, under the conceptual umbrella of postcoloniality, modernist and postmodernist writers from various locales and ethnic groups whose texts reflect the dislocations of modernity, including Irish, American Southern, post-war African-American, and Caribbean writers among others.

Patricia Juliana Smith (Hofstra) MODERNISM, LESBIAN DISCOURSE, AND THE PROBLEMS OF NATIONAL IDENTITY The Modernist period saw a specifically lesbian or "Sapphist" sensibility manifested in literature and related arts. This phenomenon occurs almost simultaneously with the advent of a particularly virulent form of nationalism and racism in the Western world. This seminar will examine the various ways in which lesbian literature, art, and culture were affected, even shaped, by the politics of national and/or racial identity during this period.

Luca Somigli (U. of Toronto) MODERNISM AND TECHNOLOGY The relationship between technology and cultural production in modernism: the role of technology in transforming the process of cultural production; new forms of aesthetics fostered by or theorized in relation to technological innovations; the representation of technology in modernist literature.

Barrett Watten (Wayne State U.) AVANT-GARDES AND THE WRITING OF HISTORY This seminar will seek to obtain an overview of the ways avant-gardes in literature and art have been accounted for historically, how they have

incorporated historical materials and motivations, and the relation between these two forms of historicity.

Philip Weinstein (Swarthmore) and Ian Baucom (Duke) BENJAMIN: MEMORY,EXPERIENCE, AND THE DESIGNS OF MODERNISM This seminar will explore Benjamin's reframings or recastings of "modernism," as well as investigate the inter-articulation of certain key figures of his thought with some of the central concerns of modernist aesthetics and practice. Open to specialists and non-specialists.

Steven Yao (Ohio State U.) OTHER MODE-RNISMS Alternative modes of modernist cultural production e.g., manifesto, educational handbook).The significance of alternative avenues of cultural production and the impact their technological or practical dimensions might have for the consistencies and fractures of Modernism as a critical and historical category.

PANEL/SEMINAR GUIDELINES AND FORMAT

The design of the conference should allow each participant to attend the plenary sessions and participate in a seminar and/or panel.

SEMINAR REGISTRATION

Individuals may submit a ranked list of two or three seminars and/or a proposal for a panel. Since we can accept only a limited number of panel proposals, we encourage all prospective participants to consider participation in one of the 27 seminars listed. Seminar assignments will be made on a first-come, first- served basis; the sooner you submit your selections, the better your chance of receiving your first choice. WE WILL BEGIN NOTIFYING SEMINAR REGISTRANTS OF THEIR ASSIGNEMENTS AS OF MAY 1ST. SUBSEQUENT SEMINAR REGISTRATIONS WILL BE ON AN AVAILABILITY ONLY BASIS.

PROPOSING A PANEL

If you choose to submit a proposal for a panel, we encourage yout to register for seminars at the same time. If your panel proposal is not accepted, you are still guaranteed a place in one of the seminars. If your proposal is accepted, you still have the option for participating in a seminar. THE DEADLINE FOR SUBMITTING PANEL PROPOSALS IS MAY 30. Please include the following information: 1)your name, session title, professional affiliation, mailing address, phone number, fax and e-mail address; 2) the names, affiliations and e-mail addresses of the other members of your session; 3) a 250-word abstract on the topic. The program committee will notify those who have submitted proposals by June 15. (THIS YEAR A LIMITED NUMBER OF INDIVIDUAL PROPOSALS WILL BE CONSIDERED FOR REFEREED PANEL(S), CHECK WEBSITE FOR DETAILS)

Send seminar rankings and/or panel proposals with SUMMER ADDRESSES (if applicable) to:
C/O Jacob Speaks, MSA
Department of English
Rice University
6100 Main Street, MS 30
Houston, TX 7705-1892

e-mail <[redacted]>
(please paste into e-mail; no attachments)
fax: [redacted]

CONTACT INFORMATION
for information on panels contact:
Michael Coyle, President, MSA <[redacted]>
Cassandra Laity, Co-Editor,_Modernism/Modernity_ <[redacted]>

for information on seminars contact:
Gail McDonald, Vice-President ([redacted])
Jacob Speaks, Administrative Assistant ([redacted])

for all other information on conference registration, accomodations, etc. contact:
Jacob Speaks ([redacted])

MEMBERSHIP NEWS AND NOTICE OF DUES

October 1, 2001, membership in the MSA is $55.00 for regular members and $35.00 for graduate students. Membership in the MSA will afford all members the following:

1) admission to the annual MSA conference.

2) four issues of _Modernism/Modernity_ at a reduced subscription rate and free electronic access to the journal through _Project Muse_.

3) a website (updated weekly), hosted by Johns Hopkins University Press, which will provide conference updates, membership directory, and future items such as notice of MSA nominations and elections, publications and announcements, syllabi, etc.

You must be a member to attend the conference in 2001. Dues are tax-deductible as a contribution except for $30.00 attributable to _Modernism/Modernity_, which may be a professional deduction. Dues paid now will apply to the cycle beginning October 1, 2001 to September 30, 2002.

JOINING THE MSA FOR 2001-2002 (last year's members will be receiving dues notices shortly) (PLEASE MAKE IT CLEAR THAT YOU WISH TO JOIN THE MSA AND NOT SIMPLY BECOME A SUBSCRIBER TO _MODERNISM/MODERNITY_)

Send check or money order payable to The Johns Hopkins University Press, $55.00 if you are a regular member or $35.00 if you are a graduate student, and include rank, affiliation (if any),e-mail, fax and mailing address to:

The Johns Hopkins University Press
P.O. Box 19966
Baltimore, MD 21211-0966 U.S.A.
or
Call toll-free [redacted]
or
Fax [redacted]
or
e-mail: <[redacted]>
site: http://www.press.jhu.edu/associations/msa/listserv.html

----- End forwarded message -----

↑ Contents

358. **Jeffrey Jullich**
***Re: poet stamp: Langston Hughes***
*Mon 26 Mar 2001*

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Assuming this report is legitimate (that Langston Hughes is indeed "leading"),---well, then, that's good news!

It suggests that African Americans are organizing to promote their constituency's image in the stamp vote. It's a helpful reminder that "taste" is a consequence of group formation.

Poetry is not about a picture of a poet's face.

If Langston Hughes were to enjoy a return into notoriety, it might promote a bracing influence toward the short, short poem, a tradition way on the decline.

The composer Ricky Ian Gordon did some pleasant musical settings of Langston Hughes (as have several composers). Major opera divas have recorded them, and recently some dramatist was brought in to write theatrical bridges linking the poems of the song cycle, a story play trussed up to segue between the poem-songs.

Think of Hughes as a sort of Black, failed Aram Saroyan. The tragedy of his career was that his historical period didn't permit him to use fewer words.

He believed that the alphabet was too long, and that Qs should be replaced with Ks, soft Cs with hard Cs, and Hs with apostrophes. He said that semi-colons should be used only when two lines of type are printed too closely and overlap, squishing a period directly on top of a comma.

---

Leonard Brink wrote:

> *Well, it's pretty much degenerated into a farce at this point -- Langston Hughes leads all other poets by a margin of greater than 3 to 1. How much of this is because Rod McKuen is still alive and therefore not eligible we'll never know.*

↑ Contents

359. **Bob Grumman**

***Re: letter, syllable and word parataxis***

*Mon 26 Mar 2001*

I've been calling this kind of thing "infraverbal poetry" for quite a while. The portmanteau words of Lewis Carroll probably started it for moderns in English. The first great user of such words in English for aesthetic purposes was Joyce. Aram Saroyan in the seventies was an important infraverbal poet. Many visual poets also do such poems, such as Jonathan Brannen, Karl Kempton, Geof Huth, Richard Kostelanetz, LeRoy Gorman, Michael Basinski, Me . . . Miekal was doing such words long before he did it online.

I have an article on it under the heading "Infraverbal Poetry" in Kostelanetz's recent A Dictionary of the Avant-Gardes. Also an article at light and dust

(http://www.thing.net/~grist/l&d/grumman/egrumn.htm)

that, among other things, discusses a few infraverbal poems.

--Bob G.

↑ Contents

360. **Tenney Nathanson**

***POG fundraising . . .***

*Mon 26 Mar 2001*

In lieu of a more formal pitch (which may come later):

POG, Tucson's poetry group, needs to raise around $ 800 in the next couple of months to balance our annual programming budget.

we hope you'll consider helping out in one or more of the following ways:

1. buying either or both of our anthologies, POG ONE and POG TWO ($5 a copy)
2. buying a POG t-shirt, w snazzy logo ($15 each)
3. making a donation to POG
4. attending our benefit dinner (fancy sit-down or pretty fancy quasi potluck, still to be determined; stay tuned!)

Everyone receiving this mailing presumably knows about POG; but if you'd like more information please just email me and I'll provide some (mission statement, programming history, plans for 2001-2002 program, etc).

POG is a 501c3 non-profit corporation and all contributions are fully tax deductible to the extent allowed by law.  We'll be happy to provide written documentation concerning your contribution, upon request.

snailmail address for contributions, or for further information if you prefer snailmail to email:

POG
7931 East Presidio Road
Tucson, AZ  85750

many thanks for your help,

Tenney Nathanson
President, POG Board of Directors

mailto:[redacted]
mailto:[redacted]
http://www.u.arizona.edu/~nathanso/tn/

↑ Contents

361. **D Wellman**

***Re: poet stamps/ stomped***

*Mon 26 Mar 2001*

---

Is tthis reward truly meaningful to those who post on this thread? I see no reason to disparage either the quality or the social importance of Langston Hughes's contributions to literature and poetry.

Leonard Brink wrote:

> *Well, it's pretty much degenerated into a farce at this point -- Langston Hughes leads all other poets by a margin of greater than 3 to 1. How much of this is because Rod McKuen is still alive and therefore not eligible we'll never know.*
>
> *----- Original Message -----*
> *From: "ShaunAnne Tangney Humanities" <*[redacted]*>*
> *To: <*[redacted]*>*

> *Sent: Friday, March 23, 2001 11:15 AM*
> *Subject: Re: poet stamps/ stomped*
>
> *ginsberg has/had a .52-cent stamp.*
>
> *On Thu, 22 Mar 2001, dan raphael wrote:*
>
> *I may have missed an earlier part of this conversation, and my question may*
> *not be quit appropos to this list, but, seeing everyone else included here,*
> *why not ginsberg (i'm pretty sure he hasn't had a stamp already.)?*
> *kerouac's here but not ginsberg.*
>
> *dan*

--
Donald Wellman
http://eagle.dwc.edu/wellman/index.htm

↑ Contents

362. **Alan Sondheim**

***tend***

*Mon 26 Mar 2001*

---

-

tend

here in the city, there are more bricks than humans, cast-off and rusted iron hanging from roofs and lintels. any falling object certainly would kill the delicate inside-out flesh walking beneath them. everyone tends the crayfish, hiding out until the middle of the night, emerging slowly with clumsy and close-to-weightless carapace, bottom-crawling. the shakuhachi is kept in a closed and plastic world, an evaporation-dish nearby. the fish are fed thrice daily; the cat, twice. the plants are watered twice or thrice weekly, the large opuntia cleaned monthly, the guitars reglued twice yearly, the piccolo oiled thrice yearly, shakuhachi oiled every third month. the piccolo is swabbed after every use, the shakuhachi as well. the computer is cleaned thrice weekly, the books weekly, the television set twice weekly. teeth are brushed thrice daily; the body showers daily. the fish fry are fed twice daily; the stairs are swept twice yearly. i take pills twice daily, the computer is defragged monthly, disks cleaned up twice monthly. portable batteries are recharged twice a month, the pocket computer is recharged daily, the laptop is recharged twice monthly. the

aquarium is cleaned every six weeks, my hair is cut once every two months, my nails are trimmed twice monthly, my guitar tuned twice monthly, email answered five times daily, cache emptied once daily, software upgraded once monthly, teeth examined twice yearly, body examined twice yearly, blood taken three times yearly, computers upgraded every two years, aquarium filter changed every two months, floor vacuumed every three weeks, facial hair shaved daily, pubic hair cut yearly, dishes washed every two days, refrigerator de-iced twice yearly, curating events once monthly, napping twice daily, making love four or five times weekly, sleeping once daily, eating twice daily, reading five times daily, talking ten times daily, writing four times daily, taping, practicing music; it's a miracle bricks and iron take so long in downward plunge.

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↑ Contents

363. **Steve Dickison**

**** Milton MURAYAMA, Thursday afternoon March 29, 4:30 pm ****

*Mon 26 Mar 2001*

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P O E T R Y  C E N T E R  2 0 0 1
The Poetry Center & American Poetry Archives
presents

An afternoon reading with
MILTON MURAYAMA

Thursday afternoon March 29
4:30 pm, free
@ The Poetry Center, SFSU

MILTON MURAYAMA is the celebrated author of a remarkable tetralogy of novels centered on the Oyama family saga and plantation life among the Japanese in Hawaii. All I Asking For Is My Body, his moving debut novel, originally appeared in 1975, and has since become an underground classic, hailed as the "only comprehensive literary treatment of the Hawaii plantation experience, an experience which either directly or indirectly affects a very large segment of Hawaii's population" (Arnold Hiura, The Hawaii Herald). The novel later won an American Book Award and was picked up by the University of Hawaii Press, which has kept it in print since. That book was followed by Five Years on a Rock (1994) and Plantation Boy (1998), all from the University of Hawaii Press. The fourth and final novel of the tetralogy, A Good Life, is in progress. Born on Maui in 1923, Mr. Murayama grew up in a sugar plantation company town of several hundred workers and their families that no longer exists. During World War II he served as a language interpreter in India and

Taiwan, and later received an MA in Chinese and Japanese from Columbia University. He lives in San Francisco.

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COMING UP:

* April 5 Mark McMorris & Elizabeth Willis
(Unitarian Center, 1187 Franklin, 7:30 pm, $5)

* April 19 Ernesto Cardenal
(The Women's Building, 3543 18th Street, 7:30 pm, $5-10)

* April 28 (Saturday) Euro-SF Poetry Festival
(Unitarian Center, 1187 Franklin, 7:30 pm, $5)
w/Katarina Frostenson (Sweden), Tor Obrestad (Norway),
Lutz Seiler (Germany), & Taylor Brady (San Francisco)

* May 3 Cole Swensen & Elizabeth Robinson
(Poetry Center, 4:30 pm, free)
Poetry Center Book Award reading

* May 10 Student Awards Reading
(Poetry Center, 4:30 pm, free)

* May 17 Stefania Pandolfo & Leslie Scalapino
(Unitarian Center, 1187 Franklin, 7:30 pm, $5)

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LOCATIONS

THE POETRY CENTER
is located in Humanities 512 on the SW corner
of the San Francisco State University Campus,
1600 Holloway Avenue
2 blocks west of 19th Avenue on Holloway
take MUNI's M Line to SFSU
from Daly City BART 28 MUNI bus or free SFSU shuttle

THE UNITARIAN CENTER
is located at 1187 Franklin Street
at the corner of Geary
on-street parking opens up
at 7:00 pm
from downtown SF
take the Geary bus to Franklin

THE WOMEN'S BUILDING
is located at 3543 18th Street
between Valencia & Guerrero

parking in the pay-lot at 16th below Valencia
from 16th St BART
walk 1 block west, 2 blocks south on Valencia
then west on 18th

READINGS that take place at The Poetry Center are free of charge. Except as indicated, a $5 donation is requested for readings off-campus. SFSU students & Poetry Center members get in free. The Poetry Center's programs are supported by funding from Grants for the Arts-Hotel Tax Fund of the City of San Francisco, the California Arts Council, the National Endowment for the Arts, Poets & Writers, Inc., and The Fund for Poetry, as well as by the College of Humanities at San Francisco State University, and by donations from our members. Join us!

==========

Steve Dickison, Director
The Poetry Center & American Poetry Archives
San Francisco State University
1600 Holloway Avenue ~ San Francisco CA 94132
~ vox [redacted] ~ fax [redacted]
http://www.sfsu.edu/~newlit

~ ~ ~

Lâ taltazim hâlatan, walâkin
durn bî-llayâly kamâ tadûwru

Don't cling to one state
turn with the Nights,
as they turn

~Maqâmat al-Hamadhâni (tenth century; tr Stefania Pandolfo)

~ ~ ~

Bring all the art and
science of the world, and
baffle and humble it with
one spear of grass.

~Walt Whitman's notebook

↑ Contents

364. **nuyopoman**
***The 2001 Poetry Gathering CountDown***
*Mon 26 Mar 2001*

Subj: The 2001 Gathering Blast Off Countdown
Date: 3/25/01 10:21:11 PM Eastern Standard Time
From: [redacted]
To: [redacted]

THE PEOPLE'S POETRY GATHERING THIS WEEK!!!!!
Fri. Mar 30-Sun, April 1
For tickets and info call [redacted]
or visit http://www.peoplespoetry.org
Sponsored by City Lore and Poets House

Sunday's NYTimes features THE SAGA OF SABA KIDANE: A Poet, Barred at Gates, with photos, poems and a deep analysis of the absurdity of US Immigration Policy in forbidding this brilliant young Eritrean poet from coming to the US. Catch THE POETRY OF RESISTANCE (Friday, 3/30, 9pm, Great Hall -- following Stanley Kunitz). Join Eritrean Poet laureate Reesom Haille, Dub poets Linton Kwesi Johnson and Jean Binta Breeze, and others to hear poetry fight back, and to witness a video tribute to Saba Kidane! Sign a petition for her at http://www.asmarino.com

MANIFESTOS ON PARADE! Join Mary Ann Caws and Charles Bernstein and a host of others at the Great Hall of Cooper Union on Sunday, April 1, 4PM, to celebrate Caws' new anthology. It's Historic!

JERRY ROTHENBERG TURNS 70! six months early! still, what would NatPoMo be w/o a gala birthday dance party? Join in the Action Poetry Event at the Kitchen, 512 W. 19, 9-mid, Sat, Mar 31, $10.

WALDMAN VS. CRUZ IN THE CENTER RING! Anne Waldman, the Fast-Speaking Woman, takes on Victor Hernandez Cruz, the only Puerto Rican poet-in-exile in Morocco! A rematch of the World Heavyweight Poetry Championship called by many the Greatest--Ever! Cruz tosses down the gauntlet: It's gonna be on the canvas on the ropes and like wrestling out on the floor. The last time there was a full moon--la femme used it to convince the judges, but this ain't no Taos, this is the big Mango. Chop it up, Anne!

LATE-NITE WE DO THE WILD THING: Gathering clock does not stop. Midnight Friday at the Culture Project (home of Oyl!), Elena Alexander's Polymorphously/PerVerse II reprises the hugely successful erotic (x-rated!) reading of the last Gathering .... Midnight Saturday, the historic Marble Cemetery (2nd Ave between 2nd and 3rd) is the site of Poe in the Graveyard

with read-alongs of The Raven, Rev. Billy's sermon, and Thomas Lynch joining the undertaking.... Sunday at 8 is Patti Smith & Band -- buy tickets now!...

First, the doing: Hear the freshest voices straight from the CAVE CANEM workshops in the African-American Poetry Showcase on Friday at 2 at Hewitt. Then the theory: Cave Canem also presents a panel on the Black Postmodern Avant Garde on Sunday at 1.

Carol Conroy's MEMORY CIRCLE is open to new members--learn a poem (not your own) by heart, then let your heart speak.  That's 2PM Sunday at Poets House.

OYL! has kicked up quite a stir. We saw Denise Duhamel and Maureen Seatons text faced-out at the just-opened (and must-see!) Poetry Publication Showcase at Poets House--gorgeous! Emily Rems production of the true tale of Popeye's gal starts in the comic strip but quickly gets sexually progressive with some utterly unexpected personality twists. The play opens with the Gathering on Friday March 30th at the Culture Project's Bleecker Theatre, NYC's premier space in the support of spoken word.  For more info, call the OYL Hotline at [redacted].

CUSTOMIZE YOUR OWN GATHERING!

*Create your own WRITER'S GATHERING -- read your work at open mics on Saturday (even a Spanish open mic)... Learn what poetry editors look for and how to publish your own work at Bob Hershon's Saturday workshop... Rack your brain at the Action Writing Dance Party at the Kitchen Saturday night with writing, reading, and dancing on separate floors... Read poems about the Gathering and about poetry at A Gathering of the Tribes on Sunday afternoon and evening!

*Explore POETRY & SPIRITUALITY -- attend Brenda Hilman, Lee Ann Brown, and Claudia Rankine's workshop on Women's Experimental Writing and Spirituality on Friday... Poets & Preachers with Elder Babb and an army of trombones at the Kitchen Friday night... Buryat Shamans at LaMama all three days... Poetry and Prayer on Sunday morning.

*Rev up your REVOLUTIONARY IMPULSES with the Poetry of Resistance  -- Creole and Dub poetry along with Eritrean poets Friday night... Maurice Kenny and American Indian Writers Circle also Friday night... Prison Poetry on Sunday along with  Jayne Cortez and Bei Dao... Ammiel Alcalay and Najib Shaheen on the poetry and music of the Middle East with a grand peace finale on Sunday.

*BRING THE KIDS to family events, Oliver Platt reading Dr. Seuss on Saturday morning at Cooper Union, and poet Quarysh Ali Lansana at the Children's Museum for the Arts on Sunday afternoon.

↑ Contents

365. **charles alexander**
***Re: poet stamps/ stomped***
*Mon 26 Mar 2001*

I certainly won't think it's a farce if Hughes wins. I think his Montage of a Dream Deferred is a pretty amazing work. But I also thought he had been on an earlier stamp.

charles

At 09:23 PM 3/23/2001 -0800, you wrote:
>Well, it's pretty much degenerated into a farce at this point -- Langston
>Hughes leads all other poets by a margin of greater than 3 to 1. How much of
>this is because Rod McKuen is still alive and therefore not eligible we'll
>never know.

↑ Contents

366. **David Larsen**
***BOOKS READINGS #1 THUR 3/29***
*Mon 26 Mar 2001*

B O O K S R E A D I N G S # 1

THURSDAY MARCH 29TH 7:30 PM

COME CELEBRATE THE RELEASE OF THE

S A N J O S E M A N U A L O F S T Y L E ' S

SWAN SONG ISSUE (#4) !

WITH LONG ART AND SHORT READINGS BY CONTRIBUTORS:
MICAH BALLARD
DODIE BELLAMY
MARY BURGER
ALEX CORY
AL DESILVER
LAUREN GUDATH
KEVIN KILLIAN
LAUREN GUDATH
KATIE MERZ
ELIZABETH TREADWELL JACKSON
ANN SIMON
WILL YACKULIC

AND A SHORT DRAMATIC READING BY
CEDAR SIGO & UNKNOWN ASSAILANT

HOSTED BY BETH MURRAY & DAVID LARSEN

AT BLUE BOOKS
766 VALENCIA
SAN FRANCISCO

DOORS AT 7 P.M.

YOUR $5 ADMISSION GETS YOU A COPY OF THE MAGAZINE.

↑ Contents

367. **richard.tylr**
***Re: used books***
*Tue 27 Mar 2001*

---

And if you cant find a book I may be able to help as I buy and sell second hand books and remember that I can offer books generally at a better price than in the US because of the exchange rate. Or I can tell you where to look. Addall. Search on a good search engine and add it to your favourites and Abebooks or Bibliofind are all on Addall. But if you dont know the second hand book trade you may not be able to see the wood for the trees. But that's the best way. I have a lot of books but the postage from here is fairly high. But I still think I can get most books over to the US quite quickly for reasonable rates. I'll discount for list people anyway and so on. You can bargain with me. On my book stall in Auckland the peole who are nice to me etc get good discounts! The grumpy old people I sometimes put the prices up. Most young people are pretty good to deal with and of a cetain age or type seem to have more money than the old "grumpies" - but I generalising. Eg. I'm selling a copy (it was mine until I got another one) of "In The American Tree" by Silliman and Andrews and at a nominal NZ$15.00 that's about US$6.20 but I'd "let it go" for US$4.50 as its "ungluing" but is complete. So the postage (could be more than the book unfortunately) is about US$8.00 which is US$12.50. Make that US$10.80. The book's probably worth that. In a bettter state I'd want about US$17.00. Remember though that all the info is in there. In other cases the postage is proportionately less than the book price. Just depends if you can get it more readily. I've had to buy a few books from the US and the postage + exchange rate kills it or makes it expensive. But I'm more frequently faeling in fairly rare books. Hard to get poetry books that I dont want to keep! Richard Taylor. ----- Original Message ----- From: "Ken Rumble" <[redacted]> To: <[redacted]> Sent: Friday, March 23, 2001 3:44 PM Subject: Re: used books

> I've found Bookfinder to be quite useful:
>
> www.bookfinder.com
>
> Their search engine goes through a wide variety of databases (ABE, Alibris,
> Justbooks, Powell's, Antiqbook, the big ones)  and the people I've dealt
> with through them have been reliable and accommodating.
>
>
>
> At 01:26 PM 3/21/2001 -0600, you wrote:
> >is there any source on the internet for used poetry or visual poetry
> books, mags,etc. that anyone is aware of?
> >
> >tom bell
> >
> >=<}}}}}}}}}****(((((((((&&&&&&&&&~~~~~~~~~~~~~~~~
> >
> >Metaphor/Metonym for health at
> http://members.tripod.com/~trbell/metaphor/metapho.htm
> >
> >Black Winds Press at
> http://members.tripod.com/~trbell/lifedesigns/blackwin.html
> >

↑ Contents

368. **richard.tylr**

***Re: Ramez Qureshi, 1972-2001 (fwrd from Gary Sullivan)***

*Tue 27 Mar 2001*

---

I've just noticed this. I red Patrick's poems a bit mystified. Ramez was the same age as my own son.  Its a fuck off when its someone so young. As a parent I know how his parents will be. It is terrible. Nothing else I can say. Never met him. Feel as if I knew him. Richard.
----- Original Message -----
From: "Charles Bernstein" <[redacted]>
To: <[redacted]>
Sent: Friday, March 23, 2001 5:14 AM
Subject: Ramez Qureshi, 1972-2001 (fwrd from Gary Sullivan)

It is with great sadness and utter shock that I pass on this note just in from Gary Sullivan. I am sending out as a separate post a letter from his sister to our list, which Gary also forwarded to me.

I corresponded by email with Ramez and had some lively discussions with him at readings, as well as avidly reading his reviews and essays. (A quick search on Google.com came up with a number of his pieces.)

This is the place to quote a poem, to console or maybe add some perspective.

Maybe later.

Charles Bernstein

From: Gary Sullivan <[redacted]>
To: "'Charles Bernstein'" <[redacted]>
Date: Thu, 22 Mar 2001 11:35:59 -0500
Subject: Ramez Qureshi, 1972-2001

Hello everyone,

I have some very sad news to report. Ramez Qureshi, who many of you will know from this list as well as from his critical writing and poetry on various online & in print magazines, passed away last Saturday night, apparently by his own hand, although the details at this time are still not entirely clear. He was 28.

I first "met" Ramez online, in response to a call in 1999 I put on the list for the first issue of Readme. He wrote asking if I'd be interested in a review of J.H. Prynne's Poems. I was thrilled that someone wanted to write about Prynne, and was curious about who Ramez was: Who would brave a review of Prynne's Poems? So, I begged him to send it, which he did. It was a brilliant review, obviously the product of careful reading and a real love of the work. I was amazed that I was going to get to publish it. Ramez continued to send me reviews, essays and poetry (he wrote on Armand Schwerner, Stuart Merrill, Mark Rothko), and I began to see his work popping up in some of my favorite online and in print journals: How2, Lagniappe, Jacket, Rain Taxi, Riding the Meridian, Cauldron & Net, Lynx: Poetry from Bath, where he wrote about Barbara Guest, Johanna Drucker, John Cage, Tom Raworth, Nick Piombino, Michel Foucault ... as well as, less frequently, publishing his own poetry. It was clear that he lived for poetry -- for writing in general -- was a voracious, careful, loving and diverse reader, and though he kept most of it to himself, a prolific and engaging poet. (His uncle Rafique Kathwari, a poet himself, said that despite the fact that he and Ramez talked often about poetry and writing, Ramez never showed him any of his poetry.)

In a post of his from November of 1999, Ramez said: "Marjorie Perloff was wrong. I 'need' poetry." I don't think I've personally met anyone for whom this was more true.

I didn't know at first that Ramez lived in the New York area ... not until I got an email message from him asking for directions to a reading. I was shocked to find out that he'd never been to the Poetry Project before, especially when he told me that he had spent most of his life in Westchester County, just north of the city. Soon, Ramez began coming to more events, and on occasion Nada & I would get a call from him, and we'd either hang out before and or after this or that event. When we heard that certain poets would be reading soon, we began to assume that Ramez would be calling, or that we might see him at the reading.

Once, Nada and I had dinner with Ramez and his sister Sofie, who was about to move from New York City to San Francisco to study environmental science. I think at that time, Ramez had gotten into Otis College of Art and Design in Los Angeles, and was very excited by the prospect of getting to study with Douglas Messerli and (I think) Leslie Scalapino. But, days before he was set to move, he decided against it. I later asked him why, but he said that he had just decided to stay in New York and study computer programming. I was taken aback by this, and began to slowly realize that leaving and being away from home must have meant much more for him than most. I knew that Ramez had suffered from chronic depression, and once when he was supposed to meet up with me & Nada to see Clark Coolidge & Michael  Gizzi read he didn't show up, and called later from a hospital, saying that he had "gotten sick." But I didn't know the whole story until talking with Sofie and Ramez's friends & other family after the prayers and burial this Tuesday. I'm beginning to realize now just how much poetry meant to Ramez, and how much his fairly recent entry into the world of letters, his acceptance by the various magazines that he read and returned to, meant to him. I realized that it meant a lot to his friends and family, too.

Sofie has asked me to forward a letter she has written to the everyone here about just that. She's also asking for help in locating all of Ramez's work in publication. If you published anything of Ramez Qureshi's, or if you corresponded with him, please get in touch with her.

Ramez was not only one of the most brilliant people I've ever met (I felt like the laziest reader in the world hanging out with him, he could quote from so much), he  was also the sweetest. He will be greatly missed.

Gary Sullivan

**↑ Contents**

369. **richard.tylr**
***Re: FW: Demon of Analogy***
*Tue 27 Mar 2001*

Your right. I was just thinking about the way some people think "technology" is a 20th century thing. The innovations come with and despite and because of technological changes which also affect all the other "ogicals" and "iticals". The innovations yet to be seen and in process will be marvellous but the fundamental human dilemmas will never change: love, death, suffering, joy... the whole big range of human experience. Computers etc are tools only. But your take is interesting. Regards,Richard. ----- Original Message ----- From: "Ken Rumble" <[redacted]> To: <[redacted]> Sent: Wednesday, March 21, 2001 4:28 PM Subject: Re: FW: Demon of Analogy

> I'm a little behind on my reading of the listserv stuff, but I wanted to
> respond to this anyway and just hope someone hasn't already said this in an
> email I haven't read yet.
>
> Richard wrote:  [whole post below]
>
> "> My feeling is that changes due to technology do occur. It would be easy to
> >find thousands of examples and much of the innovation that has taken place
> >in the last two centuries is either partly caused by or utilises and is
> >influenced by technological advances (or the negative effects of certain
> >technical novelties and developments).  But I think the effects of
> >technology and what technology is have to be considered. Remember that even
> >Emily Dickinson and Walt Whitman were using new technology. In fact Emily
> >Dickinson used (quite logically) an innovation (that had been made probably
> >some hundreds of years previous to her own birth: the ink, the pen, paper)."
>
> I think that the way Richard is thinking about technology and innovation
> here represents the way the conversation is often thought of.  The
> conversation is thought of as "What can you do with the new technology that
> you couldn't or could do before."  Alot of the debate around this (Demon

> Analogy/AngelSoliloquey) thread (which has been really fascinating and
> great all around, btw) seems to be about what can you do with the internet
> that you can't do with pen and paper or a typewriter. Richard has brought
> in the idea (rightly (and I'm extrapolating a bit)) that we could go back
> and say what can you do with pen and paper that you couldn't do with a
> stick and slab of mud and knowledge of cuniform. Thinking of the
> discussion in that way is useful because there are things that we can do
> with each of these mediums that is impossible with other mediums.
>
> What I'd like to suggest, though, is that another angle/question/approach
> to this question may be to look at new technological innovations and say
> what ideas/words/images/concepts do these innovations make possible.
> Instead of looking at what the innovations can literally do, look at what
> kind of mental? social? (I'm not sure what the right word/s are) thoughts
> these innovations give rise to. For example, before the atom bomb was
> created, humans had imagined a device/event/phenomenon that could
destroy
> large parts of the world and humanity. It was called a variety of
> different things and imagined in many different ways. Once the atom bomb
> was actually created, however, we had specific, practical language with
> which to discuss not just the literal effects of the bomb but a whole
range
> of events in comparison to the bomb. The internet may or may not offer
> "actual" innovation and "true" "certifiable" differences from other
> mediums, but think about the concepts/words/images/language that the
> internet has introduced into the societies that it has touched. To me,
> that is the innovative power of new technology and discovery whatever it's
> practical and literal use may be. Inventions/discovery/change have
> conceptual lives aside from their literal and practical lives. Without
the
> invention of the lightbulb (and a few other things) we wouldn't have
> lightbulbs going off over cartoon characters' heads everytime they had an
> idea.
>
> I hope this makes sense. And, as I said, I've really enjoyed this
> discussion and look forward to it continuing. Thanks.
>
> Ken
>
>
>

>
>
> At 03:42 PM 3/13/2001 +1300, you wrote:
> >Kominos. This is interesting. You may well be making a new kind of poetry.
> >I'd have to see some of it on whatever site or sites but yet (and/or until
> >then) I'm not convinced that this cant be also done with a pencil and pieces
> >of paper.
> > My feeling is that changes due to technology do occur. It would be easy to
> >find thousands of examples and much of the innovation that has taken place
> >in the last two centuries is either partly caused by or utilises and is
> >influenced by technological advances (or the negative effects of certain
> >technical novelties and developments). But I think the effects of
> >technology and what technology is have to be considered. Remember that even
> >Emily Dickinson and Walt Whitman were using new technology. In fact Emily
> >Dickinson used (quite logically) an innovation (that had been made probably
> >some hundreds of years previous to her own birth: the ink, the pen, paper).
> >All of them were technological advances. In fact she was one of the greatest
> >innovators but eschewed the use of the typwritter to "pen" her very strange
> >and sometimes shockingly obscure or beautiful poems.I dont know if Mallarme
> >or Whitman used the typewriter... I'm not being facetious: I think that in
> >some way Dickinson (probably in many ways), was aware of scientific and
> >technical advances...although it may not have figured as large as it may
> >have to someone who was less reclusive. Who knows.
> > I think the internet and poetry on sites etc is fantastic: the old cliche
> >about the "global vilage" is coming true...somewhat. I have only quite
> >recently aquired a PC and the newness of "cyberspace" is great, and the
> >opportunities it generates for communication etc But as Patrick is hinting,

> >or as I read him so far, it still bypasses the "essentials". Or it can.
> >Visual art and poetry become conflated: so that  indeed the process becomes
> >more obvious: there's another lunge or leap toward (hopefully) more
> >"reality" paradoxically through the constant real-time transformation and
> >re-conformation of words...as long as the content is there: the deep thing
> >still there. No reason why they shouldnt...any more than the typewriter
> >destroyed "the soul" of poetry nor can the computer. It can and will
> >enhance...but dont get too fixated on cyber, at least I feel...and what can
> >an ingenious individual do with an ingenious pen?
> >  Apart from that direction, I think that the positive things about the
> >cyberworld etc is the communication offered world wide. Thus the sharing of
> >info. Thus one doesnt go off erroneously thinking one has invented something
> >(which has already been postulated so you can forget that). NB its also
> >exclusive somewhat (if I was a good "budgeter" I would sell my computer and
> >forgo paying Xtra (my Int. Provider )etc but "(humans) doesnt (dont) live by
> >bread alone"). But I think as costs come down on the net and techno etc then
> >more people throughout the world will gain acess to knowledge they'd never
> >want to know about otherwise. So its clearly very meaningful to a lot of
> >people throughout the world (potentially)that people such as yourself
> >experiment and provide interesting, challenging, and hopefully humanly
> >beneficial culture, poetry, art and so on. Also that they can contribute,
> >regardless of their "status" or ethnicity or age or sex or state of health
> >or (hoefully) the political climate (even if its a very negative situation
> >they are in). Doesnt obviate the pen and paper though. And we are always
> >left with challenging questions. Lets use this technology with some humility
> >("that's ripe coming from him!"!) and hopefully wisely. Regards, Richard
> >Taylor. PS I feel all gooey and righteous now!

**↑ Contents**

370. **Gary Sullivan**

***Albert Mobilio & Gary Sullivan reading***

*Tue 27 Mar 2001*

Albert Mobilio
& Gary Sullivan
Segue Reading Series
at Double Happiness
173 Mott St. (just south of Broome)
New York, NY
Saturday, March 31 @ 4 P.M.

Suggested contribution, $4, goes to the readers.
Two-for-one happy hour(s).
Funding is made possible by the continuing support
of the Segue Foundation and the Literature Program
of the New York State Council on the Arts.

Albert Mobilio is the author of Bendable Seige (Red Dust) and The Geographics (Hard Press):
http://www.hardpress.com/newhp/catalog/mobilio_ex2.html

Gary Sullivan's forthcoming books include Swoon (w/Nada Gordon, Granary Books), How to Proceed in the Arts (Faux Press) and The New Life (Spuyten Duyvil). He edits Readme: http://www.jps.net/nada

↑ Contents

371. **joy katz**

***Re: yo and poetry contests***

*Tue 27 Mar 2001*

i agree that the hundreds of first-book and other poetry prizes give young poets (like me) more chances to be published than without them. but i don't see why the system had to exist as a series of contests, with all the problems (well rehearsed) associated with them--corruptible judges, etc., to say nothing of the silliness of the notion of a "prize-winning " poet.  i believe carnegie-mellon press simply charges a fee for reading manuscripts, and has an in-house panel that picks their books for the year. not that this is the only or ideal way to run a press, but because no one single person is responsible for selecting a book, it seems more likely poetry will win out over connections. and the fee means the press gets revenue to print the series. there must be other alternatives to the prize system.

> *From: Road Runner <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*

*Date: Mon, 26 Mar 2001 10:57:18 -0800*
*To:* [redacted]
*Subject: Re: yo and poetry contests*

*Bob:*

*Aren't poetry contests also important because they get books published? I mean, if for no other reason than that an unpublished poet can have access to a serious publisher that they otherwise wouldn't? Is the poet to be condemned for sustaining poetic heirarchies or are publishers simply using a marketing gimmick, one they obviously feel is helpful? I really can't say that contests are stupid. They are sadly almost necessary. How many younger poets get published without either winning a contest or some form of nepotism? You seem to think that competition is being generated from within poetic communities (publishing communities?), but isn't it simply endemic to the entire culture? Furthermore, how many people really think contest winners are really better than contest finalists? It seems like we're also cynical now about such things that we just assume that the winner is either well-connected or lucky (in that their aesthetic lines up with the judges).*

*Are there any judges out there who would like to shed light on what they think the contests actually achieve?*

*----- Original Message -----*
*From: "Bob Grumman" <*[redacted]*>*
*To: <*[redacted]*>*
*Sent: Friday, March 23, 2001 1:41 PM*
*Subject: Re: yo*

*Just because Ron Silliman passes on announcements of poetry contest winners does not make him obsessed with them--even though he usually says something sardonic about them. I for one find the announcements interesting, albeit just about always annoying. The contests themselves are stupid but important because they reflect who gets published, and where; and whose poetry gets discussed, and where. Both of those things ought to be of concern to any non-solipsistic poet. To anyone interested in poetry, in fact.*
*--Bob G.*

↑ Contents

372. **Roger Day**

***11th Cambridge Conference of Contemporary Poetry***

*Tue 27 Mar 2001*

---

Hi,

I am pleased to announce that the 11th Cambridge Conference of Contemporary Poetry is to take place in Cambridge over 3 days starting on the 27th April 2001. All readings in the Winstanley Lecture Theatre (Whewells Court), Trinity College, Cambridge EXCEPT Friday, 27 April, which will take place in the Fitzwilliam Museum.

Tickets (available at the door): Weekend - £25 (concessions £12), per session - £4 (£2.50) (Please note the new prices.)

The CCCP website is at http://www.cccp.fsnet.co.uk/

FRIDAY, 27 April

6 pm Anna Mendelssohn

Veronique Vassiliou

+ Reception

SATURDAY, 28 April

11 am Geert Buelens

Chris Emery

Elizabeth Willis

2 pm Peter Gizzi

Jean-Michel Espitallier
+ talk on contemporary Chinese poetry by Li-Zhi-Min

4 pm Brian Catling performance
+ Video work by Marc Atkins & Rod Mengham

8 pm Kathleen Fraser

Barbara Köhler

K Michel

Dmitriy Prigov

SUNDAY, 29 April

11am Jerome Game

Thom Jones

Peter Middleton

Martin Reints

2 pm Vahni Capildeo

Allen Fisher

Jean-Marie Gleize

4 pm Louis Armand

+ music

7 pm Ilia Kitup

Brigitte Oleschinski

Jerome Rothenberg

Andrzej Sosnowski

Regards

Roger Day

Roger
=

↑ Contents

373. **Nielsen, Aldon**

***Re: poet stamps/ stomped***

*Tue 27 Mar 2001*

---

At 09:23 PM 3/23/01 -0800, you wrote:
>Well, it's pretty much degenerated into a farce at this point -- Langston
>Hughes leads all other poets by a margin of greater than 3 to 1. How much of
>this is because Rod McKuen is still alive and therefore not eligible we'll
>never know.
>

"Ask Your Mama"

"  Subjects
 hinder talk."
 -- Emily Dickinson

Aldon Lynn Nielsen
Fletcher Jones Chair of Literature and Writing
Loyola Marymount University
7900 Loyola Blvd.
Los Angeles, CA  90045-8215

[redacted]

↑ Contents

## 374. Fiona Maazel

### *RS Reading*

*Tue 27 Mar 2001*

Next Tuesday, April 3rd:
poet Paul Muldoon  (Poems: 1968-1998; Hay; The Annals of Chile)
reads at the
Russian Samovar

Tonight:
Jonathan Franzen
James Salter

256 West 52nd St.
7:00 pm
$3.00

---

If you continue to receive these emails no matter what you say, consider it bad karma.

↑ Contents

## 375. Small Press

### *April Showers at Small Press Traffic, SF*

*Tue 27 Mar 2001*

Friday, April 6, 2001 at 7:30 pm: Kenneth Koch
Special event co-sponsored by & held at the San Francisco Art Institute
800 Chestnut Street, San Francisco, SFAI Auditorium

Friday, April 20, 2001 at 7:30 pm: Kelsey St. Press Book Party & Reading with Renee Gladman & Elizabeth Robinson

Sunday, April 22, 2001 at 2 pm: Crosstown Traffic -- our new multimedia series continues with a fashion, music, and writing event featuring the visions of Marissa Hernandez, Wayne Smith, and Kim Rosenfield. Hosted by Yedda Morrison.

Friday, April 27, 2001 at 7:30 pm: European-San Francisco Poetry Festival with Barbara Barrigan, Marc Cholendenko, Johanna Ekström, & Angel Gonzalez

Elizabeth Treadwell Jackson, Executive Director
Small Press Traffic
Literary Arts Center at CCAC
1111 Eighth Street

San Francisco, California 94107
415/[redacted]
http://www.sptraffic.org

↑ Contents

376. **Bob Grumman**

***Re: yo and poetry contests***

*Tue 27 Mar 2001*

---

Road Runner wrote:

> *Aren't poetry contests also important because they get books published? I mean, if for no other reason than that an unpublished poet can have access to a serious publisher that they otherwise wouldn't?*

Unpublished poets win contests? If yes, I would still maintain that contests are generally stupid because all they really do is cheat the public by labeling some poet an editor or editorial board has decided to publish instead of others a contest winner. And serious publishers (i.e., visible publishers) use almost nothing but certified poets and critics to judge their contests (when the contests aren't fixed, however unconsciously), so you get almost no winners but certified poets and imitators of certified poets.

> *Is the poet to be condemned for sustaining poetic heirarchies*

Not condemned, but pronounced dumb to be wasting his time entering contests, especially the ones he has to pay to enter! Unless he's an imitator of certified poets.

> *or are publishers simply using a marketing gimmick, one they obviously feel is helpful?*

As I said, it's a lie and it doesn't work. Instead of a publisher getting a hundred submissions and choosing one to publish, say, he gets a hundred ENTRIES, and chooses one to publish that he calls a prize-winner. And half the poetry books published are prize-winners, so why should any half-intelligent reader get excited about one such book? I used to boast that none of

the poets I published was a prize winner but recently
I published Ivan Arguelles. I can still brag that none
of the 150 or so books I've published has won a prize.

> *I really can't say that contests are stupid. They
> are sadly almost necessary. How many
> younger poets get published without either
> winning a contest or some form of nepotism?*

Not many, I'm sure. But I suspect the same number
would be published if there were no contests as
are now published with them.

> *You seem to think that competition is being generated from
> within poetic communities (publishing communities?), but
> isn't it simply endemic to the entire culture?*

Yes, to the entire culture and to the entire species.
I don't want to abolish it, I want to make it intelligent.

> *Furthermore, how many people really think
> contest winners are really better than contest finalists?*

And how many people really think contest winners are
better than contest losers? As one whose poetry
got a score of 17 out of a possible 40, where a 28 was
needed to advance in a Florida State poetry contest,
I am understandably of the view that contest losers
are superior to contest winners--or, more accurately, that
while most contest losers are probably even more inept
than most contest winners, more superior poets will
be found among contest losers than among contest winners,
and that the best poets will never win any contests until
they've forced their way into prominence through other means.

> *It seems like we're also cynical now about
> such things that we just assume that the winner
> is either well-connected or lucky (in that
> their aesthetic lines up with the judges).*

Yes.

> *Are there any judges out there who would
> like to shed light on what they
> think the contests actually achieve?*

A few have said a little at this discussion group
but I frankly can't remember what they said.

--Bob G.

↑ Contents

377. **richard.tylr**

## *Re: POETICS Digest - 13 Mar 2001 to 15 Mar 2001 (#2001-38)*

*Tue 27 Mar 2001*

Web sauntering and chocolate milking! Dangerous. But this I found amusing. One could imagine some witty skits using the terminology of certain individuals or groups. But I must admit to a penchant for italiscising.I dont know if this put me off postmodernism or chocolate milk. Chocolate milk is fairly identifiable but the trouble with postmodernism is whose using the term There seem to be a near infinite number of postmodernisms and other isms. Richard.

---- Original Message -----
From: "michael amberwind" <[redacted]>
To: <[redacted]>
Sent: Tuesday, March 27, 2001 6:06 AM
Subject: Re: POETICS Digest - 13 Mar 2001 to 15 Mar 2001 (#2001-38)

> *i came across this websauntering a few days back*
> *-made me spew chocolate milk out of my nose -*
> *enjoy!*
>
> *michael bogue*
> **********
> *Geraldo, Eat Your Avant-Pop Heart Out By Mark Leyner*
>
> *HOBOKEN, N.J. -- JENNY JONES: Boy, we have a show for you today! Recently, the University of Virginia philosopher Richard Rorty made the stunning declaration that nobody has "the foggiest idea" what postmodernism means. "It would be nice to get rid of it," he said. "It isn't exactly an idea; it's a word that pretends to stand for an idea."*
>
> *This shocking admission that there is no such thing as postmodernism has produced a firestorm of protest around the country. Thousands of authors, critics and graduate students who'd considered themselves postmodernists are outraged at the betrayal.*
>
> *Today we have with us a writer -- a recovering postmodernist -- who believes that his literary*

*career and personal life have been irreparably damaged by the theory, and who feels defrauded by the academics who promulgated it. He wishes to remain anonymous, so we'll call him "Alex."*

*Alex, as an adolescent, before you began experimenting with postmodernism, you considered yourself -- what?*

*Close shot of ALEX.*

*An electronic blob obscures his face. Words appear at bottom of screen: "Says he was traumatized bypostmodernism and blames academics."*

*ALEX (his voice electronically altered): A high modernist. Y'know, Pound, Eliot, Georges Braque, Wallace Stevens, Arnold Schoenberg, Mies van der Rohe. I had all of Schoenberg's 78's.*

*JENNY JONES: And then you started reading people like Jean-Francois Lyotard and Jean Baudrillard -- how did that change your feelings about your modernist heroes?*

*ALEX: I suddenly felt that they were, like, stifling and canonical.*

*JENNY JONES: Stifling and canonical? That is so sad, such a waste. How old were you when you first read Fredric Jameson?*

*ALEX: Nine, I think.*

*The AUDIENCE gasps.*

*JENNY JONES: We have some pictures of young Alex....*

*We see snapshots of 14-year-old ALEX reading Gilles Deleuze and Felix Guattari's "Anti-Oedipus: Capitalism and Schizophrenia." The AUDIENCE oohs and ahs.*

*ALEX: We used to go to a friend's house after school -- y'know, his parents were never home -- and we'd read, like, Paul Virilio and*

*Julia Kristeva.*

*JENNY JONES: So you're only 14, and you're already skeptical toward the "grand narratives" of modernity, you're questioning any belief system that claims universality or transcendence. Why?*

*ALEX: I guess -- to be cool.*

*JENNY JONES: So, peer pressure?*
*ALEX: I guess.*

*JENNY JONES: And do you remember how you felt the very first time you entertained the notion that you and your universe are constituted by language -- that reality is a cultural construct, a "text" whose meaning is determined by infinite associations with other "texts"?*

*ALEX: Uh, it felt, like, good. I wanted to do it again.*

*The AUDIENCE groans.*

*JENNY JONES: You were arrested at about this time?*

*ALEX: For spray-painting "The Hermeneutics of Indeterminacy" on an overpass.*

*JENNY JONES: You're the child of a mixed marriage -- is that right?*

*ALEX: My father was a de Stijl Wittgensteinian and my mom was a neo-pre-Raphaelite.*

*JENNY JONES: Do you think that growing up in a mixed marriage made you more vulnerable to the siren song of postmodernism?*

*ALEX: Absolutely. It's hard when you're a little kid not to be able to just come right out and say (sniffles), y'know, I'm an Imagist or I'm a phenomenologist or I'm a post-painterly abstractionist. It's really hard - especially*

*around the holidays. (He cries.)*

*JENNY JONES: I hear you. Was your wife a postmodernist?*

*ALEX: Yes. She was raised avant-pop, which is a fundamentalist offshoot of postmodernism.*

*JENNY JONES: How did she react to Rorty's admission that postmodernism was essentially a hoax?*

*ALEX: She was devastated. I mean, she's got all the John Zorn albums and the entire Semiotext(e) series. She was crushed.*

*We see ALEX'S WIFE in the audience, weeping softly, her hands covering her face.*

*JENNY JONES: And you were raising your daughter as a postmodernist?*

*ALEX: Of course. That's what makes this particularly tragic. I mean, how do you explain to a 5-year old that self-consciously recycling cultural detritus is suddenly no longer a valid art form when, for her entire life, she's been taught that it is?*

*JENNY JONES: Tell us how you think postmodernism affected your career as a novelist.*

*ALEX: I disavowed writing that contained real ideas or any real passion. My work became disjunctive, facetious and nihilistic. It was all blank parody, irony enveloped in more irony. It merely recapitulated the pernicious banality of television and advertising. I found myself indiscriminately incorporating any and all kinds of pop kitsch and shlock. (He begins to weep again.)*

*JENNY JONES: And this spilled over into your personal life?*

*ALEX: It was impossible for me to experience life with any emotional intensity. I couldn't control the irony anymore. I perceived my own*

*feelings as if they were in quotes.*

*I italicized everything and everyone. It became impossible for me to appraise the quality of anything. To me everything was equivalent -- the Brandenburg Concertos and the Lysol jingle had the same value. ... (He breaks down, sobbing.)*

*JENNY JONES: Now, you're involved in a lawsuit, aren't you?*

*ALEX: Yes. I'm suing the Modern Language Association.*

*JENNY JONES: How confident are you about winning?*

*ALEX: We need to prove that, while they were actively propounding it, academics knew all along that*
*postmodernism was a specious theory.*

*If we can unearth some intradepartmental memos -- y'know, a paper trail -- any corroboration that they knew postmodernism was worthless cant at the same time they were teaching it, then I think we have an excellent shot at establishing liability.*

*JENNY JONES wades into audience and proffers microphone to a woman.*

*WOMAN (with lateral head-bobbing): It's ironic that Barry Scheck is representing the M.L.A. in this litigation because Scheck is the postmodern attorney par excellence. This is the guy who's made a career of volatilizing truth in the simulacrum of exculpation!*

*VOICE FROM AUDIENCE: You go, girl!*

*WOMAN: Scheck is the guy who came up with the quintessentially postmodern re-bleed defense for O.J., which claims that O.J. merely vigorously shook Ron and Nicole, thereby re-aggravating pre existing knife wounds. I'd just like to say to any client of Barry Scheck --*

*lose that zero and get a hero!*

*The AUDIENCE cheers wildly.*

*WOMAN: Uh, I forgot my question.*

*Dissolve to message on screen: If you believe that mathematician Andrew Wiles' proof of Fermat's last theorem has caused you or a member of your family to dress too provocatively, call* [redacted].

*Dissolve back to studio.In the audience, JENNY JONES extends the microphone to a man in his mid 30's with a scruffy beard and a bandana around his head.*

*MAN WITH BANDANA: I'd like to say that this "Alex" is the single worst example of pointless irony in American literature, and this whole heartfelt renunciation of postmodernism is a ploy -- it's just more irony.*

*The AUDIENCE whistles and hoots.*

*ALEX: You think this is a ploy?! (He tears futilely at the electronic blob.) This is my face!*

*The AUDIENCE recoils in horror.*

*ALEX: This is what can happen to people who naively embrace postmodernism, to people who believe that the individual -- the autonomous, individualist subject -- is dead. They become a palimpsest of media pastiche - a mask of metastatic irony.*

*JENNY JONES (biting lip and shaking her head): That is so sad. Alex -- final words?*

*ALEX: I'd just like to say that self-consciousness and irony seem like fun at first, but they can destroy your life. I know. You gotta be earnest, be real. Real feelings are important. Objective reality does exist.*

*AUDIENCE members whoop, stomp and pump fists in*

> *the air.*
>
> *JENNY JONES: I'd like to thank Alex for having the courage to come on today and share his experience with us. Join us for tomorrow's show, "The End of Manichean, Bipolar Geopolitics Turned My Boyfriend Into an Insatiable Sex Freak (and I Love It!)."*
>
> ---
> *Do You Yahoo!?*
> *Get email at your own domain with Yahoo! Mail.*
> *http://personal.mail.yahoo.com/*

↑ Contents

378. **Alan Sondheim**

***ksh: s///g: not found***

*Wed 28 Mar 2001*

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ksh: s///g: not found
ksh: no closing quote
set autoindent

what

"Nothing happened."
-- Albert Camus

"Nothing happened."
-- Marcel Proust

"Nothing happened."
-- J-P Sartre

"Nothing happened."
-- Kathy Acker

"Nothing happened."
-- James Ellroy

"Nothing happened."
-- Italo Calvino

"Nothing happened."
-- J.G. Ballard

"Nothing happened."
-- Diamond Sutra

"Nothing happened."
-- John dos Passos

"Nothing happened."
-- Gregory Bateson

"Nothing happened."
-- F. Scott Fitzgerald

what

set autoindent
~:x

↑ Contents

## 379. Elizabeth Bassford
### *The House Of Pernod*
*Wed 28 Mar 2001*

BACK IN THE HOUSE!!! The House of Pernod will be at The C-Note this Saturday, March 31st at 8 o'clock as part of the "Dialogue Among Civilizations". The C-Note is located at 10th St. and Avenue C, NYC. No Cover...FUNK, POETRY,CHAOS, JAZZ, THEATER, AND ROCK AND ROLL featuring poet Rick Pernod on vocals, Andy Bassford on guitar, Jeff Ganz on drums and Special Guest leroy Guy on bass. IT'S DISTURBING, BUT YOU CAN DANCE TO IT.....

↑ Contents

## 380. David Chirot
### *Re: letter, syllable and word parataxis*
*Wed 28 Mar 2001*

What Komninos is remarking on--that cyberspace has opened up parataxis among letters, syllables--has existed as long as there have been letters, syllables--sometimes it is that things may go unnoticed until placed in a different context, in this case medium of presentation. A new medium may make one aware of things which had been camouflaged, as it were, by habit--habits of taking for granted the "old" media--its presentations--to such an extent--that placed in a different or "new" context--that which was there all along--is suddenly dis/uncovered--

"The shock of the new"--or--"the shock of recognition"? Often it is that one has been unaware of the camouflage of habit--at other times, it is the experience of the uncanny--that which is at once strange yet familiar. One is

suddenly aware of having seen things for a long time, without noticing them, as it were.

An excellent and most illuminating text in this regard is Gertrude Stein's "Composition as Explanation." In this piece, Stein walking down Pari s streets late in the First World War with Picasso, sees for the first time the newly camouflaged tanks then making quite an impression, with their abstract painted planes of subtly varying colors designed to bewilder the eye--and Picasso remarked: "We (Cubist painters) have already done that."

The point being--the effect may not be noticed until the medium, the technology, provides a different context, in which camouflage is revealed . . .

In the study of petroglyphs, many objects and markings are found--of which it is difficult to distinguish which are intentional, (human made intentionality--animals and birds, insects among others to be sure have there own various intentionalities in making markings) and which simply made by functions of nature--chemical decomposition among rocks--or way a stick had been blown and embedded in mud and solidified with time into a seeming "mark", "notation"--the question thus arising:--did humans imitate these markings in constructing slowly a form of notation? or does one recognize the interest of these natural markings--because they resemble those one knows from human notations in use?

The same question with Komninos' remarks, his theory, re cyberspace and parataxis among syllables and letters--is it that cyberspace is really making something new in writing, or simply presenting in a different context that which is already in use--and providing rather a different form of reading, in which that which was camouflaged by habit, "overlooked"-- is more readily apparent?

"It is not the elements which are new, but the order of their arrangement"--Pascal

--david baptiste chirot

↑ Contents

381. **Michael Heller**

***Heading to the Sunbelt***

*Wed 28 Mar 2001*

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I'll be reading from my new memoir, Living Root, and also from my poetry at the following places:

Thursday 29 March at 8 PM, University of Tampa in the Scarfone Gallery.

Tuesday 3 April at 8 PM, Books and Books at 265 Aragon Avenue, Coral Gables.

Wednesday 4 April at 4 PM, Florida Atlantic University (in Boca Raton), Room 214 in the Wimberley Library.

↑ Contents

## 382. The Poetry Project

### *Announcements*

*Wed 28 Mar 2001*

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This week and next week at the Poetry Project:

TONIGHT!!! Wednesday, March 28th at 8 pm WILLIAM CORBETT AND SIRI HUSTVEDT William Corbett's many books of poetry and prose include Philip Guston's Late Work: A Memoir; Furthering My Education; and New and Selected Poems (Zoland Books, 1999). Robert Creeley writes of William Corbett, "The skills of this poet are so quietly and firmly established in his work that one is apt to forget about them in either reading or hearing-which is, of course, their mastery." Mr. Corbett is also an editor of the magazine Pressed Wafer. Siri Hustvedt is the author of a book of poems, Reading to You; two novels, The Blindfold (1992) and The Enchantment of Lily Dahl (1996); as well as a book of essays, Yonder. Her work has been translated into fifteen languages.

Friday, March 30th at 10:00 pm QUEER SHOULDER TO THE WHEEL: GAY AND LESBIAN POETS CELEBRATING THE WORK OF ALLEN GINSBERG DON'T MISS IT!!! Featuring NINETEEN poets: Betsy Andrews, Cheryl B., Lisa Marie Bronson, Regie Cabico, Guillermo Castro, Bea Gates, Elena Georgiou, Steven Hall, Wayne Koestenbaum, Bill Kushner, Rachel Levitsky, Timothy Liu, Richard Loranger, Douglas A. Martin, Marty McConnell, Eileen Myles, Alix Olson, Gerry Gomez Pearlberg, and Kristin Stuart. This very special reading is one of the opening night events of the People's Poetry Gathering, a poetic festival which celebrates the resurgence of the oral tradition. Each poet will read one of Mr. Ginsberg's poems, followed by one of their own which reflects the spirit of the Ginsberg piece.

Monday, April 2nd at 8 pm
OPEN MIKE, sign up at 7:30 pm, reading starts at 8 pm.

Wednesday, April 4th at 8 pm PATRICIA SPEARS JONES AND MAGGIE NELSON Patricia Spears Jones is the author of the book of poems The Weather That Kills (Coffee House Press, 1995). The poems in The Weather That Kills, frequently inspired by the artistry of great blues and jazz musicians, are clear-sighted, generous, and compassionate. "She is a wise, sophisticated, and tough poet who writes with a marvelous combination of street-smart eloquence and earthy passion," writes Jessica Hagedorn. Maggie Nelson is the author of a book of poems entitled Shiner, forthcoming from Hanging Loose Press this

spring, and The Scratch-Scratch Diaries, featured in AGNI/Graywolf Press' Take Three: 3, New Poets Series. Robert Creeley writes, "I love the way all [Maggie Nelson] says keeps moving, insistent, often abrasive, like they say, and always specific. Can it get any better? I don't think so."

Friday, April 6th at 10:30 PM A CELEBRATION OF KENNETH REXROTH'S SWORDS THAT SHALL NOT STRIKE: POEMS OF PROTEST AND REBELLION Readers include Grace Paley, Eliot Weinberger, Eileen Myles, Ishle Park, Robert Nichols, and the book's editor, Geoffrey Gardner. A founder of the San Francisco literary renaissance of the late 1950s, Kenneth Rexroth (1905-1982) was integral to the emergence of the Beat poets. He was a confirmed anarchist for most of his life, first socialist, then a syndicalist. At this reading, poets will read selections from Swords That Shall Not Strike and then follow with their own work, with the aim of illustrating Mr. Rexroth's claim that "the poet, by the very nature of his/her art, has been an enemy of society."

* * *

Unless otherwise noted, admission to all events is $7, $4 for students and seniors, and $3 for Poetry Project members. Schedule is subject to change. The Poetry Project, located in St. Mark's Church at the corner of 2nd Avenue and 10th Street in Manhattan, is wheelchair accessible with assistance and advance notice. Please call [redacted] for more information or visit our Web site at http://www.poetryproject.com.

↑ Contents

383. **jesse glass**
***Poli Poetry Festival***
*Wed 28 Mar 2001*

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(Apologies for Cross-Posting)

FOR GENERAL RELEASE

POLI-POETRY 2001 in MAASTRICHT.

For three days in May 2001 (11th to 13th) the city of Maastricht in the Dutch Province of Limburg will host Europe's first "Poli-Poetry" Festival of the century, produced by Mhr. Paul Coenjaarts of the "Intro / In Situ" Foundation, an organisation with many years of experience in the staging of Audio- and New Music events.

The Festival's artistic director is Rod Summers, whose work in Visual-, Experimental- and Sound-Poetry over the last thirty years has established his reputation as an artist and lecturer in Europe, North America and Asia,

enabling him to initiate this public gathering of seasoned performers and experts from the three continents.

The Festival will include lectures, workshops and performances at the Jan van Eyck Academy of Fine Arts and in the Redoute Theatre, both in Maastricht.

Lectures and Workshops:

Dmitry BULATOV of Kaliningrad/Russia, will give a lecture entitled "Contemporary techno-sound-poetry of the world - general characteristics and current directions".

Jesse GLASS jnr. American resident of Fukuoka/Japan, will conduct a poetry workshop entitled "More Wows: carve your own poem from a block of text".

Dr. Christian SCHOLTZ of Obermichelbach/Germany, will lecture on the history of sound poetry.

Piotr RYPSON of Warsaw/Poland, will give an account of his historical research into sound poetry of the Middle Ages.

Prof. Enzo MINARELLI of Cento/Italy, will lecture on Video-Poetry.

Performances and Presentations:

Sr. Fernando AGUIAR of Lisbon, Portugal will perform a selection of poems including "Destruction Sonata".

M. Lucien SUEL of Isbergues, France, will perform a set of poems.

Mhr. Jaap BLONK of Arnhem, the Netherlands will perform a set of poems.

Magn·s P2LSSON, Icelandic resident of Reykjavik and London, England will perform a work created for the Festival, working with the Icelandic actress Ragga.

2sta OLAFSDFTTIR of Reykjavik, Iceland will perform a set of poems.

Rod SUMMERS English resident of Maastricht,

the Netherlands, will perform a piece called "4 Poems".

Jesse GLASS jnr. will stage his "Trope Event" performance.

Piotr RYPSON will perform Polish Futurist poetry, together with a colleague.

Prof. Enzo MINARELLI will perform "Polypoetry 4".

Tom WINTER jnr. British resident of Hamburg, Germany will present an audio work, constructed specifically for the

Festival and involving the participation of one or more

additional performers.

Mhr. Guus SMEETS of Valkenburg a/d Geul, the Netherlands

will sing four songs, three in English and one in the Netherlands-Limburg dialect.

Mhr. Charles KRUTZEN of Heerlen, the Netherlands will perform a set of poems.

Ms. Katherina ZAKRAVSKY A reasearcher at the Jan van Eyck Academy in Maastricht will perform a work named "Frame".

The celebrated North-American poet John M. BENNETT of Columbus, Ohio and the South-American poet and political activist Clemente PADIN of Monte Video, Uruguay will participate with live performances via Internet link. (subject to technical feasibility).

The entire event will be webcast. (subject to technical feasibility).

Poli-Poetry 2001 in Maastricht will be the first new poetry event of the Millenium and the first such event to be broadcast on the Internet.

Poli-Poetry 2001 will be more than just a vital cultural event. By his careful selection of weathered professionals, Mr.Summers has ensured that the uninitiated public will be well entertained.

"Poli-Poetry" is a term coined by Professor Enzo Minarelli to encompass the disciplines of sound poetry, art performance and theatre.

Rod Summers/VEC Stichting Intro / In Situ

[redacted]

This festival was made possible by economic support from the Ministry of Education, Culture & Welfare, the Province of Limburg and the city council of Maastricht.

Useful phone numbers and information:

Responsible organizations:

Stichting Intro / In Situ : 043.3250511. email [redacted]

VEC : 043.3434939 or 06.18728583. email [redacted]

Hotel: Du ChMne Maison, Boschstraat 104, 6211AZ Maastricht. 043.3213523

Jan van Eyck Academy, Academieplein 1, 6211KM Maastricht. 043.3503737

Redoute Theatre, Bonbonniere, Achter de Comedie 1, 6211GZ Maastricht. 043. 3500935

Heaven 69, Brusselsestraat 146. 043.3253493

Maastricht's Hospitality Interface: John & Petra. 043.3437075

Photographers: Otto Ramakers, Liesbet Summers.

Technical Engineer: Berto Ausems.

Sound Engineer: Arno Op den camp.

Sound Engineer (for Rod Summers): Hubert Cuypers.

Performers: Tom Winter Jnr.; Rod Summers; Lucien Suel; Guus Smeets; Magn·s Pßlsson; 2sta Flafsd#ttir; Enzo Minarelli; Jesse Glass Jnr.; Jaap Blonk; Fernando Aguiar; Piotr Rypson; Charles Krutzen; Katrina Zakravsky.

Lectures and Workshops: Dr. Christian Scholz; Dmitry Bulatov; Jesse Glass Jnr.; Prof. Enzo Minarelli; Piotr Rypson.

All times are CET. CET = GMT+1

Thursday evening: Fringe Festival at the Zip Zap Club, Capucijnenstraat 98, Maastricht. (from 20:00)

Friday afternoon assemble at Hotel Du ChMne Maison.

Friday evening Round table open discussion with the invited press and media. St. Jan's Kerk, Maastricht. Mediator: Hans op den Coul.

Saturday Morning breakfast in Heaven 69, Brusselsestraat 146. (043)3253493

Saturday afternoon: 14:00 - 16:30

Lecture and video presentations at the Jan van Eyck Academy.

Enzo; Dmitri. (needs interpreter.)

Sound checks at the theatre for this evenings performers.

Saturday evening performances (from 21:00)

Jesse

Lucien

Rod

Guus

Jaap

Magn·s

+Surprise Guests

Sunday morning (weather permitting) a guided tour of core Maastricht in May.

Sunday afternoon

Lectures & Workshops and video at the Jan van Eyck Academy.

Piotr; Christian; Jesse. 13:00 - 17:30

Sound checks at the theatre for this evenings performers.

Sunday evening performances (from 20:00)

Charles Krutzen

Katrina Zakravsky

Enzo

2sta

Tom

Piotr

Fernando

+Surprise Guests

About Jesse Glass.  How to order his books.
http://www.letterwriter.net/html/jesse-glass.html

↑ Contents

384. **pete spence**
***Re: Skidoos and Didjeridoos [3]***
*Wed 28 Mar 2001*

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its a bit like our government here in Australia pleaing with a senator not to talk about the racial antics of the government in a meeting with the UN ,, helpful??,, and why is it L Peltier sits it out in Leavenworth having not only missed out on a pardon but since then has had most of those rights he has left taken away while the more dubious ($$$$)got pardons!! pardon!!//pete spence

> *i really do not know - i have not spoken to each*
> *and every Native American - tho i am just*
> *starting to read "Bury My Heart at Wounded Knee"*
> *and if the last two thirds are anything like the*
> *first - i suspect they feel in psychological*
> *terms could be called "pretty damned pissed"*
>
> *just as every time a Taker culture comes in*
> *contact w/ a Leaver culture (to use Daniel*
> *Quinn's terms) - someone gets rich and someone*
> *gets fucked*
>
> *Tribal life - for all of its "flaws" (ie - ways i*
> *might look at and say "I would not want to live*
> *like that") - actually does WORK - they are*
> *stable survival strategies*

*i question whether our - by that i mean Leaver, or non-tribal strategies, not just western culture - is going to last another hundred years - the conceivable span of the rest of my life*

*so what does this mean for poetry?*

*good question...*

*if poets are "cultural antennae" - and i have reservations about the notion - then what is the responsibility of the poet to speak the truth - and maintain the art - that notion much dreaded by some - in our sideways driven, postmodern irony-of the-hip world - "vision"? (all old questions, i know, but old questions are the best ones)*

*can i really read Whitman the same again - with what can often be seen as a wholesale acceptance of manifest destiny? and how much of what has followed Whitman has been the "Whitman project"?*

*a great deal - i would say - clearly the value i derive from Whitman is not that of political philosopher*

*i'm not a historian - or philosopher or anthropologist or sociologist - having long ago realised i could be mediocre in those fields or an adequate poet - and i think over much is made (and over much is made of over much being made of) of historical and cultural influences*

*and yet... and yet...*

**********

*How do Native Americans of the USA feel about their treatment?*

*i've often considered Canada and Australia as very similar countries - both dealing with post-colonial realities - "wilderness" stereotypes (just as a sidenote - Crocodile Dundee 3 is coming soon to a theater near you - i*

*smell an Oscar) and abhorrent records as it comes*
*to its treatments of natives*

*interesting that the two most influential media*
*thinkers - Marshall McLuhan and Moses Znaimer (if*
*not a thinker - then perhaps a pro(f)phe(i)t)*
*are Canadian - as well as the Canadian content*
*rules that have perhaps acted as a hedge - somewhat*

*so - the big question - what does this all have*
*to do with poetry, anyway?*

**********
*Date: Tue, 13 Mar 2001 23:25:54 -0700*
*From: George Bowering*
*Subject: Re: American Pie with Maple Sugar Coating*

*i've no desire to live in america*

*I think you do. The USA is just a part of America.*
*--*
*George Bowering*
*Fax* [redacted]

*Date: Wed, 14 Mar 2001 21:42:24 +1100*
*From: John Tranter*
*Subject: Far from harm*

*In a recent post, Michael Amberwind said:*

*"i've always considered the canadian vehemence against being considered or*
*compared to americans just a touch too hysterical*
*to be mere patriotism - "*

*Maybe the fact that ninety per cent of*

> *Candians*
> *live within one hundred*
> *miles of the most powerful civilisation in the*
> *history of the world has*
> *some thing to do with it -- gigawatts of radio*
> *and televison blaring over*
> *the border, unstoppable.*
>
> *We Australians sometimes bemoan the fact that*
> *we're twelve thousand miles*
> *from anywhere, but that does have its*
> *advantages.*
>
> *JT*
>
> *John Tranter, Editor, Jacket magazine*
>
> _____
> *Do You Yahoo!?*
> *Get email at your own domain with Yahoo! Mail.*
> *http://personal.mail.yahoo.com/*
>
> ---
>
> _____
> *Do You Yahoo!?*
> *Get email at your own domain with Yahoo! Mail.*
> *http://personal.mail.yahoo.com/*

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

↑ Contents

385. **katy**

### *NYC Reading/ Barnard*

*Wed 28 Mar 2001*

Please join us for a special reading
in celebration of this year's
Barnard New Women Poets Prize:

Sharan Strange
Winner of this year's Prize for her collection, Ash

&

Sonia Sanchez
Judge of this year's Prize

The reading will take place in Held Auditorium
Reception to follow
Thursday, April 5, 8 pm
Barnard Hall, Barnard College
At 116 and Broadway, West Side
1/9 Subway

↑ Contents

386. **katy**
***Book Party, NYC, March 30***
*Wed 28 Mar 2001*

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Book Party and Gallery Opening
Celebrating the publication of PLOT, by Claudia Rankine
Friday, March 30, The Kitchen

http://home.nyc.rr.com/claudiarankine/

↑ Contents

387. **Thomas Bell**
***Re: letter, syllable and word parataxis***
*Wed 28 Mar 2001*

---

i think that my experience has been that 'cyberspace' made me aware of the potential and started me looking at what had already been done in the last century.

i think my experience is a fairly common one. the new medium didn't lead to discovery but rather to discovery or awakening to potentials.  subtle but important distinction as you point out dave.

tom bell
----- Original Message -----
From: "David Chirot" <[redacted]>
To: <[redacted]>
Sent: Wednesday, March 28, 2001 6:25 AM
Subject: Re: letter, syllable and word parataxis

> What Komninos is remarking on--that cyberspace has opened up parataxis
> among letters, syllables--has existed as long as there have been letters,
> syllables--sometimes it is that things may go unnoticed until placed in a
> different context, in this case medium of presentation.

> A new medium may make one aware of things which had been camouflaged, as
> it were, by habit--habits of taking for granted the "old" media--its
> presentations--to such an extent--that placed in a different or "new"
> context--that which was there all along--is suddenly dis/uncovered--
>
> "The shock of the new"--or--"the shock of recognition"? Often it is that
> one has been unaware of the camouflage of habit--at other times, it is the
> experience of the uncanny--that which is at once strange yet familiar. One
> is suddenly aware of having seen things for a long time, without noticing
> them, as it were.
>
> An excellent and most illuminating text in this regard is Gertrude
> Stein's "Composition as Explanation." In this piece, Stein walking down Pari
> s streets late in the First World War with Picasso, sees for the first time
> the newly camouflaged tanks then making quite an impression, with their
> abstract painted planes of subtly varying colors designed to bewilder the
> eye--and Picasso remarked: "We (Cubist painters) have already done that."
>
> The point being--the effect may not be noticed until the medium, the
> technology, provides a different context, in which camouflage is revealed . .
> .
>
> In the study of petroglyphs, many objects and markings are found--of
> which it is difficult to distinguish which are intentional, (human made
> intentionality--animals and birds, insects among others to be sure have there
> own various intentionalities in making markings) and which simply made by
> functions of nature--chemical decomposition among rocks--or way a stick had
> been blown and embedded in mud and solidified with time into a seeming
> "mark", "notation"--the question thus arising:--did humans imitate these
> markings in constructing slowly a form of notation? or does one recognize
> the interest of these natural markings--because they resemble those one knows
> from human notations in use?

>
>  The same question with Komninos' remarks, his theory, re cyberspace
and
> parataxis among syllables and letters--is it that cyberspace is really
making
> something new in writing, or simply presenting in a different context that
> which is already in use--and providing rather a different form of reading,
in
> which that which was camouflaged by habit, "overlooked"-- is more readily
> apparent?
>
>  "It is not the elements which are new, but the order of their
> arrangement"--Pascal
>
>  --david baptiste chirot

↑ Contents

388. ## Poetics List Administration

***skytalk***

*Wed 28 Mar 2001*

---

http://www.skytalk.org/

An artistic project by Felix S. Huber and Florian Wustin in cooperation with Udo Noll within the framework of the 'Art and Wind Energy on the occasion of the World Exhibition' project, Hannover/Germany.

'skytalk' transforms the wind turbine generator Garbsen-Schloss Ricklingen into an informative and narrative platform accessible to everyone - by day and by night, throughout the year. Via skytalk.org and the local terminal in the Garbsen-Nord motorway service station, personal messages, all types of information and anecdotes, complete sentences and individual words can be input and transmitted in real time to the newscaster displays on top of the wind turbine generator.

The text input is structured in such a way that it is possible to hold a dialogue with other visitors to the chat channel at skytalk.org. If there is no chat partner available worldwide, then information on wind energy, renewable energy forms and ecological topics are called up automatically. In addition, the 'weird-words' programme is active, which can create surprisingly new connections between sense and non-sense from literary texts and the stored input messages and transmit these to the newscaster displays.

from <http://www.skytalk.org/work/st/index_info_e.html>

--

thanks to Jeff Derksen for drawing our attention to this project!

Christopher W. Alexander
poetics list moderator

↑ Contents

## 389. Chip Spann

### *Consomnes River College Reading, Sacramento*

*Wed 28 Mar 2001*

---

Consumnes River College and Borders of Elk Grove present two readings in honor of National Poetry month: Thursday, April 5, Charles Curtis Blackwell & Chip Spann and on Thursday, April 19, Consumnes River College Students. Events start at 7:30 PM.  Borders bookstore is located at Laguna Blvd. and Bruceville Road, Elk Grove.  For more information contact Dennis Hock at [redacted].

↑ Contents

## 390. J Gallaher

### *Re: yo and poetry contests*

*Wed 28 Mar 2001*

---

Bob Grumman writes:

<<more superior poets will be found among contest losers
than among contest winners>>

I reply:

Though, of course (thinking back on the history of American publishing) I agree with this statement (mostly), I can't quite get past the slight aroma of hypocrisy in your use of the word "superior" here. There's always a "choice" between competing "entrants," and there will always be a "chosen" (and a "not chosen"). As your use of the word "superior" illustrates.

So I don't really see what all the fuss is about. Or, rather, I do, but not on my better days.

I still endorse a Poetics List Favorite Book of Poetry Project! Go Team!

--JG

---

J Gallaher

Metaphors Be With You . . .

↑ Contents

391. **Robert Corbett**

## *Re: poet stamp: Langston Hughes*

*Wed 28 Mar 2001*

---

Hughes is being endorsed on the website by the Academy. This more than likely explains his prominence in the stamp stakes.

Interesting though to learn of his dissatisfactions with the alphabet.

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

On Mon, 26 Mar 2001, Jeffrey Jullich wrote:

> *Assuming this report is legitimate (that Langston Hughes is indeed "leading"),--- well, then, that's good news!*
>
> *It suggests that African Americans are organizing to promote their constituency's image in the stamp vote. It's a helpful reminder that "taste" is a consequence of group formation.*
>
> *Poetry is not about a picture of a poet's face.*
>
> *If Langston Hughes were to enjoy a return into notoriety, it might promote a bracing influence toward the short, short poem, a tradition way on the decline.*
>
> *The composer Ricky Ian Gordon did some pleasant musical settings of Langston Hughes (as have several composers). Major opera divas have recorded them, and recently some dramatist was brought in to write theatrical bridges linking the poems of the song cycle, a story play trussed up to segue between the poem-songs.*
>
> *Think of Hughes as a sort of Black, failed Aram Saroyan. The tragedy of his career was that his historical period didn't permit him to use fewer words.*
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> *He believed that the alphabet was too long, and that Qs should be replaced with Ks, soft Cs with hard Cs, and Hs with apostrophes. He said that semi-colons should be used only when two lines of type are printed too closely and overlap, squishing a period directly on top of a comma.*

> ---
>
> *Leonard Brink wrote:*
>
> *Well, it's pretty much degenerated into a farce at this point -- Langston Hughes leads all other poets by a margin of greater than 3 to 1. How much of this is because Rod McKuen is still alive and therefore not eligible we'll never know.*

↑ Contents

392. **Catherine Daly**

***Re: yo and poetry contests***

*Wed 28 Mar 2001*

---

> *carnegie-mellon press simply charges a fee for reading manuscripts, and has an in-house panel that picks their books for the year.*

Illinois & Georgia do this as well, and with web-publicly available guidelines (which, unless CMU has put them up recently... they don't have). I associate it with the trend of journals to charge reading fees or to work only by solicitation and THEIR contests.

> *the fee means the press gets revenue to print the series. there must be other alternatives to the prize system.*

I think of it as an ad hoc, anonymous collective. A collective of poets assembles via mail, with a contribution. The "leader" anoints the "golden child". Members not selected receive a book.

Another problem has been recognized by a number of prizes recently: the judge and the series editor (or group of slush readers) often prefer different books. So now the prizes have two winners, one blurbed by the judge, chosen from a pool of finalist ms. and receiving a prize and the "prize winner status", and another published by the press, ostensibly chosen from the entire pool by those who have read the entire pool, perhaps with a nominal advance, perhaps not.

It gets confusing because the academic hiring and tenuring system gets mixed in, and because so many of these are university presses. This may be why, for example, it seems ok to pay $10-25 to get the poet version of an audition, which would be either illegal or inadvisable to any actors or musicians.

It seems now that we've spread this rotten practice to playwrights, and are about to, with the Zoo Press/Parnassus Prize, to criticism.

Rgds,
Catherine Daly
[redacted]

↑ Contents

393. **Alan Sondheim**
***Re: letter, syllable and word parataxis***
*Wed 28 Mar 2001*

yes, cyberspace is making something new - codepoetry, performative work, work which moves on the page, work which reconfigures the page dynamically, work which shuts down the machine, work which randomizes text beyond the reader's control, work which could not have been produced without programming, code, catalysts, protocols, routers, servers - ergodic work, in Aarspeth's language, literally performative language or neutrally performative language (i.e. use of ".echo"), etc. etc. certainly not to be sought in parataxis or other tropes, but in a direction which would be impossible without networking, computation, etc. - think also of WAP mobile-phone work, simultaneous mudding or moing work, collaborative work involving dynamic elements and dynamic collaborations - the list goes on and on.

Alan

Internet Text at http://www.anu.edu.au/english/internet_txt Partial at http://lists.village.virginia.edu/~spoons/internet_txt.html Trace Projects at http://trace.ntu.ac.uk/writers/sondheim/index.htm CDROM of collected work 1994-2000/1 available: write [redacted]

↑ Contents

394. **Komninos Zervos**
***Re: letter, syllable and word parataxis***
*Wed 28 Mar 2001*

thank you bob

do you think the 'dynamic' devices of poetry on the web, ie animation software, morphing,  fast hyperlinking, etc, have aided the proliferation of 'infraverbal' poetry?

i know visual poetry and/or concrete poetry implied motion of words, but now that we can make words, letters,.syllables, statements  move about, isn't it developing into a form of its own?

the nonlinear narrative was present before the web but the making of this kind of writing on-line has seen it develop into a form, hypertext, which in turn has asked us to look for this kind of thing in the more traditional literatures.

cheers
komninos
ps whay url is best to view your work?

(> I've been calling this kind
of thing "infraverbal
> poetry" for quite a while. The portmanteau words of
> Lewis Carroll probably started it for moderns in
> English. The first great user of such words in English
> for aesthetic purposes was Joyce. Aram Saroyan in
> the seventies was an important infraverbal poet.
> Many visual poets also do such poems, such as
> Jonathan Brannen, Karl Kempton, Geof Huth, Richard
> Kostelanetz, LeRoy Gorman, Michael Basinski, Me . . .
> Miekal was doing such words long before he did
> it online.
>
> I have an article on it under the heading "Infraverbal
> Poetry" in Kostelanetz's recent A Dictionary of
> the Avant-Gardes. Also an article at light and dust
>
> (http://www.thing.net/~grist/l&d/grumman/egrumn.htm)
>
> that, among other things, discusses a few infraverbal poems.
>
> --Bob G.

komNinos zErvos cYberPoet lecTurer cyBerStudies
SchOol of aRts griFfith uniVerSity GolD coaSt cAmpuS
pmb 50 gold coast mail centre queensland 9726
tel [redacted] http://student.uq.edu.au/~s271502

↑ Contents

395. **Komninos Zervos**

***Re: letter, syllable and word parataxis***

*Wed 28 Mar 2001*

david is it the same kind of 'camouflage' that stopped us from seeing nonlinear, branching narratives in literature, and films for that matter, prior to hypertext literature online?

komninos

> What Komninos is remarking on--that cyberspace has opened up
> parataxis
> among letters, syllables--has existed as long as there have been
> letters, syllables--sometimes it is that things may go unnoticed
> until placed in a different context, in this case medium of
> presentation.
> A new medium may make one aware of things which had been
> camouflaged, as
> it were, by habit--habits of taking for granted the "old" media--its
> presentations--to such an extent--that placed in a different or
> "new" context--that which was there all along--is suddenly
> dis/uncovered--
>
> "The shock of the new"--or--"the shock of recognition"? Often it
> is that
> one has been unaware of the camouflage of habit--at other times, it
> is the experience of the uncanny--that which is at once strange yet
> familiar. One is suddenly aware of having seen things for a long
> time, without noticing them, as it were.
>
> An excellent and most illuminating text in this regard is
> Gertrude
> Stein's "Composition as Explanation." In this piece, Stein walking
> down Pari s streets late in the First World War with Picasso, sees
> for the first time the newly camouflaged tanks then making quite an
> impression, with their abstract painted planes of subtly varying
> colors designed to bewilder the eye--and Picasso remarked: "We
> (Cubist painters) have already done that."
>
> The point being--the effect may not be noticed until the medium,
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> technology, provides a different context, in which camouflage is
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>
> In the study of petroglyphs, many objects and markings are
> found--of
> which it is difficult to distinguish which are intentional, (human
> made intentionality--animals and birds, insects among others to be
> sure have there own various intentionalities in making markings) and
> which simply made by functions of nature--chemical decomposition

> among rocks--or way a stick had been blown and embedded in mud and
> solidified with time into a seeming "mark", "notation"--the question
> thus arising:--did humans imitate these markings in constructing
> slowly a form of notation?  or does one recognize the interest of
> these natural markings--because they resemble those one knows from
> human notations in use?
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>     The same question with Komninos' remarks, his theory, re
>     cyberspace and
> parataxis among syllables and letters--is it that cyberspace is
> really making something new in writing, or simply presenting in a
> different context that which is already in use--and providing rather
> a different form of reading, in which that which was camouflaged by
> habit, "overlooked"-- is more readily apparent?
>
>     "It is not the elements which are new, but the order of their
> arrangement"--Pascal
>
>     --david baptiste chirot

komNinos zErvos cYberPoet lecTurer cyBerStudies
SchOol of aRts griFfith uniVerSity GolD coaSt cAmpuS
pmb 50 gold coast mail centre queensland 9726
tel [redacted]  http://student.uq.edu.au/~s271502

↑ Contents

396. **Andrew Felsinger**

***Issue #3 of - V e R T is Sprung...!***

*Thu 29 Mar 2001*

---

To Visit the third issue in the continuing saga of

- V e R T

point your browser to: http://www.litvert.com

This third issue features PROSE and
contains the following poets' work:
mark ducharm
jack kimball
jono schneider
leonard brink
sarah rosenthal
samantha giles
joseph massey

camille martin
kent johnson
hugh steinberg
stephen ratcliffe
bill dunlap
and a dear jacques: lacan, miller, debrot
w/ a response by the british listserve
and numerous counter responses
PLUS an UNTITLED Interview

↑ Contents

397. **matvei yankelevich**
***UGLY DUCKLING April Schedule***
*Thu 29 Mar 2001*

---

ugly duckling presse & related --- APRIL 2001

( a schedule of intriguing )
( literary events happening )
( in New York City. )

***

April 1 a Sunday 4pm Cronica Reading Series

come see Ugly Duckling's founding editor MATVEI YANKELEVICH have his own moment at the Cronica Reading Series

The Good World Bar (3 Orchard St)
Sunday, APRIL 1st, at 4pm.
Matvei will be reading with Ginger Strand, a fiction writer.
(There will be some jokes.)

>>>MATVEI YANKELEVICH has published translations and original work and translations in Open City, Literal Latte, Dirigible, and on-line at www.canwehaveourballback.com. He co-edits two periodicals from Ugly Duckling Presse: a biweekly theater broadsheet, the EMERGENCY gazette, and the poetry almanac 6x6 (6 poets x 6 pages).

***

APRIL 13 a friday 8pm

Celebrate the release of a poetrybook:
OURS, YOURS by Julien Poirier
from LOUDMOUTH COLLECTIVE - the debut of new small press.

THE READ bookstore
Bedford Ave, between N8th and N9th in Williamsburg

>>>>JULIEN POIRIER is an editor of 6x6 and of UDP books. His poetry has been published in Lungfull, 6x6, Dirigible, and elsewhere. His book FLYING OVER THE FENCE WITH AMADOU DIALLO from Ugly Duckling Presse was the biggest 25cent hit ever.

Julien will read. So will Filip Marinovic!
and AIRPORT ARCHITECTURE will be playing in the sandbox.

***

April 17th a Tuesday 9pm

Jenny Smith & Matvei Yankelevich

THE BORIS & EGON SHOW

at THE BOUCHE BAR, 540 East 5th St., between A and B

Jenny and Matvei will read from EGON and from BORISES BY THE SEA, accompanied by a banjo duo.

>>>>JENNY SMITH is Program Assistant at The Poetry Project and a co-founder of the Prague School of Poetics. She has recently published work in The Boog Portable Reader, The New Orleans Review, Exquisite Corpse, and Jejune Magazine. Her plays A Lobster Dinner and Tall Cotton were performed in Prague last year. She edits Slender Loris Press, a press which as yet has not done anything but be named. A chapbook, Some of these Poems are about Animals, is forthcoming from Hollowdeck Press.

***

APRIL 19th Thursday 7:30pm

UNVEILING ONE TANGERINE: 6x6 # 3 -- the third in a series of infamously ecstatic gala reading/parties, to celebrate the release of the lovely, speckletoned, issue number three of
6 poets x 6 pages.

This time at HALCYON on Smith St. in Brooklyn, between the Bergen St and Carol St F stops.

the readers include...
Nathaniel Farrell

Samantha Visdaate
John Coletti
Elizabeth Reddin
and more surprises

***

that's all for now. more later. thanks!

see Insound.com for an interview about Ugly Duckling
Presse:
http://www.insound.com/_insound.cfm?path=%2Finsoundoff%2Findex%2Ecfm%3Fid%3D127

contact:
[redacted]

_____
Do You Yahoo!?
Get email at your own domain with Yahoo! Mail.
http://personal.mail.yahoo.com/?.refer=text

↑ Contents

398. **Mieko Basan**

***Re: poet stamp: Langston Hughes***

*Thu 29 Mar 2001*

---

I voted for him. I'm not African American or even African descent. Group formation, I think not. I just happen to like Simple. That Simple.

Ben Basan

-----Original Message-----
From: UB Poetics discussion group
[mailto:[redacted]]On Behalf Of Jeffrey Jullich
Sent: Tuesday, March 27, 2001 7:29 AM
To: [redacted]
Subject: Re: poet stamp: Langston Hughes

Assuming this report is legitimate (that Langston Hughes is indeed "leading"),---well, then, that's good news!

It suggests that African Americans are organizing to promote their constituency's image in the stamp vote. It's a helpful reminder that "taste" is a consequence of group formation.

Poetry is not about a picture of a poet's face.

If Langston Hughes were to enjoy a return into notoriety, it might promote a bracing influence toward the short, short poem, a tradition way on the decline.

The composer Ricky Ian Gordon did some pleasant musical settings of Langston Hughes (as have several composers). Major opera divas have recorded them, and recently some dramatist was brought in to write theatrical bridges linking the poems of the song cycle, a story play trussed up to segue between the poem-songs.

Think of Hughes as a sort of Black, failed Aram Saroyan. The tragedy of his career was that his historical period didn't permit him to use fewer words.

He believed that the alphabet was too long, and that Qs should be replaced with Ks, soft Cs with hard Cs, and Hs with apostrophes. He said that semi-colons should be used only when two lines of type are printed too closely and overlap, squishing a period directly on top of a comma.

---------- ----------

Leonard Brink wrote:

> Well, it's pretty much degenerated into a farce at this point -- Langston
> Hughes leads all other poets by a margin of greater than 3 to 1. How much
of
> this is because Rod McKuen is still alive and therefore not eligible we'll
> never know.

↑ Contents

399. **Aaron Belz**

***victory for free speech?***

*Thu 29 Mar 2001*

---

http://www.nytimes.com/2001/03/29/national/29ABOR.html

March 29, 2001

Award Overturned in Abortion Doctor 'Wanted Posters'
By THE ASSOCIATED PRESS

SAN FRANCISCO, March 28 ‹ A federal appeals court threw out a record $109 million verdict against abortion opponents today, ruling that a Web site and wanted posters that branded abortion doctors "baby butchers" and criminals were protected by the First Amendment.

A three-judge panel of the United States Court of Appeals for the Ninth Circuit here unanimously said the abortion opponents could be held liable only if the material authorized or directly threatened violence.

The panel ruled two years after a Portland, Ore., jury ordered 12 abortion opponents to pay damages to Planned Parenthood and four doctors, who had sued under federal racketeering law and another law against inciting violence against doctors who perform abortions. The case was seen as a test of a recent Supreme Court ruling that a threat must be explicit and likely to cause "imminent lawless action."

"If defendants threatened to commit violent acts, by working alone or with others," then their works could properly support the verdict, Judge Alex Kozinski wrote for the appeals court. But if their works "merely encouraged unrelated terrorists," he said, "then their words are protected by the First Amendment."

Planned Parenthood and the doctors were portrayed in the Old West-style wanted posters as "baby butchers," and a Web site called the "Nuremberg Files" listed the names and addresses of abortion providers and declared them guilty of crimes against humanity.

The abortion opponents said their posters and Web site were protected under the First Amendment because they were merely a list of doctors and clinics, not a threat.

Judge Robert Jones of Federal District Court instructed the jury to consider the history of violence in the anti-abortion movement, including the killings of three doctors after their names appeared on the lists.

One was Dr. Barnett Slepian, who was killed by a sniper in 1998.

Doctors who were on the list testified that they lived in constant fear.

The defendants maintained they were political protesters collecting data on doctors in hopes of one day putting them on trial like Nazi war criminals were at Nuremberg.

Among the defendants was Michael Bray of Bowie, Md., who went to prison from 1985 to 1989 for his role in arson attacks and bombings of seven clinics.

↑ Contents

400. **Ron Silliman**

***McKuen trashing***

*Thu 29 Mar 2001*

---

In addition to trashing Hughes, Leonard, which I disagree with completely, let's remember that Rod McKuen used to hang with the Berkeley Renaissance poets in the late '40s and early '50s (including Spicer and Duncan). He might not have been a great poet, but it doesn't mean that he wasn't serious about it. If you get a sense of a scene that included McKuen, Spicer and Spicer's old guest on his

folk music program on KPFA, Harry Smith, you get a sense of the feel of the time....

[Trashing poets is just generally not wise behavior. Yeah, I don't like Paul McCartney's verse -- it seems weaker than Jewel's. Or Henry Rollins. So what? You can make a good case for the influence of William Carlos Williams on the work of L. Ron Hubbard, and isn't that Stephen King of all people quoting Ed Dorn??]

I'm still more amazed at the number of votes that cummings has gotten, given just how virulent his antisemitism was.

Ron

Leonard Brink wrote:

> *Well, it's pretty much degenerated into a farce at this point -- Langston Hughes leads all other poets by a margin of greater than 3 to 1. How much of this is because Rod McKuen is still alive and therefore not eligible we'll never know.*

_____ Get your FREE download of MSN Explorer at http://explorer.msn.com

↑ Contents

401. **austinwja**
***Re: McKuen trashing***
*Thu 29 Mar 2001*

In a message dated 3/29/01 7:10:14 AM, [redacted] writes:

<< I'm still more amazed at the number of votes that cummings has gotten, given
just how virulent his antisemitism was.

Ron
>>

I agree, Ron. But sometimes the bastards are quite talented (Eliot, Pound, Hemiingway, the Italian Futurists -- and let's not forget that champion of the downtrodden, Charles Dickens). Strange that I read and often enjoy these texts, yet I wouldn't let any one of these authors in my home. Best, Bill

↑ Contents

## 402. Lisa Jarnot

### *Interns needed for Robert Duncan biography project*

*Thu 29 Mar 2001*

Dear All,

I am currently completing a literary biography of Robert Duncan (to be published by University of California Press) and I need to enlist the assistance of a couple student interns.

I can't provide financial compensation right now, but I can provide the following:  free copies of my poetry books, research credit in the biography, and miscellaneous other poet-like advice, recommendations, etc.

The work includes fact-checking, interview transcribing, and general library research.

I can be reached at [redacted] or [redacted].

Best,
Lisa Jarnot

↑ Contents

## 403. rob wilson

### *"worlding" poetics mini-conference in Santa Cruz*

*Thu 29 Mar 2001*

If any of you listees are in the Santa Cruz area and interested in (cultural) poetics and literature, you might be interested in taking part in this forthcoming event on Sat April 21 organized around the westcoast extensions of boundary 2 journal.  All are welcome, breakfast and lunch are provided for participants and attendees, there is a spectacular view of the Pacific and maybe the future too.  Rob Wilson (relocated at UC Santa Cruz after 24 years of hard labors in Hawai'i [fuck you aloho I love you as Juliana said [hello Juliana and Susan]-- Literary Guillotine will now stock Tinfish Works etc) mumbling too much in lieu of other tasks... ---------- WORLDING:  WORLD LITERATURE, FIELD IMAGINARIES, FUTURE PRACTICES April 21, 2001 College Eight 240, UC Santa Cruz 9:00-6:00

This one-day conference features work in progress by  scholars associated with the journal boundary 2,  and by local scholars with kindred projects. Talks will be fifteen minutes each, with ample time for discussion. Lunch and dinner will be served for presenters and attendees.

boundary 2, an international journal of literature and culture, throughout the 1990s if not earlier in its push to articulate a critical vision of postmodernity and globalization, has played a vital role inside the US humanities in shifting

the tired field imaginaries of areas, nations, and disciplines. American Studies, Pacific Studies, China Studies, Japan Studies, Asia Studies, Asia Pacific Studies, Latin American Studies: All have seen their frameworks, power domains, and terms challenged by special issues and collective practices of boundary 2.

The trans-disciplinary pedagogy of World Literature and Cultural Studies at the University of California at Santa Cruz has worked, in related ways, to envision exactly what such a global/local, transnational, and borderlands project could be. Globalization and the vision of the globe do not belong to any neo-liberal or end of history triumphalism; The world of world literature is "worlded" from disparate and multiple angles of vision, frameworks, and practices as yet emerging.

We gather here to interrogate and push forward the frames of pedagogy and research, via this open public dialogue of "work in progress." We welcome you at the boundary of transnational field imaginaries and future practices, where you cannot just come as you have been or are.

-Rob Wilson Literature at U.C. Santa Cruz, and Advisory Editor of boundary 2.

Schedule

8:45 Coffee & donuts.
9:20Welcome, Chris Connery (Literature, and Co-director of the Center for Cultural Studies, U.C. Santa Cruz)
Opening Remarks, Rob Wilson (Literature, U.C. Santa Cruz)

9:30-11:00
Sharon Kinoshita (Literature, U.C. Santa Cruz), De-provincializing the Middle Ages.
Ronald Judy (English, University of Pittsburgh), Ibn Khaldun and the Concept of Time.
Juan Poblete (Literature, U.C. Santa Cruz)- Area and Ethnic Studies, The Chicana/o-Latina/o-Latin American Scenario.
Louis Chude-Sokei (Literature, U.C. Santa Cruz), Black Machine Poetics: Race and Cyborg Discourse.

11:15-1:00 Eric Clarke (English, University of Pittsburgh, Character. Terry Cochran (Comparative Literature, University of Montreal), The Knowing of Thought Experiments. Carla Freccero (Literature, U.C. Santa Cruz), Queer Spectrality. Kirsten Gruesz (Literature, U.C. Santa Cruz), Utopia Latina.

1:00-2:00- Lunch

2:00-3:45
Jonathan Arac (English, University of Pittsburgh), Does Globalization Change the Relation Between Theory And Criticism?

Susan Gillman (Literature, U.C. Santa Cruz), W.E.B. Dubois and Occult History.
Donald Pease (English, Dartmouth College), The Politics of Postnational American Studies.
Colleen Lye (English, U.C. Berkeley), Aliens and Dissenters.

4:00-5:45
Lourdes Martinez-Echazabal (Literature, U.C. Santa Cruz), The 1960s Revisited: Art, Race and Politics in Cuba.
Aamir Mufti, (Comparative Literature, U.C. Los Angeles), Language in Crisis in Colonial India.
Radha Radhakrishnan ( Comparative Literature, University of Massachussetts, Amherst ), When is 'the political'?
Lindsay Waters (Editor, Harvard University Press), Against Authoritarian Aesthetics.

5:45Wlad Godzich (Dean of Humanities, UC Santa Cruz), Concluding Remarks.

↑ Contents

404. **chris stroffolino**
***Re: McKuen trashing***
*Thu 29 Mar 2001*

My opinion of McKuen went way up when I heard some of his funny beatnik recordings---for instance I didn't know that Richard Hell's "Blank Generation" stole the melody from a McKuen thing called "I Belong To The Beat Generation," and my respect for Terry jacks went up when I realized he was the songwriter/guitarist for The Poppy Family....

chris

Ron Silliman wrote:

> *In addition to trashing Hughes, Leonard, which I disagree with completely, let's remember that Rod McKuen used to hang with the Berkeley Renaissance poets in the late '40s and early '50s (including Spicer and Duncan). He might not have been a great poet, but it doesn't mean that he wasn't serious about it. If you get a sense of a scene that included McKuen, Spicer and Spicer's old guest on his folk music program on KPFA, Harry Smith, you get a sense of the feel of the time....*
>
> *[Trashing poets is just generally not wise behavior. Yeah, I don't like Paul McCartney's verse -- it seems weaker than Jewel's. Or Henry Rollins. So what? You can make a good case for the influence of William Carlos Williams on the work of L. Ron Hubbard, and isn't that Stephen King of all people quoting Ed Dorn??]*

> *I'm still more amazed at the number of votes that cummings has gotten, given just how virulent his antisemitism was.*
>
> *Ron*
>
> *Leonard Brink wrote:*
>
> *Well, it's pretty much degenerated into a farce at this point -- Langston Hughes leads all other poets by a margin of greater than 3 to 1. How much of this is because Rod McKuen is still alive and therefore not eligible we'll never know.*
>
> _____
> *Get your FREE download of MSN Explorer at http://explorer.msn.com*

↑ Contents

405. **Camille Martin**

***Lit City Reading***

*Thu 29 Mar 2001*

---

---
* L * I * T * * * C * I * T * Y *
---

is pleased to present
a reading featuring

Elizabeth Treadwell

and

Christy Sheffield Sanford

7:30 pm, Thursday, April 5
Contemporary Arts Center (CAC)
900 Camp St.
New Orleans, LA

Free. A booksigning and reception will follow the reading.
<http://www.litcity.net>

**********

I was in Portland, walking over golf courses on acid, resenting T. S. Eliot.
    from _Eleanor Ramsey, The Queen of Cups_

Elizabeth Treadwell lives in Berkeley, California, where she edits and publishes the literary journal _Outlet_ and the Double Lucy chapbook series.  She is also

the Director of Small Press Traffic in San Francisco. She is the author of a novel, _Eleanor Ramsey: The Queen of Cups_, and a collection of prose/poetry, _Populace_, as well as five chapbooks, including the recent _Eve Doe: Prior to Landscape_. Her most recent work, _Acts_, was a finalist in the National Poetry Series and for the Alberta Prize in 2000. Currently she is completing a new collection of poems entitled _Gardenia_. Susan Smith Nash writes that "with voices of joy, triumph, camaraderie, and anarchy, Elizabeth Treadwell's utopian democracy opens up a new door into the overlooked corners of our world--a world in which women have dignity, humor, and aplomb, and where the disenfranchised have intelligence and spunk. Her use of language is nothing short of heart-stopping ..."

**********

A Portrait of Daniel:
I think of a river
running through you.
It flows from your head
to your upper
thighs and groin. The
river surrounds your
head but you are not
drowning. Inside you
there are rocks, and
the water crashes
against them.
from _Georgette's Revenge_

For more than 12 years, Christy Sheffield Sanford has fused the genres of poetry, fiction, and biography. Her pioneering and extraordinary Web work has earned her numerous honors and awards, including The Well's prize for the Best Hyperlinked Work on the Web for "NoPink," and an Alden B. Dow Creativity Centre Fellowship. She was also the first trAce Virtual Writer-in-Residence. Her many works on the internet include _RED MONA_, _Georgette's Revenge_, and _The H's: The Spasm of a Requiem_. Among her seven books are _Library of Congress_, _Sur Les Pointes_, _Bride Thrashing Through History_, and _Only the Nude Can Redeem the Landscape_. According to Frederick Barthelme of _The Atlantic Online_, she is one of the few poet-artists who is "working at the edges and genuinely changing the definition of literary art."

**********

Books by Elizabeth Treadwell and Christy Sheffield Sanford are available at Maple Street Book Shop, 7523 Maple St. Please support this local independent bookseller!

For more information about Lit City, please contact Camille Martin at <[redacted]> / [redacted]. Lit City is a New Orleans-based 501(c)(3)non-profit organization. Your tax-deductible contributions are gratefully accepted. Checks payable to Lit City may be sent to: Lit City / 7725 Cohn St. / New Orleans, LA 70118.

↑ Contents

406. **Jeffrey Jullich**

***Re: poet stamp: Langston Hughes***

*Thu 29 Mar 2001*

---

Robert Corbett wrote:

Hughes is being endorsed on the website by the Academy. . . . Interesting though to learn
of his dissatisfactions with the alphabet.
---

He also felt there should never have been a W, that it should have just been left as VV, the way medieval Latin wrote it, and be called "double VEE" if it exist at all. Short of that, he said that an M could be used in its place, and the readers could flip the book upside down to read that one letter, then turn it rightside up.

It was in homage to his forefather Hughes' lettriste sentiments that Malcom Little Changed his last name to X.

↑ Contents

407. **Bob Grumman**

***Re: yo and poetry contests***

*Thu 29 Mar 2001*

---

I doubt that my use of the word "superior"
is hypocritical as I don't think I've ever
claimed not to be an elitist. The reason I
find poetry contests stupid is that they generally
fail to uncover superior poets by (1) my
standards OR (2) later generations'.

My prescription for doing this would be to
work out a way to make the poetry of all schools
and criticism/discussion of it easy to find,
which the Internet should one day do.
Then aesthcipients can go around judges,
publishers, book-reviewers and all the other

middlemen to what they like. Equal opportunity
at an audience is what I believe in.

--Bob G.

↑ Contents

408. **Jacques Debrot**
***The pleasure of being booed***
*Thu 29 Mar 2001*

---

The new issue of VeRT just announced here on Thurs was delayed for more than a week due to several thinly veiled threats of lawsuits. What began initially as a violent reaction against a series of epistolary poems, "Dear Jacques: Lacan, Miller, Debrot," written by myself in collaboration with Kent Johnson has now devolved into an equally reactionary attempt to coverup the poems' ugly reception on the British Poets Listserv where the letters originally appeared. The final version of the Lacan, however, is now ready for viewing, and includes a link to the Listserv archives so that objective readers can make up their own minds. I am sending below the brief introduction that Andrew Felsinger and Samantha Giles, editors of VeRT, have written to the Lacan materials. I think you will have to agree that the manner in which these two young editors have handled this rather complex and thorny affair is quite impressive. And since the publication pertains, in many ways, to the dynamics of listserv politics, I thought Poetics members would wish to see their introductory comments. To view the whole issue #3 (and it is a great issue with loads of good stuff), go to http://www.litvert.com/

While the correspondence between Lacan and Debrot, as it unfolded, caused a few-hundred post angst-meltdown at Brit-Po (indignant charges of pornography were frequent), I think you will see that the total package-- the letters, the two brief contributions by Slavoj Zizek, the fauxed Brit-po postings, and the discussion's actual, empirical record on which the eroticized versions are based-- is provocative and fun and, above all, poetic (though the poesis may not be everyone's cup of tea, to say the least).

thank you, and here is the intro by Andrew and Samantha.

Jacques

---

Dear Reader(s):

-VeRT has always strived for a quiet uninvolved editorial presence, choosing to allow what's published to stand on its own. This was comfortable; indeed, we felt it ideal.

However, events of late have compromised this quiet unassuming vision. We have been drawn into somewhat of a maelstrom, regarding the epistolary exchanges: Dear Lacan, which were first posted on the British-Poets ListServe earlier this year. The posts were considered by many on the British-Poets ListServ to be lacking, both in substance and style. A debate ensued on Listserve regarding the work and its creators: Kent Johnson and Jacques Debrot.

We chose, being privy to the posts of this debate, to publish them en masse. In so doing, we felt we were acknowledging the fact that they represented a legitimate response to work of such controversial nature. However, we also recognized that they were evocative of what we in the experimental poetry community confront often: a conservative misunderstanding of work that attempts to not only push the proverbial envelope, but to transgress it.

We also believed that the poets quoted therein would stand behind their remarks in total. We were, unfortunately, naïve in this assumption. After the publication of these posts, we received a litany of angry demands for retractions and apologies. To some extent these demands were not without merit. The posts had, indeed, been edited-- though not materially changed. Upon learning of this fact, we chose to remove the link to these posts, and assess the situation.

Certainly we at -VeRT don't want to take ourselves too seriously. In some sense, such seriousness hinders what we see as our project. Despite this, this controversy has forced us to make real, serious editorial decisions. We choose the following course of action and are publishing:

1. The Lacan Posts: Dear Jacques et al as originally published. 2. A URL link to the full text of the British ListServe response to the Lacan text. 3. At her request, an edited and complete post from one of the participants of the British ListServ, Allison Croggon 4. An edited, adulterated and poetic response to these posts written by one of the Lacan contributors, Jacques Debrot, along with an Introduction by Slavoj Zizek. 5. Lastly, a thoughtful, unedited response to this whole mess, provided by Steve Duffy, also a participant on the British ListServ.

So there it is. We hope that in the end these choices reflect the certain quietude that we have wanted to maintain, but also beg the question: Whose work is it anyway?

Respectfully,
Your Loving Editors

**↑ Contents**

409. **Bob Grumman**
***Re: victory for free speech?***
*Thu 29 Mar 2001*

Abolutely.  And I 100% believe a woman's body is hers to do whatever she wants to--except infect it with some lethal contagious disease, or the like.

--Bob G.

↑ Contents

410. **andrew maxwell**
***Paul Vangelisti & Tom Devaney: Book release & Reading***
*Thu 29 Mar 2001*

The Germ & the Poetic Research Bureau (Western Office)

presents:

Paul Vangelisti & Tom Devaney at the Michael Dawson Gallery!

Come join the original zigzag wanderer of the LA Basin, Paul Vangelisti, as he flips the lid on the canniest collection this side of Marfa! The day one kickoff for Paul's _Embarrassment of Survival: Selected Poems, 1970-1999_ is

Sunday, when he joins Brooklyn's aceball fury Tom Devaney for a crack at bishop status in the cuckoo cabal. If you don't know Tom, he's the key on Ben Franklin's kite, a winkin' bard with a casual cool that can't be worn like any old saggy teeshirt. And it's April Fools, so keep your whoopie loaded, we're hoisting the gimlets high!

Sunday at Dawsons Book Shop! Doors open at 4.

*****

Tom Devaney is the author of The American Pragmatist Fell In Love. His poetry has appeared in The American Poetry Review, Exquisite Corpse and is forthcoming in The Germ. His essays and reviews have appeared in Poetry Flash, Poets & Writers, Publishers Weekly, The Philadelphia Inquirer, Jacket

#11 and Jack. Since 1995 he has written and worked with The Lost Art of Puppet Theater. He lives in North Gowanus Brooklyn near the French spy Olivier Brossard.

Poem by TD: http://www.aprweb.org/issues/nov00/index.shtml

Paul Vangelisti was born in San Francisco in 1945 and has lived in Los Angeles since 1968, where he has worked principally as a journalist and teacher. He is the author of some twenty books of poetry, as well as being a noted translator

from the Italian. From 1971-1982 he was co- editor of the award-winning literary magazine Invisible City and, from 1993-1999, was the editor of the visual and literary arts annual, Ribot. He has twice been a recipient, in 1981 and 1988, of National Endowment for the Arts Writing Fellowships. In his career as a journalist, Vangelisti worked as assignment editor for The Hollywood Reporter (1972-1974) and as Cultural Affairs Director at KPFK Radio, Los Angeles (1974- 1983). As a freelance writer, he has published articles on literature, art and music for various magazines and newspapers, including the L.A. Times, L.A. Herald-Examiner, L.A. Weekly, L.A. Free Press, Artweek, Downbeat and Abitare. Since 1984, Vangelisti has taught literature and writing at Otis College of Art & Design. Currently he is the Chair of the Graduate Writing Program at Otis.

*****

All are welcome. $3 donation asked at door for visiting poets.

Dawsons is located at 535 N. Larchmont Blvd north of Beverly Blvd and just south of Melrose. Face north, look left. Free parking forever.

Call Andrew if you need help. Tel: [redacted]

*****

Embarrassment of Survival: Selected Poems, 1970-1999 by Paul Vangelisti edited and introduced by Standard Schaefer

Following in the international avant-garde traditions that have most influenced him, this noted translator, editor and journalist has published some 20 books of poetry. Remarkable and often relentless formal experiments on the long poem, much of this work has been incompatible with the constraints of mainstream poetry publishing. As a result, these book length poems have intimidated or been rendered invisible to the American audience. Their influence on Californian writing, on the West Coast avant-garde and poetry in Los Angeles, in particular, has been prevalent since the 1970s.  In this edition, the vast array of sustained formal experiments and comic delirium have been arranged to reveal the singularity of Vangelisti's particular inquiries into dislocation, exile, corruption and the illusions of the inner life. Using such forms as the novel-in-verse, collage, visual poetry, and Oulipean alphabet poems, among several others, Vangelisti's books represent one of the most rigorous inquiries by an American into the essential poetic question: Is poetry nothing more than the language of failure? Always sensitive to struggle and loss, his response echoes that of all people for whom there has been nothing to lose but life itself. Arranged chronologically, this selection marks the progression of his humorous and acute investigation into what can be done.  Publication date: April 1, 2001. Marsilio/Agincourt. 312 pages, $14.95.

**********

Andrew Maxwell, gaslighter
The Germ/Poetic Research Bloc
725 S. Spring St. #22
Los Angeles, CA 90014
[redacted]

"a dead romantic is a falsification" --Stevens

---

Send a cool gift with your E-Card
http://www.bluemountain.com/giftcenter/

↑ Contents

411. ## Andrew Maxwell
### *Lights Over McKuen*
*Thu 29 Mar 2001*

I utterly agree with Ron's defense of Mister McKuen. What's wrong with beachcombing and fireside swoons? Pleasures subtle, real and merciful. Plus, he manages the sort of omniscient voice-over pageantry that can make something like "The Love Movement" or "The Black Hawk, a Gothic Musical" work. Since the English stole Scott Engel from us and made him a Walker, Rod is the closest thing we have to a Jacques Brel. After a few spins of his records, the corn pops and suddenly your behind the music. That's the sweetest sort of conversion one can make!

And Smith, Spicer and McKuen...can you think of a sexier cabal?

But, to rehearse an old debate, I really can't stand for this McCartney slapping. He was clearly the most tuneful Beatle, zany or no. "Maybe I 'm Amazed" is a heartbreaker, and "Jet" is at least as delirious as any Elmsliean banana peel shuffle. But I may be alone in this, and I thought the only lonely place was on the moon...

Best all,
Andrew

↑ Contents

412. ## Brian Stefans
### *Bruce Andrews & Jacques Debrot :: Poetry Reading at Double Happines*
*Thu 29 Mar 2001*

::: COME AS YOU ARE (WITH SOMETHING A LITTLE EXTRA) :::

The Segue Foundation and Double Happiness present on Saturday, April 7th at 4 pm a poetry reading by Bruce Andrews and Jacques Debrot.

BRUCE ANDREWS, one of the founding editors of the journal L=A=N=G=U=A=G=E from which Language poetry got its name and long one of New York's prime avant-goers, is the author of several landmark books including Given Em Enough Rope [1987], I Don't Have Any Paper So Shut Up (Or, Social Romanticism) [1992] and Paradise & Method: Poetics and Praxis [1996], a collection of essays.

JACQUES DEBROT is the author of Confuzion Comix (Second Story Books), and is the editor of the zine 9 to 0. Known as one of the more challenging from-the-hip literary provocateurs, he has published poems in Combo, an infamous hologram interview with John Ashbery on Readme (www.jps.net/nada/issuefour.htm), and a suite of visual "illiteracy" poems in honor of Poetry Fool's Month at www.arras.net.

::: PLUS :::

This poetry reading will double as a book party event for the publication of Andrews' LIP SERVICE, just out from Coach House Press.  Copies of the volume will be on sale at a generous "budget surplus saving" discount at the reading.

The Adman say:
LIP SERVICE, the long-awaited long poem sequel to SHUT UP, reminds us to "accept no discourse except love's."

Bruce Andrews on LIP SERVICE: "LIP SERVICE is my recasting of Dante's PARADISO. Its 'christmases of the heart in syllables' take Dante's thematic cues & path through ten concentric planetary bodies to rechoreograph several years' worth of poetic raw material of mine Ñ on love, erotic intimacy, gender socialization & the body. Dante's topics & tercets & punctuation gives its 100 parts their internal shape, with a drastic constructivism of syntax, with detonations & fluidities magnetizing its word-to-word attractions or pushes & pulls as 'valedictory honeymoon burns in the pagination.'" The book is 380 pages, gorgeous, and my major work from the last decade.

:::

Double Happiness is located at 173 Mott Street, just south of Broome; it is down some stairs, and doesn't have a storefront.  The readings are held during DH's happy hour -- two fer one drinks, enuf to make me and my "autre" happy.

↑ Contents

413. **raea100900**

***Re: "worlding" poetics mini-conference in Santa Cruz***

*Thu 29 Mar 2001*

Hello List,

I'd like to contact Rod Smith and have lost his email. Can someone help?

Rae Armantrout

↑ Contents

414. **Nielsen, Aldon**

***httop://www.english.uiuc.edu/maps***

*Thu 29 Mar 2001*

Has anybody worked with Cary Nelson's Modern American Poetry web site at all yet? I've just looked at a mixed review from CHOICE, and wonder if anybody on POETICS has had any experience with it yet ---

" Subjects
hinder talk."
-- Emily Dickinson

Aldon Lynn Nielsen
Fletcher Jones Chair of Literature and Writing
Loyola Marymount University
7900 Loyola Blvd.
Los Angeles, CA 90045-8215

↑ Contents

415. **Garrett Kalleberg**

***The Transcendental Friend 15 - Beasts***

*Thu 29 Mar 2001*

Truth Flammable Becomes Red Dream of Bone Tooth Matter

The Transcendental Friend 15 - Beasts
http://www.morningred.com/friend

The Truth of It - "The Monster on the Staircase" - Henri Michaux, tr. L. Hunt.

These Midnights of Flammable Torsos - 6 Poems - Kevin Varrone.

If the Area Becomes Red - "Feed" - Heather Ramsdell.

In the Dream of Dying Cephalopods - "Unfolder" - Jonathan Skinner.

In the Jaws of the Mastiff a Bright Bone - 4 Poems - Rebecca Wolff.

Tusk and Sharp Tooth - from "girl/ending/world" - Lindsay Ahl.

This Diaphanous, Shredded Matter - from "The Boy Who Could Fly" - Mary Burger.

This special all-Bestiary issue marks the conclusion of the Bestiary - sad to see the beast come to an end - but this will be our first book, Laird Hunt's bestioanthroposophy, so it is really a beginning of sorts. The next issue (May 2001) will offer new work for Physiology, among other projects in progress, as it were. --

Garrett Kalleberg
mailto:[redacted]

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

Immanent Audio Online at:
http://www.morningred.com/immanentaudio

↑ Contents

## 416. Catherine Daly
### *Online Poetry Workshop*
*Thu 29 Mar 2001*

---

Perhaps you have free tuition reimbursement, or know someone who would want to sign up for my workshop.  Perhaps you want to participate in an online poetry workshop yourself.

You would go to http://www.uclaextension.org, and then, frankly, the fastest way is to quick search by registration number, K6658U, on the lower right hand portion of the screen.  Alternately, you can go to http://www.onlinelearning.net, click course catalog, and search for "poetry workshop".  When I went through to see the easiest way to get to the course description and enroll, I found that neither UCLA Extension nor onlinelearning.net had linked directly to the course.

It will be a 10 week workshop, online.  I will provide links and readings in realism, from Nelson Algren through Lyn Hejinian, but this is really a poetry workshop, not a literature class or a practicum.

Participants are -- sweeping generalization -- adults with a BA in English.

Thanks,
Catherine Daly

for UCLA Extension
[redacted]

↑ Contents

417. **Arielle C. Greenberg**
***tooting my own***
*Thu 29 Mar 2001*

Two self-serving annoucements:

1) May I please direct your attention to the new issue of Rain Taxi, available in independent bookstores nationwide and online at raintaxi.com (but the new issue isn't online yet as of this writing)? It includes an interview I did with the wonderful poets Michael Burkard and Diane Wald and my review of Chris Tysh's Continuity Girl, but also reviews of Lisa Jarnot's new book, Lyn Heijinian's new book, a great comic by Gary Sullivan, a piece by David Foster Wallace on the Prose Poem anthology that made me really mad and other stuff of interest to listees.

2) I just found out I will be reading for the launch party of the new issue of Lit, the journal of the New School's MFA program, on Friday, May 4, at the New School's Wollman Hall on the 5th floor at 7 PM. I will be reading with Wayne Koestenbaum and Therese Svoboda. There will be a dj. This is my first (invited) reading in NYC, and I'm pretty damn excited to be reading with such hot shots. I hope all of you NYC people I never get to see can come!

Best,
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

↑ Contents

418. **richard.tylr**
***Re: radical=precise***
*Thu 29 Mar 2001*

You dont know what I'm getting at! I dont know myself. But there is this: there are still a huge number of people out there who think that a poem should "tell a story" so to speak. They want everything vividly clear so (I'm thinking of a poet I know) that they can write about "pain" or an infinite number of "deep" subjects. Nothing perhaps wrong so far. But in the person's case it turns out of be a long moan about (their) life. A litany that is selfish (in the worst sense -

instead of being self reliant or self -centred in a healthy positive sense). I'm not thus jumping to critique the "confessional" poets, they did some great stuff, but a kind of writing that is for me tediously linear. The kind of stuff that is referrred to as New Yorker poetry (altho that maybe unfair on those published there). Auden in his later poetry veered toward the sort of thing and the language poets and poets like Alan Sondheim or even some of the better "mainstream" poets are all condemned. With people who want this kind of "logical" poetry Eliot and Pound or any one after Alexander Pope are dangerous radicals or they are playing a trick. Stewart and McCauley (of Australia) were of that kind. They were "hoist with their own petard" when they tried to attack "modernism" by inventing Ern Malley. What's the book? I have it here..."The Ern Malley Affair" I think it is...the major literary hoax of the 20th but (they made up the Ern Malley poems in an afternoon from army manuals, scraps of Eliot, and various other things from their imagination or memory or old magazines and references) They invented Ern Malley...but the poems submitted may have been the best things either of them ever wrote!! Probably because they wernt thinking too hard about what they were going to write next. Having fun, clowning around, and out to fool a lit mag of the time "The Angry Penguins" (it was about 1943) they were thus operating in the mode of "negative capability" or whatever process you want to call it. They didnt totally fool Max Harris, the editor, who "smelt a rat" but published the poems that seemed to come from his sister who had discovered them after her brother's death. I've got the book now and its by Michael Heyward. Fascinating. So, somwhat by default, they wrote the most interesting poetry (given the circumstances) possibly Australia has ever produced. Not the best,of course, but the most interesting...and fragments of it are brilliant. Another comical (nearly tragic) aspect is that after Harris had published the poems he became acceleratingly frantic searching for hard evidence of the author. McCauley and Stewart had anticipated postmodernism! What is alarming is the venom of Stewart and McCauley. they HATED modernism. They hated Eliot and Herbert Read. They were very right wing. They wanted traditional poetry in a "poetic" mode. They wanted clarity and linearity and logic and "beauty" etc They didn't want modernism or any innovation. They didnt want "confusion". They wernt really poets: they were dullards..albeit very sharp dullards... There are editors and writers in great abundance who still think like that. But, that digression aside, and immersed in my "ambiguous undulations" I shall leave off before I confuse myself and others further. Before I begin talking about "the fifth curve"....ah, the fifth curve...Regards, Richard. ----- Original Message ----- From: "hassen" <[redacted]> To: <[redacted]> Sent: Friday, March 09, 2001 5:16 AM Subject: Re: radical=precise

> hi!
> i'm not quite sure what you're ultimately getting at, richard, unless it's simply that
> poets are poets for non-precision (or rather precision of non-measurement (*love* :
> "knowing everything is the same as knowing nothing" as you say, lol) or is that my
> interpretation/skew). but i like the discussion. immediately to mind comes heisenberg's
> principle & i think you might also consider the Compensator - entanglement. i'd love to
> hear where you throw that in here. it could be something to do with this 'coordinology'
> mentioned in revdest's post! smiling, would really like that string followed (though of
> course unmeasured ).
>
> fun,
> hassen
>
>
> ps
> >>
> ...a passionate creator inquired "is number quantity"
> a knowing scholar knew "no" & details
> ah there's hope then tho ha-ha
> all [genetic] engineering undermines evolution
> all sick postmodernism = gag = lang = ellipsis =
> unctuous
> gimmick
> hbut not necessarily quantity(!)...
>
>
> from "gloomy circus acts"
> <<
>
>
> ----- Original Message -----
> From: richard.tylr <[redacted]>
> To: <[redacted]>
> Sent: Thursday, March 08, 2001 4:56 AM
> Subject: Re: radical=precise

>
>
> To Mr Healy etal. It turns out that you are right re the definition of a
> transcendental number...the word I needed was "irrational" (which means
that
> it cant be expressed as a fraction of two - integers?) - anyway, the point
> is that the sequence (after the decimal point), is, as far as we can
> conceive, infinite. My reference to probability was a "jump" to other
ideas.
>  Of course its not a random, and in a sense, as it can be, eventually,
> computed...but the problem starts there: it never has and never will be:
so
> for every circle there are an infinite values of circle areas. But you
dont
> need pi for that. But pi is not like certain other constants such as
> absolute zero which can be (well, I'm even dubious of this) extrapolated
to
> about -273 degrtees celsius or some number like that.(I'm not one of your
> "numerologists" all tho I admit that numbers etc are another thing that
> intrigue me). Precise, even in mathematics,engineering and science, is
never
> absolutely precise. How do I measure voltage? With a meter with infinite
> input impedance? And what about your caesium clock...so precise ..I forget
> the accuracy but it loses time, sure, over a very long time, but it does.
> And where, at any point in time is any particular electron? Are there any
> points in time? What is energy? How can time be created? How long is an
> elephant's tail? Which wins, an immovable force or an irresistable object?
> Am I a part of the set that contains myself etc etc. How did they figure
pi
> out in the first place? By mathamagic? Mathematics and science, as far as
> "knowing" the universe ultimately, is pretty useless. So, for that matter,
> probably, is religion and philosophy. Nor do I have much faith in
> coordinology or Derrida etal. If we "worked it all out" what a dull place
> the world would be. The scientists and boffins would be out of a job! They
> might have do some real work! Heavens forbid! O me miserum! Maybe such
> matters are best left to poets. Richard Taylor..
> ----- Original Message -----
> From: "T. R. Healy and L. MacMahon" <[redacted]>
> To: <[redacted]>
> Sent: Sunday, March 04, 2001 12:08 PM
> Subject: Re: radical=precise
>

>
> > Richard Tylr wrote
> > > Prove to me how we can give an exact
> > > measure of, say, the area of a circle, given that pi is a transcendental
> > > number (has no precise numerical value - proved by J. von Neumann). Thus
> > > probability and context is important.
> >
> > I'm not sure how you deduce that a number has "no precise numerical value"
> > from the fact that it is transcendental. That pi is transcendental merely
> > means that it cannot be the solution to any polynomial equation in one
> > variable having integral coefficients.
> >
> > By the phrase "no precise numerical value" do you mean to suggest a random
> > component?
> >
> > The idea that in a random sequence every digit should appear equally often
> > over a large enough sample was used to refute one calculation of pi to a
> > very large number of significant figures. Interesting to model a sequence,
> > any digit of which can be exactly calculated, as random.
> >
> > I'd be interested in knowing what you intend by the above phrase.
> >
> > Randolph Healy

↑ Contents

419. **richard.tylr**

***Re: McKuen trashing***

*Thu 29 Mar 2001*

---

But Bill, of course you wouldnt, their all dead! Maybe Cummings got lots of votes because most people are thick and think a bit like Jason in "The Sound and the Fury" or they like soppy pretty pretty crap like McKuen pumps out. Lets face it musicians usually have atrocious taste when it comes to poetry. Most pop songs are crap including the Beatles. Its sad but there's a lot of weak lit around. But most people are as my father used to say "morons". Who put the

mock in democracy? Nihil bastardum carborundum, Richard. ----- Original Message ----- From: <[redacted]> To: <[redacted]> Sent: Friday, March 30, 2001 4:37 AM Subject: Re: McKuen trashing

> In a message dated 3/29/01 7:10:14 AM, [redacted] writes:
>
> << I'm still more amazed at the number of votes that cummings has gotten,
> given
> just how virulent his antisemitism was.
>
> Ron
> >>
>
> I agree, Ron. But sometimes the bastards are quite talented (Eliot,
Pound,
> Hemiingway, the Italian Futurists -- and let's not forget that champion of
> the downtrodden, Charles Dickens). Strange that I read and often enjoy
these
> texts, yet I wouldn't let any one of these authors in my home. Best, Bill

↑ Contents

420. **yands**

***Tamura Ryuichi Poems 1946 - 1998***

*Thu 29 Mar 2001*

---

A collection of Tamura Ryuichi's poetry has been published in English translation by CCC Books.

Information is available at the web site:

http://www.home.earthlink.net/~cccbooks/tamura/

Tamura died in 1998, and with his death, his publisher announced, Japan's post war poetry has come to and end.

The above collection of his poetry in translation includes 149 poems, numerous photographs, as well as copies of original manuscripts.

I would appreciate very greatly if you could add this listing to your site.

Thank you,

Sam Grolmes

---

Do You Yahoo!?
Get email at your own domain with Yahoo! Mail.
http://personal.mail.yahoo.com/?.refer=text

↑ Contents

421. **Catherine Daly**

***Re: httop://www.english.uiuc.edu/maps***

*Thu 29 Mar 2001*

"Nielsen, Aldon" wrote: Yes -- it has expanded greatly over the last year -- now including Lola Ridge, Genevieve Taggart, etc. It still has some serious lapses, but it is now refreshingly eccentric, IMO. I am redoing some syllabi to post there.

Rgds,
Catherine Daly
[redacted]

> *Has anybody worked with Cary Nelson's Modern American Poetry web site at all yet? I've just looked at a mixed review from CHOICE, and wonder if anybody on POETICS has had any experience with it yet ---*
>
> *" Subjects*
> *hinder talk."*
> *-- Emily Dickinson*
>
> *Aldon Lynn Nielsen*
> *Fletcher Jones Chair of Literature and Writing*
> *Loyola Marymount University*
> *7900 Loyola Blvd.*
> *Los Angeles, CA 90045-8215*
>
> [redacted]

↑ Contents

422. **austinwja**

***Re: McKuen trashing***

*Thu 29 Mar 2001*

In a message dated 3/29/01 7:14:40 PM, [redacted] writes:

<< But Bill, of course you wouldnt, their all dead! >>

Oh, that's why they haven't shown up. Thanks for straightening that out. As for your comments on the Beatles, I'll let fluxus Yoko handle that. "Fixing a hole where the rain gets in"? Best wishes, Bill

↑ Contents

423. **Steve Potter**
***Re: McKuen trashing***
*Fri 30 Mar 2001*

Right on, Ron.  Hughes doesn't deserve the trashing and; while I'm no fan of McKuen or King, McCartney's sugar makes me tweak and twitch without Lennon's salt, Jewel...looks great, and I can't understand why such a highly successful businessman as Mr. Rollins could still be so damn angry about everything, I'm always suspicious when these most obvious of goats get scaped.

I greatly prefer the company of the Good Doctor, the Gunslinger and the Alchemist, as well as Spicer and Duncan, to that bunch but, honestly, I only know McKuen as a punch line and wonder how his work stands up to that of his mockers.

Since I've already revealed my questionable taste by suggesting a beer flavored stamp with the mug of Bukowski, think I'll take this opportunity to redeem myself: Zukofsky, anyone?  Berryman?  Has Stein been stamped?

on 3/29/01 7:08 AM, Ron Silliman at [redacted] wrote:

> *In addition to trashing Hughes, Leonard, which I disagree with completely, let's remember that Rod McKuen used to hang with the Berkeley Renaissance poets in the late '40s and early '50s (including Spicer and Duncan). He might not have been a great poet, but it doesn't mean that he wasn't serious about it. If you get a sense of a scene that included McKuen, Spicer and Spicer's old guest on his folk music program on KPFA, Harry Smith, you get a sense of the feel of the time....*
>
> *[Trashing poets is just generally not wise behavior. Yeah, I don't like Paul McCartney's verse -- it seems weaker than Jewel's. Or Henry Rollins. So what? You can make a good case for the influence of William Carlos Williams on the work of L. Ron Hubbard, and isn't that Stephen King of all people quoting Ed Dorn??]*
>
> *I'm still more amazed at the number of votes that cummings has gotten, given just how virulent his antisemitism was.*
>
> *Ron*
>
> *Leonard Brink wrote:*
>
> *Well, it's pretty much degenerated into a farce at this point -- Langston Hughes leads all other poets by a margin of greater than 3 to 1. How much*

> *of this is because Rod McKuen is still alive and therefore not eligible we'll never know.*
>
> _____
> *Get your FREE download of MSN Explorer at http://explorer.msn.com*

↑ Contents

424. **richard.tylr**
***Re: Lights Over McKuen***
*Fri 30 Mar 2001*

I'm sorry but I must disallow McKuen and or the Beatles or anyone named Smith from this discussion. Or any one else of a "popular" ilk. Or I'll fire them and all you lot out of my canon. Yours,Richard von Harold butantitenniscourtoathswothywordsworthingandaffodiliclongwords Bloom.PS My
suggestion: Wytter Bynner? No?
----- Original Message -----
From: "Andrew Maxwell" <[redacted]>
To: <[redacted]>
Sent: Friday, March 30, 2001 9:37 AM
Subject: Lights Over McKuen

> I utterly agree with Ron's defense of Mister McKuen. What's wrong with
> beachcombing and fireside swoons? Pleasures subtle, real and merciful. Plus,
> he manages the sort of omniscient voice-over pageantry that can make
> something like "The Love Movement" or "The Black Hawk, a Gothic Musical"
> work. Since the English stole Scott Engel from us and made him a Walker, Rod
> is the closest thing we have to a Jacques Brel. After a few spins of his
> records, the corn pops and suddenly your behind the music. That's the
> sweetest sort of conversion one can make!
>
> And Smith, Spicer and McKuen...can you think of a sexier cabal?
>
> But, to rehearse an old debate, I really can't stand for this McCartney
> slapping. He was clearly the most tuneful Beatle, zany or no. "Maybe I 'm
> Amazed" is a heartbreaker, and "Jet" is at least as delirious as any
> Elmsliean banana peel shuffle. But I may be alone in this, and I thought the
> only lonely place was on the moon...
>

> Best all,
> Andrew

↑ Contents

425. **Steve Potter**
***Re: McKuen trashing***
*Fri 30 Mar 2001*

ugh, glad I grew up on wax discs full of fab four crap rather than cranky old critic yackety yack claptrap.  but then I like cummings' poetry, too. guess I'm a moron.

all the best,

Steve
(the happy idiot)

on 3/29/01 7:36 PM, [redacted] at [redacted] wrote:

> *In a message dated 3/29/01 7:14:40 PM, [redacted] writes:*
>
> *<< But Bill, of course you wouldnt, their all dead! >>*
>
> *Oh, that's why they haven't shown up.  Thanks for straightening that out.  As for your comments on the Beatles, I'll let fluxus Yoko handle that.  "Fixing a hole where the rain gets in"?  Best wishes, Bill*

↑ Contents

426. **Alan Sondheim**
***growth of measure paths in sample text***
*Fri 30 Mar 2001*

-

growth of measure paths in sample text

nikuko do turn to me for fuck, so strong nikuko and alan, so amazing strong and hard, her breasts against his immense-body, her throbbing nkninkunko do turnkn to me for fucnk, so stronkng nkninkunko anknd alankn, so amazinkng stronkng anknd hard, her breasts againknst his immenknse-body, her throbbinkng nkninkunko do turnkn to me for fucnk, so stronkng nkninkunko anknd alankn, so amazinkng stronkng anknd hard, her breasts againknst his immenknse-body, her throbbinkng nkninkunko do turnkn to me for fucnk, so stronkng nkninkunko anknd alankn, so amazinkng stronkng anknd hard, her breasts againknst his immenknse-body, her throbbinkng nknnknkninknnkunknnko do turnknnknkn to me for fucnknnk, so

stronknnknkng nknnknkninknnkunknnko anknnknknd alanknnknkn, so amazinknnknkng stronknnknkng anknnknknd hard, her breasts againknnknknst his immenknnknknse-body, her throbbinknnknkng nkninkunko do turnkn to me for fucnk, so stronkng nkninkunko anknd alankn, so amazinkng stronkng anknd hard, her breasts againknst his immenknse-body, her throbbinkng nkninkunko do turnkn to me for fucnk, so stronkng nkninkunko anknd alankn, so amazinkng stronkng anknd hard, her breasts againknst his immenknse-body, her throbbinkng nknnknkninknnkunknnko do turnknnknkn to me for fucnknnk, so stronknnknkng nknnknkninknnkunknnko anknnknknd alanknnknkn, so amazinknnknkng stronknnknkng anknnknknd hard, her breasts againknnknknst his immenknnknknse-body, her throbbinknnknkng nkninkunko do turnkn to me for fucnk, so stronkng nkninkunko anknd alankn, so amazinkng stronkng anknd hard, her breasts againknst his immenknse-body, her throbbinkng nknnknkninknnkunknnko do turnknnknkn to me for fucnknnk, so stronknnknkng nknnknkninknnkunknnko anknnknknd alanknnknkn, so amazinknnknkng stronknnknkng anknnknknd hard, her breasts againknnknknst his immenknnknknse-body, her throbbinknnknkng nknnknkninknnkunknnko do turnknnknkn to me for fucnknnk, so stronknnknkng nknnknkninknnkunknnko anknnknknd alanknnknkn, so amazinknnknkng stronknnknkng anknnknknd hard, her breasts againknnknknst his immenknnknknse-body, her throbbinknnknkng nknnknknnknnknknnknkninknnknknnknnkunknnknknnknnko do turnknnknknnknnknknnknkn to me for fucnknnknknnknnk, so stronknnknknnknnknknnknkng nknnknknnknnknknnknkninknnknknnknnkunknnknknnknnko anknnknknnknnknknnknknd alanknnknknnknnknknnknkn, so amazinknnknknnknnknknnknkng stronknnknknnknnknknnknkng anknnknknnknnknknnknknd hard, her breasts againknnknknnknnknknnknknst his immenknnknknnknnknknnknknse-body, her throbbinknnknknnknnknknnknkng nkninkunko do turnkn to me for fucnk, so stronkng nkninkunko anknd alankn, so amazinkng stronkng anknd hard, her breasts againknst his immenknse-body, her throbbinkng nkninkunko do turnkn to me for fucnk, so stronkng nkninkunko anknd alankn, so amazinkng stronkng anknd hard, her breasts againknst his immenknse-body, her throbbinkng nknnknkninknnkunknnko do turnknnknkn to me for fucnknnk, so stronknnknkng nknnknkninknnkunknnko anknnknknd alanknnknkn, so amazinknnknkng stronknnknkng anknnknknd hard, her breasts againknnknknst his immenknnknknse-body, her throbbinknnknkng nkninkunko do turnkn to me for fucnk, so stronkng nkninkunko anknd alankn, so amazinkng stronkng anknd

hard, her breasts againknst his immenknse-body, her throbbinkng nknnknkninknnkunknnko do turnknnknkn to me for fucnknnk, so stronknnknkng nknnknkninknnkunknnko anknnknknd alanknnknkn, so amazinknnknkng stronknnknkng anknnknknd hard, her breasts againknnknknst his immenknnknknse-body, her throbbinknnknkng nknnknkninknnkunknnko do turnknnknkn to me for fucnknnk, so stronknnknkng nknnknkninknnkunknnko anknnknknd alanknnknkn, so amazinknnknkng stronknnknkng anknnknknd hard, her breasts againknnknknst his immenknnknknse-body, her throbbinknnknkng nknnknkninknnkunknnko do turnknnknkn to me for fucnknnk, so stronknnknkng nknnknkninknnkunknnko anknnknknd alanknnknkn, so amazinknnknkng stronknnknkng anknnknknd hard, her breasts againknnknknst his immenknnknknse-body, her throbbinknnknkng nknnknknnknnknknnknkninknnknknnknnkunknnknknnknnko do turnknnknknnknnknknnknkn to me for fucnknnknknnknnk, so stronknnknknnknnknknnknkng nknnknknnknnknknnknkninknnknknnknnkunknnknknnknnko anknnknknnknnknknnknknd alanknnknknnknnknknnknkn, so amazinknnknknnknnknknnknkng stronknnknknnknnknknnknkng anknnknknnknnknknnknknd hard, her breasts againknnknknnknnknknnknknst his immenknnknknnknnknknnknknse-body, her throbbinknnknknnknnknknnknkng nkninkunko do turnkn to me for fucnk, so stronkng nkninkunko anknd alankn, so amazinkng stronkng anknd hard, her breasts againknst his immenknse-body, her throbbinkng nknnknkninknnkunknnko do turnknnknkn to me for fucnknnk, so stronknnknkng nknnknkninknnkunknnko anknnknknd alanknnknkn, so amazinknnknkng stronknnknkng anknnknknd hard, her breasts againknnknknst his immenknnknknse-body, her throbbinknnknkng nknnknkninknnkunknnko do turnknnknkn to me for fucnknnk, so stronknnknkng nknnknkninknnkunknnko anknnknknd alanknnknkn, so amazinknnknkng stronknnknkng anknnknknd hard, her breasts againknnknknst his immenknnknknse-body, her throbbinknnknkng nknnknknnknnknknnknkninknnknknnknnkunknnknknnknnko do turnknnknknnknnknknnknkn to me for fucnknnknknnknnk, so stronknnknknnknnknknnknkng nknnknknnknnknknnknkninknnknknnknnkunknnknknnknnko anknnknknnknnknknnknknd alanknnknknnknnknknnknkn, so amazinknnknknnknnknknnknkng stronknnknknnknnknknnknkng anknnknknnknnknknnknknd hard, her breasts againknnknknnknnknknnknknst his immenknnknknnknnknknnknknse-body, her

throbbinknnknknnknnknknnknkng nknnknkninknnkunknnko do turnknnknkn to me for fucnknnk, so stronknnknkng nknnknkninknnkunknnko anknnknknd alanknnknkn, so amazinknnknkng stronknnknkng anknnknknd hard, her breasts aginknnknknst his immenknnknknse-body, her throbbinknnknkng nknnknkninknnkunknnko do turnknnknkn to me for fucnknnk, so stronknnknkng nknnknkninknnkunknnko anknnknknd alanknnknkn, so amazinknnknkng stronknnknkng anknnknknd hard, her breasts aginknnknknst his immenknnknknse-body, her throbbinknnknkng nknnknknnknnknknnknkninknnknknnknnkunknnknknnknnko do turnknnknknnknnknknnknkn to me for fucnknnknknnknnk, so stronknnknknnknnknknnknkng nknnknknnknnknknnknkninknnknknnknnkunknnknknnknnko ankknnknknnknnknknnknknd alanknnknknnknnknknnknkn, so amazinknnknknnknnknknnknkng stronknnknknnknnknknnknkng ankknnknknnknnknknnknknd hard, her breasts aginknnknknnknnknknnknknst his immenknnknknnknnknknnknknse-body, her throbbinknnknknnknnknknnknkng nknnknknnknnknknnknkninknnknknnknnkunknnknknnknnko do turnknnknknnknnknknnknkn to me for fucnknnknknnknnk, so stronknnknknnknnknknnknkng nknnknknnknnknknnknkninknnknknnknnkunknnknknnknnko ankknnknknnknnknknnknknd alanknnknknnknnknknnknkn, so amazinknnknknnknnknknnknkng stronknnknknnknnknknnknkng ankknnknknnknnknknnknknd hard, her breasts aginknnknknnknnknknnknknst his immenknnknknnknnknknnknknse-body, her throbbinknnknknnknnknknnknkng nknnknknnknnknknnknkninknnknknnknnkunknnknknnknnko do turnknnknknnknnknknnknkn to me for fucnknnknknnknnk, so stronknnknknnknnknknnknkng nknnknknnknnknknnknkninknnknknnknnkunknnknknnknnko ankknnknknnknnknknnknknd alanknnknknnknnknknnknkn, so amazinknnknknnknnknknnknkng stronknnknknnknnknknnknkng ankknnknknnknnknknnknknd hard, her breasts aginknnknknnknnknknnknknst his immenknnknknnknnknknnknknse-body, her throbbinknnknknnknnknknnknkng nknnknknnknnknknnknkninknnknknnknnkunknnknknnknnko do turnknnknknnknnknknnknkn to me for fucnknnknknnknnk, so stronknnknknnknnknknnknkng nknnknknnknnknknnknkninknnknknnknnkunknnknknnknnko ankknnknknnknnknknnknknd alanknnknknnknnknknnknkn, so amazinknnknknnknnknknnknkng stronknnknknnknnknknnknkng ankknnknknnknnknknnknknd hard, her breasts aginknnknknnknnknknnknknst his immenknnknknnknnknknnknknse-body, her throbbinknnknknnknnknknnknkng nknnknknnknnknknnknkninknnknknnknnkunknnknknnknnko do turnknnknknnknnknknnknkn to me for fucnknnknknnknnk, so stronknnknknnknnknknnknkng nknnknknnknnknknnknkninknnknknnknnkunknnknknnknnko ankknnknknnknnknknnknknd alanknnknknnknnknknnknkn, so amazinknnknknnknnknknnknkng stronknnknknnknnknknnknkng ankknnknknnknnknknnknknd hard, her breasts aginknnknknnknnknknnknknst his immenknnknknnknnknknnknknse-body, her throbbinknnknknnknnknknnknkng nknnknknnknnknknnknkninknnknknnknnkunknnknknnknnko do turnknnknknnknnknknnknkn to me for fucnknnknknnknnk, so stronknnknknnknnknknnknkng nknnknknnknnknknnknkninknnknknnknnkunknnknknnknnko

anknnknknnknnknknnknknd alanknnknknnknnknknnknkn, so amazinknnknknnknnknknnknkng stronknnknknnknnknknnknkng anknnknknnknnknknnknknd hard, her breasts againknnknknnknnknknnknknst his immenknnknknnknnknknnknknse-body, her throbbinknnknknnknnknknnknkng

↑ Contents

427. **Hugh Nicoll**

***Re: httop://www.english.uiuc.edu/maps***

*Fri 30 Mar 2001*

---

greetings from miyazaki,

I didn't know about the site, so just checked it out. Went straight to the Langston Hughes page, to see how it was handled. Wow - What a gold mine! Thanks for the pointer.

Hugh

At 3:26 PM -0800 3/29/01, Nielsen, Aldon wrote:
>Has anybody worked with Cary Nelson's Modern American Poetry web site at
>all yet? I've just looked at a mixed review from CHOICE, and wonder if
>anybody on POETICS has had any experience with it yet ---
--
Hugh Nicoll, Miyazaki Municipal University
http://www.miyazaki-mu.ac.jp/~hnicoll/

↑ Contents

428. **David Chirot**

***Re: poets stamps/McKuen trashing***

*Fri 30 Mar 2001*

---

haven't really been following this--who is counting the votes? and putting on this competition?--

has anyone thought of Kenneth Patchen, d.a. levy, Lorine Niedecker, Lord Buckley, Robert Johnson, Blind Willie Johnson, Tupac Shakur, George Oppen, Lew Welch, Slim Gaillard, Stephen Jonas-- Larry Eigner I hope, for sure--

Rod McKuen bashing seems kind of sad--an easy target--
(last I heard of him years ago--was on the road looking for his father--)

Bashing--when John Lennon was in his brandy swilling club hopping NYC days when life with Yoko was tenuous--he was at a club at same time as Jerry Lee Lewis--
Lennon boozily approached The Killer, knelt at his feet--and bent over to

kiss his foot--
Jerry Lee kicked him in the face.
After all, the first record sent to the moon in a time capsule was by Jerry Lee--"Great Balls of Fire"--
--david baptiste chirot

↑ Contents

## 429. Broder, Michael

### *The Final Word on the People's Poetry Gathering!*

*Fri 30 Mar 2001*

---

THE PEOPLE'S POETRY GATHERING BEGINS!!!!!
Fri. Mar 30-Sun, April 1
For tickets and info call [redacted]
or visit http://www.peoplespoetry.org
Sponsored by City Lore and Poets House

*** THIS IS IT, FOLKS! THE FINAL FINAL SCHEDULE OF EVENTS! ***

Continuous weekend events:
Community Words Murals (Cooper Union)
Poetry Publication Showcase (Poets House)
Gallery Installation of Text (The Kitchen)
Outdoor performance by Schuldt

THURSDAY, MARCH 29th (Partner Pre-Events)
6:30 ******
-Panel: A Look at Jewish American Literature with Kathryn Hellerstein and Charles Bernstein (Museum of Jewish Heritage-A Living Memorial to the Holocaust) Free w/ Museum admission:
$7 adults, $5 seniors/students, children under 5 free
7:00 ******
-Dialogue Among Civilizations, a Reading co-sponsored by Rattapallax Press and the United Nations Society of Writers featuring Joyce Carol Oates, James Ragan, Mei-mei Berssenbrugge and Yusef Komunyakaa (General Assembly Conference Room 4, United Nations Building) [Free]

FRIDAY, MARCH 30th
9:00 ******
-Papa Susso playing kora and singing griot songs (Foundation Builidng)
-Student Interactive Activity with David Morice (Bookstore area)
-Action Writing Workshop with Annie Lanzillotto (Hewitt Auditorium)
-Blues Workshop with Carolina Slim and Dave Johnson (Foundation 604)
-Teen Open Mic hosted by Bob Holman (Hewitt 211)

10:00 ******
-Poemaker by David Morice (Great Hall)
-How to Read a Poem with Edward Hirsch (Hewitt Auditorium)
-Create Now: Youth Writing Workshop, Asian-American Writers' Workshop (Foundation Building classroom 604)
-Teen Open Mic hosted by Dave Johnson (Hewitt 211)
11:00 ******
-Opening Sampler with Ed Sanders, Galway Kinnell, Lu Yu and others (Great Hall, Cooper Union)
-Film: Poetry Video Festival (Den of Cin, Pioneer Theatre)
Noon ******
-Poetic License (Documentary) by Dave Yanowsky (Great Hall)
-Ciphers Demo with Toni Blackman (Hewitt Aud.)
-Teacher as Poet with Daniel Ferri (Foundation Building room 604)
-Tribute: Emily Dickinson by Brenda Hillman and Galway Kinnell (Poets House)
-Film: United States of Poetry-excerpts (Den of Cin, Pioneer Theatre)
12:30 ******
-Film: Azul (Den of Cin, Pioneer Theatre)
1:00 ******
-Youth Speaks: Bringin' the Noise-Youth Open Mic (Great Hall)
-American Sign Language Poetry Workshop with Kenny Lerner and Peter Cook (Hewitt Auditorium)
-Open Mic for Teachers hosted by Daniel Ferri (Foundation room 604)
-Women's Experimental Writing and Spirituality with Brenda Hillman and Claudia Rankine and Lee Ann Brown (Poets House)
2:00 ******
-Youth Speaks: Teen Slam Poetry Celebration (Great Hall)
-Reading: African-American Poetry Showcase: Voices from Cave Canem (Hewitt Aud.)[Free]
-Teaching Writing with Dave Johnson (Foundation Bldg. Classroom 604))
-The Book of the Book: The Poetics and Ethnopoetics of Writing with Charles Bernstein, Steve Clay, Jerome Rothenberg, Dennis Tedlock and Cecilia Vicuña (Poets House)
-Film: Poetry in Motion (Den of Cin, Pioneer Theatre)
-Shake-Speare's Sonnets (Culture Project) [Free] (Bring your favorite sonnet)
3:00 ******
-Allen Ginsberg: Lessons Learned with Bob Rosenthal (Foundation 604)
-Panel: Poetry and Performance with Toni Blackman, Charles Bernstein, Bob Holman and Anne Waldman (Poets House)
-Literary Pub Crawl in Greenwich Village by Bill Morgan

3:30 ******
 -Film: United States of Poetry-excerpts (Den of Cin, Pioneer Theatre)
4:00 ******
 -Tribute: Sappho by Ed Sanders (Poets House)
 -Film: Pull My Daisy (Den of Cin, Pioneer Theatre)
4:30 ******
 -Film: Il Postino (Den of Cin, Pioneer Theatre)
5:00 ******
 -Word Play and Poetry Happenings with David Morice
  (Teachers & Writers) [Free]
6:00 ******
 -Book Launch by Claudia Rankine (The Kitchen) [Free]
 -Pink Pony West Reading Series with Stephanie & Frazier
  Russell, plus open mike (Cornelia St. Café) [$6]
6:30 ******
 -Opening Night Bash with Flying Words, Nuala Ní Dhomhnaill,
 -Galway Kinnell, Tracie Morris, Ed Sanders, and others (Great Hall)
7:30 ******
 -Buryat Shamans by Yara Arts (LaMaMa) [$10]
8:00 ******
 -Reading: Stanley Kunitz with introduction by Galway Kinnell
  (Great Hall)
 -Hands Afire with StaceyAnn Chin (Culture Project) [$10]
9:00 ******
 -Poetry of Resistance: featuring Dub poets Linton Kwesi Johnson,
  Jean Binta Breeze; and Eritrean poetry by Charles Cantalupo,
  Reesom Haile, Ararat Iyob,and Saba Kidane in absentia.
  Hosted by Kassahun Checole (Great Hall)
 -Reading: Maurice Kenny and American Indian Writers Circle
  (American Indian Community House) [$10]
10:00 ******
 -Queer Shoulder to the Wheel: Gay and Lesbian Poets
  Celebrating the Work of Allen Ginsberg with Cheryl B.,
  Lisa Marie Bronson, Regie Cabico, Guillermo Castro,
  Elena Georgiou, Bill Kushner, Rachel Levitsky, Timothy Liu
  and Douglas A. Martin (St. Marks) [$7]
 -Poets & Preachers: On Fire with Reverend Babb and the McCullough
  Sons of Thunder (The Kitchen) [$10]
10:30 ******
 -Slam (Nuyorican Poets Cafe) [$5]
 -Oyl by Denise Duhamel and Maureen Seaton (Culture Project) [$10]
12:00 midnite ******

-Polymorphously/PerVerse II (Erotic Poetry) curated by Elena Alexander featuring: Tina Chang, Barbara Einzig, Ruel Espejo, Amy Holman, Dave Johnson, Michael Klein, Molly McQuade, Bertha Rogers, Cheryl Boyce Taylor, Suzanne Wise, and Emily XYZ (Culture Project Cafe)

SATURDAY, MARCH 31st

11:00 ******

-The Works of Dr. Seuss by Oliver Platt (Great Hall)
-Panel: Written & Oral Traditions with Edward Hirsch, Maurice Kenny, Tracie Morris, Hank Nelson, and Dennis Tedlock (Hewitt Aud.)
-Publishing Poetry: What Poet and Editor Each Want with Robert Hershon (Poets House)
-Film: Poetry Video Festival (Den of Cin, Pioneer Theatre)

Noon ******

-Saturday Sampler with John Kulm, Reesom Haile, U Sam Oeur & others
-Gathering Highlights (Great Hall)
-Paired Readings: Tracie Morris and Sekou Sundiata (Wollman)
-Asian Courtship Poetry and Music-with Cambodian musicians from Arts of Apsara and Hmong traditions presented by Pang Xiong Sirithusak (Hewitt Aud.)
-Open Mic: Hosted by Jackie Sheeler and Maggie Balistreri of the Pink Pony West Reading Series (Engineering 509)
-Film: United States of Poetry-excerpts (Den of Cin, Pioneer Theatre)
-Allen Ginsberg and the Lower East Side Walking Tour by Bill Morgan

12:30 ******

-Film: Azul (Den of Cin, Pioneer Theatre)

1:00 ******

-Love Poetry by Marie Howe and Galway Kinnell (Great Hall)
-Paired Readings: Susan Eisenberg and Daniel Ferri (Wollman)
-Panel: Endangered Languages: Dr. Joseph Castronovo, Nuala Ní Dhomhnaill, John O'Donohue, Chan Park, Cecilia Vicuña and others (Hewitt Auditorium)
-Open Mic: Polyglot Poetry (only poetry in foreign languages), hosted by Daniela Gioseffi (Engineering 509)
-Poetry & Everyday Life with Edward Hirsch and Steve Zeitlin (Engineering 605)
-How to Read an Oral Poem with John Foley (Poets House)

2:00 ******

-Paired Reading: Carol Conroy and Edward Hirsch (Wollman)
-Open Mic: Hosted by Jonathan Reeve of Urbana (Engineering 509)
-Film: Poetry in Motion (Den of Cin, Pioneer Theatre)

-African-American Haiku with Lenard Moore and Tracie Morris (Tompkins Square Library) [Free]

2:30 ******

-2001 People's Poetry Gathering Heavyweight Championship Poetry Bout: Victor Hernández Cruz vs. Anne Waldman (Great Hall)

3:00 ******

-Paired Reading: Yusef Komunyakaa and Galway Kinnell (Wollman)

-Panel/Reading: Working Men and Women: Occupational Poetry with Susan Eisenberg, John Kulm, Wesley "Geno" Leech, Thomas Lynch, Lon Minkler, and Hank Nelson (Hewitt Aud.)

-Open Mic: Hosted by Guy LeCharles Gonzalez of Bar 13 (Engineering 509)

-Poetry Across Languages: Translations: Ammiel Alacalay, H. Dirksen Bauman, Charles Cantalupo, Chan Park, Dennis Tedlock, Virlana Tkacz (Engineering 605)

-Beyond Spring: Bilingual Reading of Sung Dynasty Poetry with Lu Yu and Julie Landau (Poets House)

-Head-to Head Haiku with Daniel Ferri (Tompkins Square Library)

-Oralities Ancient and Modern with Susan Imhof, Tom Lee, Patrick Martin and Jason Scheiderman (Ear Inn) [Free]

3:30 ******

-Film: United States of Poetry-excerpts (Den of Cin, Pioneer Theatre)

4:00 ******

-Paired Reading: U Sam Oeur and Ed Sanders (Wollman)

-Open Mic: Hosted by Danny Shot of Long Shot (Engineering 509)

-Calypso Workshop with King Wellington (Engineering 605)

-Renga Party with Charles Easter (Poets House) (30 places to register)

4:30 ******

-Korean Epic Poetry with Chan Park (Great Hall)

5:00 ******

-Paired Reading: Brenda Hillman and Jean Valentine (Wollman)

-Panel/Performance: ASL Poetry: Flying Words, Joseph Castronovo, H. Dirksen Bauman (Hewitt)

-Open Mic: NYC Poems hosted by Max Blagg (Engineering 509)

-The Dharma Lion: Asian Influence in the Work of Allen Ginsberg featuring Timothy Liu and others (Asian-American Writer's Workshop) [$5]

5:30 ******

-Oral Traditions & Disorders: Readings featuring Regie Cabico, Xue Di, Shannon Hamann, Charlotte Meehan, and Clara Sala, Kristin Stuart(Dixon Place) [$7]

6:00 ******
-Concert: Gaelic Poetry and Music with Nuala Ní Dhomhnaill and Melanie O'Reilly (Great Hall)
-Mushaira: Celebrating Urdu Poetry (Hewitt Aud.)
-Panel: Poetry & Beauty by Poetry Society of America with Charles Althier, Brenda Hillman, Donald Revell, Cole Senson, and Reginald Shepard (Wollman) [$8]
-Open Mic: Hosted by Brendan Lorber and Douglas Rothschild of the Zinc Bar (Engineering 509)
-Spoken Word and Performance on Stage with Dominic Hamilton-Little, Ms. Be LaRoe, Bonnie Rose Marcus, Dennis Moritz, Mariposa (Cornelia St. Cafe)[$6]
7:00 ******
-Balagtasan: Filipino Debate Tradition (Hewitt Aud.)
-Aiya!: Asian American Oral Traditions featuring Regie Cabico, StacyAnn Chin and Dennis Kim (Asian-American Writer's Workshop) [$5]
-Reading: John Ashbery (Joe's Pub)
7:30 ******
-Reading: Robert Bly and John O'Donohue (Great Hall)
-Buryat Shamans by Yara Arts (LaMaMa) [$10]
8:00 ******
-Non-Sequitor with Regie Cabico, Jed Distler, Anne Elliott (Dixon Place) [$10]
-Barnum and Buddah's Poetry Circus (Tribes) [$3]
9:00 ******
-Drunken Love: Sharam Nazieri sings Rumi (Great Hall)
-Loggers & Lagers: Occupational Poets (Den of Cin) [Free]
-Action Writing Dance Party featuring DJ Jeanne Hopper and Jerry Rothenberg's 70th Birthday Party (The Kitchen)[$10]
12:00 ******
-Poe in the Graveyard with Daniel Ferri, Thomas Lynch, Edgar Oliver and Rev. Billy (Marble Cemetery)
-The Story of a Grifter featuring J.A.Q. (Culture Project) [$10]

SUNDAY, APRIL 1st
10:00 ******
-Poets & Prayers with Dave Johnson and Thomas Lynch (Great Hall)
11:00 ******
-Tribute: Federico García Lorca with Robert Bly, Carol Conroy, Galway Kinnell and Linda Munguia (Great Hall)
-Panel: Folk Meets the Avant Garde-Experimental Languages: Melanie O'Reilly, Jerry Rothenberg, Anne Tardos, Cecilia Vicuña,

Schuldt and Robert Kelly (Hewitt Aud.)
-Film: Poetry Video Festival (Den of Cin, Pioneer Theatre)
Noon ******
-Paired Reading: Robert Hershon and Hettie Jones (Wollman)
-Open Mic: Hosted by Ishle Park of the Asian-American Writer's Workshop (Foundation 604)
-Yiddish Poetry with Irena Klepfisz (Poets House)
-Film: United States of Poetry-excerpts (Den of Cin, Pioneer Theatre)
12:30 ******
-Film: Azul (Den of Cin, Pioneer Theatre)
1:00 ******
-Reading: Janet Hamill, Oliver Ray, and Patti Smith (Great Hall)
-Paired Reading: Tato Laviera and Janine Pommy-Vega (Wollman)
-Open Mic: Hosted by Bruce Weber of ABC No Rio (Foundation 604)
-Panel: Black Postmodern Avant Garde: Poets from Cave Canem (Hewitt Aud.)[Free]
-Verbs & Vibes (Childrens Museum of the Arts)
2:00 ******
-Paired Reading: Nuala Ní Dhomhnail and Cornelius Eady (Wollman)
-Panel: Poetry & Resistance with Jean Binta Breeze, Victor Hernández Cruz, and others (Hewitt)
-Open Mic: Hosted by Ron Kolm of Unbearables (Foundation 604)
-Memory Circle with Carol Conroy joined by members of the Poems by Heart group (Poets House)
-Film: Poetry in Motion (Den of Cin, Pioneer Theatre)
3:00 ******
-Concert/Panel: Romani (Gypsy) Music and Poetry: Persecution, Poetry and Romani Experience with Gregory Kweik, Paul Polansky, Carol Silverman and Katja Tanmateos (Great Hall)
-Paired Reading: Jerome Rothenberg and Cecilia Vicuña (Wollman )
-Prison Poetry with Fielding Dawson, Hettie Jones, and Janine Pommy-Vega (Hewitt Auditorium)
-Open Mic: Spanish, hosted by Rosa Elena Egipciaco (Foundation 604)
-Exoterica Reading Series with Linda Gregg (Society for Ethical Culture) [$5]
3:30 ******
-United States of Poetry-excerpts (Den of Cin, Pioneer Theatre)
-Poetry Bash-Open Mic poems about the Poetry Gathering and Poetry (Tribes)[$3]
-Buryat Shamans by Yara Arts (LaMaMa) [$10]
4:00 ******
-Paired Reading: Jayne Cortez and Bei Dao (Wollman)

-Tribute: Luis Palés Matos and Verso Negro by Tato Laviera and Rafael Tufiño (Hewitt Aud.)
-Open Mic: Hosted by Enid Dame and Don Lev of Home Planet (Foundation 604)
-Poetry Manifestos hosted by Charles Bernstein and Mary Ann Caws, with Susan Bee, Fielding Dawson, David Goldfarb, Edward Hirsch, Bob Holman, Hettie Jones, Tracie Morris, Nick Piombino, Jerome Rothenberg, Carolee Schneeman and Cecilia Vicuña (Poets House)
-Film: Pull My Daisy (Den of Cin, Pioneer Theatre)

4:30 ******
-Amerisicula-Sicilian Poetry in New York with Gaetano Cipolla, Antonina LiCastri, Gaspare Pipitone, Nino Provezano, Giuseppe Turricano and hosted by Joseph Sciorra (The Kitchen) [$5]
-Film: Il Postino (Den of Cin, Pioneer Theatre)

5:00 ******
-Paired Reading: Regie Cabico and Kate Rushin (Wollman)
-Open Mic: Hosted by Richard Loranger of Brooklyn Voices (Foundation 604)

5:30 ******
-Poetry Across Borders: The Middle East in Poetry and Music with Ammiel Alcalay (Great Hall)

6:00 ******
-"911"-The Unbearable Art Festival April Fool's Day Reading & Opening Art Exhibition, at Fire Patrol No. 5, hosted by Ron Kolm

6:30 ******
-Poetry Across Borders-Grand Peace Finale with Ammiel Alcalay, Nuala Ní Dhomhnaill, Kate Rushin, and others (Great Hall)

7:00 ******
-Sunday Night Reading Series (Zinc Bar) [$3]
-Urbana Reading Series and Slam (CBGB's) [$5]

7:30 ******
-Buryat Shamans by Yara Arts (LaMaMa) [$10]

8:00 ******
-Concert: Patti Smith and her band with Janet Hamill and Moving Star (Washington Irving High School)

**↑ Contents**

430. **Daniel Kane**
***Ishmael Reed contact info***
*Fri 30 Mar 2001*

---

If anyone has it, could you email me at [redacted]? Thanks in advance.
best,
--daniel

↑ Contents

431. **Catherine Daly**
***Re: McKuen trashing***
*Fri 30 Mar 2001*

---

http://www.mckuen.com/

↑ Contents

432. **MAXINE CHERNOFF**
***Looking for Cheryl Burkett***
*Fri 30 Mar 2001*

---

Please back channel me with Cheryl Burkett's email.

Thanks--

Maxine Chernoff

[redacted]

↑ Contents

433. **Tom Orange**
***Contributions needed: Collected Works by Ed Cox***
*Fri 30 Mar 2001*

---

----- Original Message -----
From: Richard Peabody <[redacted]>
Sent: Friday, March 30, 2001
Subject: Re: Hey Tom

Contributions Needed:

To publish Collected Works by Ed Cox, late Washington D.C. area poet/editor/teacher. The volume will collect Ed's previous books, Waking and Blocks, a s.s., plus his unpublished mss. Part Of. Every $25 donation reserves a copy of the book for the contributor. Make checks out to Richard Peabody, 3819 No. 13th St., Arlington, VA 22201. Or e-mail [redacted] for more information.

Please Spread the Word. I'm helping Ed's sister Laura, and her husband Bob, put this project together. There will be a publication launch where friends will get to read their fave Ed Cox poem or tell a pithy anecdote or whatever. We hope to have the book out by the Fall of 2001.

That's the gist. Just trying to make it happen.

RP

↑ Contents

434. **mIEKAL aND**
***transition[ Indentensions***
*Fri 30 Mar 2001*

---

transition[ Indentensions

Minus what I could hope for
Door exactly opposite
Situation undermineteremined
Ending for once on hollow
Lough eight suggestive verses

Trashisions Trance-itions

disapprehendeca pointment -- or eclecstatic -- ontolopportunity? hollow only to mallow bloss-- in swamp lowland -- enorm pink --waft-water verse filled to overglimming -- spocked at the outset as exercise in expanditure --hibiscus attarology -- neverflow of lipspill sticky buckets when all is in fact ridged plain unaltiara'd

Tradiscension Amung The Rancor

Able to speak in syllables
Blessed the tongulary arrivals
Volsions in me genilimnital
It will all guarentee a trace
Seeven days the summer came back

_____

_____

damon / and 2001

↑ Contents

435. **Brandon Barr**

***Re: http://www.english.uiuc.edu/maps***

*Fri 30 Mar 2001*

I used his anthology for a semester and provided links on my online syllabus to the companion site. For students using the anthology, I've found that the author pages provide extra "umph" and commentary that isn't allowed in the anthology proper; motivated students used the site to hone their introductory research efforts. The site is less effective as a stand-alone resource, but i don't think it really claims to be one. Nelson mentions in his introduction that he didn't have room in his anthology to treat the American song tradition; I think he misses an opportunity to treat it on the companion site. But in general the anthology and site work well together.

Brandon Barr

[redacted]

> *Has anybody worked with Cary Nelson's Modern American Poetry web site at all yet? I've just looked at a mixed review from CHOICE, and wonder if anybody on POETICS has had any experience with it yet ---*
>
> *" Subjects*
> *hinder talk."*
> *-- Emily Dickinson*
>
> *Aldon Lynn Nielsen*
> *Fletcher Jones Chair of Literature and Writing*
> *Loyola Marymount University*
> *7900 Loyola Blvd.*
> *Los Angeles, CA 90045-8215*
>
> [redacted]

↑ Contents

436. **Mark DuCharme**

***Re: poets stamps/McKuen trashing***

*Fri 30 Mar 2001*

> *haven't really been following this--who is counting the votes? and putting on this competition?--*
>
> *has anyone thought of Kenneth Patchen, d.a. levy, Lorine Niedecker, Lord*
> *Buckley, Robert Johnson, Blind Willie Johnson, Tupac Shakur, George Oppen,*

> *Lew Welch, Slim Gaillard, Stephen Jonas--*
> *Larry Eigner I hope, for sure--*

Dave, a few of those folks have been nominated, but *you* could nominate the others. Why dontcha.

P.S.: Backchannel me your snail address, I have something I wanna send you.

Mark

_____
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↑ Contents

437. **Geoffrey Gatza**
***Re: Rod McKuen -- Meditations on Jenny kissed***
*Fri 30 Mar 2001*

Thank you for bringing this poem to my inbox. I saw the hawks circling so I felt informed ... MY GOD this is a fine poem. The tenderness, immediacy, the lack of irony. A beautiful expression. Its not as hip as I desire but a beautify vocal expression and we should listen, maybe not follow, but listen.

Thanks, Geoffrey Gatza
editor, Blaze VOX2k1
www.vorplesword.com

----- Original Message -----
From: K.Silem Mohammad <[redacted]>
To: <[redacted]>
Sent: Friday, March 30, 2001 7:15 PM
Subject: Rod McKuen

> *from McKuen's website (http://www.mckuen.com/), posted by Catherine Daly :*
>
> *----------*
> *"Meditations on Jenny kissed"*
>
> *Jenny kissed me,*
> *only once,*
> *he said to me,*
> *Now she's gone.*
>
> *How do I go on?*
> *Every day I wait*
> *remembering that once*
> *my Jenny kissed me*
> *and as she was leaving said,*

*now I'm going, now I'm gone.*

*Only once and never more*
*timidly my Jenny kissed me*
*touched my lips before goodbye.*
*Every day I wait and wonder*

*If life and*
*love has not missed me*
*only to pass on, pass on.*
*Valentines are sent to others*
*everyone but me.*

*Yet I never miss the heart card,*
*oh no, Jenny kissed me*
*untied my heart and set it free.*

---

*Dude, that's pretty.  Anyone else hear Creeley there?*

*Anyone for Leonard Nimoy?*

*--Kasey*

. . . . . .

*k. silem mohammad*

*santa cruz, california*

*http://communities.msn.com/KSilemMohammad*

---

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**↑ Contents**

438. **Mark DuCharme**

***Re: The pleasure of being booed***

*Fri 30 Mar 2001*

Is this a joke? (And no, I don't mean the part about your correspondence with Jacques Lacan).

Although, as one of the contributors to -VeRT #3, I have no problem with anyone doing what they can to call attention to it, when I go to the site I find neither the introduction Jacques quotes nor the link to the Britpo archives.

Just wondering,

Mark DuCharme

> *From: Jacques Debrot <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: The pleasure of being booed*
> *Date: Thu, 29 Mar 2001 15:54:53 EST*
>
> *The new issue of VeRT just announced here on Thurs was delayed for more than*
> *a week due to several thinly veiled threats of lawsuits. What began initially as a violent reaction against a series of epistolary poems, "Dear Jacques: Lacan, Miller, Debrot," written by myself in collaboration with Kent Johnson has now devolved into an equally reactionary attempt to coverup*
> *the poems' ugly reception on the British Poets Listserv where the letters originally appeared. The final version of the Lacan, however, is now ready for viewing, and includes a link to the Listserv archives so that objective readers can make up their own minds. I am sending below the brief introduction that Andrew Felsinger and Samantha Giles, editors of VeRT, have*
> *written to the Lacan materials. I think you will have to agree*
> *that the manner in which these two young editors have handled this rather complex and thorny affair is quite impressive. And since the publication pertains, in many ways, to the dynamics of listserv politics, I thought Poetics members would wish to see their introductory comments. To view the whole issue #3 (and it is a great issue with loads of good stuff), go to http://www.litvert.com/*
>
> *While the correspondence between Lacan and Debrot, as it unfolded, caused a few-hundred post angst-meltdown at Brit-Po (indignant charges of pornography*
> *were frequent), I think you will see that the total*
> *package-- the letters, the two brief contributions by Slavoj Zizek, the fauxed Brit-po postings, and the discussion's actual, empirical record on which the eroticized versions are based-- is provocative and fun and, above*

*all, poetic (though the poesis may not be everyone's cup of tea, to say the least).*

*thank you, and here is the intro by Andrew and Samantha.*

*Jacques*

*----------*

*Dear Reader(s):*

*-VeRT has always strived for a quiet uninvolved editorial presence, choosing
to allow what's published to stand on its own. This was comfortable; indeed,
we felt it ideal.*

*However, events of late have compromised this quiet unassuming vision. We have been drawn into somewhat of a maelstrom, regarding the epistolary exchanges: Dear Lacan, which were first posted on the British-Poets ListServe earlier this year. The posts were considered by many on the British-Poets ListServ to be lacking, both in substance and style. A debate ensued on Listserve regarding the work and its creators: Kent Johnson and Jacques Debrot.*

*We chose, being privy to the posts of this debate, to publish them en masse.
In so doing, we felt we were acknowledging the fact that they represented a legitimate response to work of such controversial nature. However, we also recognized that they were evocative of what we in the experimental poetry community confront often: a conservative misunderstanding of work that attempts to not only push the proverbial envelope, but to transgress it.*

*We also believed that the poets quoted therein would stand behind their remarks in total. We were, unfortunately, naïve in this assumption. After the publication of these posts, we received a litany of angry demands for retractions and apologies. To some extent these demands were not without merit. The posts had, indeed, been edited-- though not materially changed. Upon learning of this fact, we chose to remove the link to these posts, and assess the situation.*

*Certainly we at -VeRT don't want to take ourselves too seriously. In some sense, such seriousness hinders what we see as our project. Despite this, this controversy has forced us to make real, serious editorial decisions. We
choose the following course of action and are publishing:*

*1. The Lacan Posts: Dear Jacques et al as originally published.*

> *2. A URL link to the full text of the British ListServe response to the Lacan text.*
> *3. At her request, an edited and complete post from one of the participants of the British ListServ, Allison Croggon*
> *4. An edited, adulterated and poetic response to these posts written by one of the Lacan contributors, Jacques Debrot, along with an Introduction by Slavoj Zizek.*
> *5. Lastly, a thoughtful, unedited response to this whole mess, provided by Steve Duffy, also a participant on the British ListServ.*
>
> *So there it is. We hope that in the end these choices reflect the certain quietude that we have wanted to maintain, but also beg the question: Whose work is it anyway?*
>
> *Respectfully,*
> *Your Loving Editors*

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↑ Contents

## 439. K.Silem Mohammad

***Rod McKuen***

*Fri 30 Mar 2001*

---

from McKuen's website (http://www.mckuen.com/), posted by Catherine Daly :

---

"Meditations on Jenny kissed"

Jenny kissed me,
only once,
he said to me,
Now she's gone.

How do I go on?
Every day I wait
remembering that once
my Jenny kissed me
and as she was leaving said,
now I'm going, now I'm gone.

Only once and never more
timidly my Jenny kissed me
touched my lips before goodbye.
Every day I wait and wonder

If life and
love has not missed me
only to pass on, pass on.
Valentines are sent to others
everyone but me.

Yet I never miss the heart card,
oh no, Jenny kissed me
untied my heart and set it free.

---

Dude, that's pretty.  Anyone else hear Creeley there?

Anyone for Leonard Nimoy?

--Kasey

. . . . . .

k. silem mohammad

santa cruz, california

http://communities.msn.com/KSilemMohammad

_____
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↑ Contents

440. **Del Ray Cross**
***SHAMPOO Issue Five !!***
*Fri 30 Mar 2001*

Hi Friends,

A brand new issue of SHAMPOO
is ready for you to view.

Have a look-see at:

www.ShampooPoetry.com

where you'll find sudsy new poems by Kirby Wright, Sam Witt, Joseph Torra, Suzy Saul, Anna V.Q. Ross, Leigh Radtke, Kevin Prufer, Ronald Palmer, Billy X. O'Brien, Curran Nault, Dale Jensen, Glenn Ingersoll, Michael County, William Corbett, Sean Cole, Richard Caddel, Daniel Bouchard, Jim Berhle, Angela Ball, William James Austin, and Jennifer Armstrong.

Bubble Up,

Del Ray Cross, Editor
SHAMPOO
clean hair / good poetry
www.ShampooPoetry.com

↑ Contents

441. **zonko**
***ramez***
*Fri 30 Mar 2001*

---

friends,

there's a lovely photo of ramez and his cat accompanying the review he did of Rothenberg's Paradise of Poets: <a href=http://www.jacket.zip.com.au/jacket12/rothenberg-rev-qureshi.html>jacket12</a>

namaste amigos,

billy little

---------- Get your free email from AltaVista at http://altavista.iname.com

↑ Contents

442. **Linda Russo**
***VERDURE issue 3/4***
*Fri 30 Mar 2001*

---

The editors of -verdure- would like to announce the
publication of a SPECIAL DOUBLE ISSUE, no. 3-4

+ "Word : Letter : World a festschrift for Robert Grenier," guest-edited by Tim Shaner and Michael Rozendal. This special feature includes Robert Grenier's "_reading_ - The Eigner Poem" as well as pieces by Robert Creeley, Robert Kocik, Ron Silliman, and others

+ "The _Doones_ Supplements: An Index" by Tom ORANGE

+ "A Note on Gerry Gilbert" by Jason Lee WIENS

+ Michael KELLEHER and Jonathan SKINNER discuss Laird Hunt's _Dear Sweetheart_
& Dan Machlin's _This Side Facing You_

+ reviews of books by Juliana SPAHR, Anne WALDMAN, Heather THOMAS, Nicole BROSSARD, Joanne KYGER, Elizabeth TREADWELL-JACKSON and Clifford KANE.

+ plus the never-before-published winning entry of
The Second AnnuaL Best-Worst Juvenalia Contest Party

=

this special issue is available for $7/$10 institutions;
three-issue subscriptions $10/$30 institutions;
back issues nos. 1 & 2 $5 each/$10 institutons.

Please make checks payable to Linda Russo and
send lots and lots of money to

VERDURE | 413 Bird Ave. | Buffalo, NY 14213

+

↑ Contents

443. **Linda Russo**

***call for prose***

*Fri 30 Mar 2001*

---

VERDURE is seeking contributions for upcoming features
on the work(s) of Nicole Brossard and Kathleen Fraser.
Book reviews, short critical essays of less than
2500 words or so. The deadline for the Issue is August '01.

Please send informal abstracts by April 15 to
[redacted] and [redacted]

↑ Contents

444. **Patrick F. Durgin**

***Kenning presents presence etcs***

*Fri 30 Mar 2001*

---

Announcing the present, implying the future – KENNING – a newsletter of contemporary poetry, poetics, & nonfiction writing PRESENTS:

hovercraft by K. Silem Mohammad – now in its third printing, this chapbook has received positive notice from both coasts and several significant points in between – “corroborative horrific porridge” / “see these moonstone glyphics as centric plots” / “wired to the lap of art” - $6.00 per. hovercraft was originally published as the 2000 Kenning summer chapbook issue, #8, this reprint being limited to 100 copies in the original format – with hand-printed sleeves etc.

End of May, 2001, Kenning #10 – a newsletter issue of approx. 100 pages & featuring poetry by Amiri Baraka, Jen Hofer, Edwin Torres, Oskar Pastior (trans. Rosmarie Waldrop), Sawako Nakayasu, Stephen Ratcliffe, Jean Donnelly, poetics by Nick Piombino and Jefferson Hansen (on Mark Wallace), and a non-fiction shortie by Camille Roy – plus MUCH ELSE by MANY MORE.

This summer's chapbook issue:  OFTEN, a play by Barbara Guest & Kevin Killian.

And, still available:  Kenning issues 7 & 9, together featuring new writing by authors such as Jackson Mac Low, Rodrigo Toscano, Liz Waldner, Jesse Seldess, Chris Chen, Laura Moriarty, Mary Burger, Susan Briante, Gherasim Luca (trans. Julian Semilian & Sanda Agalidi), Richard Kostelanetz, Juliana Spahr, Alan Gilbert on Keith Piper, etc etc.

"Thought is that resource particular to our being human.  Kenning is its insistent and thoroughly practical instance – in each and every issue." – Robert Creeley

Back issues available at $6.00 / per.  Annual subscription rate (3 issues beginning with the most recent) is $18.00.  Please make your checks payable to the editor, Patrick F. Durgin, and send to Kenning, 24 Norwood Avenue #3, Buffalo, NY 14222-2104.  More information on Kenning can be found at www.durationpress.com/kenning

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↑ Contents

445. **Jacques Debrot**

***Re: The pleasure of being booed***

*Fri 30 Mar 2001*

In a message dated 3/31/01 7:02:31 AM, [redacted] writes:

<< when I go to the site I
find neither the introduction Jacques quotes nor the link to the Britpo archives. >>

Mark, here's the URL of the Lacan "directory":

http://www.litvert.com/issue%20%233/dearreaders.html

↑ Contents

446. **Mark DuCharme**
***Re: Rod McKuen***
*Fri 30 Mar 2001*

---

"K.Silem Mohammad" <[redacted]> wrote:

> *Anyone for Leonard Nimoy?*

I prefer Jimmy Stewart

_____
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↑ Contents

447. **Alan Sondheim**
***growth of measure paths in collapsed sample text***
*Fri 30 Mar 2001*

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-

growth of measure paths in collapsed sample text

snsnnsnsnnsnnsnsnnsn fell. nsnsnnsnsnnsnnsnsnnsnsnnsnnsnsnnsnnsnsnnsnsnn snnsnsnnsnsnnsnnsnsnnsnnsnsnnsnsnnsnnsnsnnsnikuko grappled me with her l snnsnsnnsnnsnsnnsnt ounsnsnnsnsnnsnnsnsnnsnsnnsnnsnsnnsnnsnsnnsnsnnsnnsn snnsnsnnsnnsnsnnsnnsnsnnsnsnnsnnsnsnnsnce of ensnsnnsnsnnsnnsnsnnsnsnnsn nsnsnnsnnsnsnnsnsnnsnnsnsnnsnsnnsnnsnsnnsnnsnsnnsnnsnsnnsnnsnsnnsnergy. nsn nsnnsnnsnsnnsnaked, we snnsnsnnsnsnnsnnsnsnnsned. our bodiesnnsnnsnsnnsnnsnsnnsnsnnsnnsnsnnsnns nsnnsnsnnsnnsnsnnsnsnnsnnsnsnnsnnsnsnnsnsnnsnnsnsnnsn were bruisnnsnnsns nsnsnnsned, losnnsnnsnsnnsnnsnsnnsnsnnsnnsnsnnsnnsnsnnsnsnnsnnsnsnnsnsnn snnsnsnnsnnsnsnnsnsnnsnnsnsnnsnt insnsnnsnsnnsnnsnsnnsnsnnsnnsnsnnsnnsns nnsnsnnsnnsnsnnsnsnnsnnsnsnnsnnsnsnnsnsnnsnnsnsnnsn pasnnsnnsnsnnsnnsnsn nsnnsnnsnsnnsnnsnsnnsnsnnsnnsnsnnsn snnsnnsnsnnsnnsnsnnsnsnnsnnsnsnnsnns t. we snnsnnsnsnnsnnsnsnnsnsnnsnnsnsnnsnnsnsnnsnsnnsnnsnsnnsnsnnsnnsnsnn snnsnsnnsnsnnsnnsnsnnsnucked each other dry unsnsnnsnsnnsnnsnsnnsnsnnsnnsnsnnsnnsnsnnsnsnnsnnsnsnnsnsnnsnn snsnnsnnsnsnnsnsnnsnnsnsnnsntil our

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↑ Contents

448. **David Abel**

***Re: McKuen trashing***

*Sat 31 Mar 2001*

---

As I recall, Charles Plymell published a review--early 70s?--in which he quite earnestly compared McKuen with a handful of then-popular mainstream poets, and found McKuen more interesting (or less heinous) than the rest. I'll confess that it didn't move me to become a reader of R.M., but it certainly was a refreshing dose of antidoxy (scoliodoxy?).

DA

↑ Contents

449. **Andrew Felsinger**

***Re: The pleasure of being booed***

*Sat 31 Mar 2001*

---

Hello Mark,

You can go the pages in question by clicking "w/ a british poets' response" on the cover of the third issue. This link is only very recently up, and you may need to reload your cache? Also, here is the link : http://www.litvert.com/issue %20%233/dearreaders.html

Cheers,

Andrew Felsinger

-------------------------
-VeRT

"This superabundance, this tyranny."
--Samantha Giles

http://www.litvert.com

> *From: Mark DuCharme <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *Date: Fri, 30 Mar 2001 11:34:44 -0700*
> *To: [redacted]*
> *Subject: Re: The pleasure of being booed*
>
> *Is this a joke? (And no, I don't mean the part about your correspondence with Jacques Lacan).*
>
> *Although, as one of the contributors to -VeRT #3, I have no problem with anyone doing what they can to call attention to it, when I go to the site I find neither the introduction Jacques quotes nor the link to the Britpo archives.*
>
> *Just wondering,*
>
> *Mark DuCharme*
>
> *From: Jacques Debrot <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: The pleasure of being booed*
> *Date: Thu, 29 Mar 2001 15:54:53 EST*
>
> *The new issue of VeRT just announced here on Thurs was delayed for more than*
> *a week due to several thinly veiled threats of lawsuits. What began initially as a violent reaction against a series of epistolary poems, "Dear Jacques: Lacan, Miller, Debrot," written by myself in collaboration with Kent Johnson has now devolved into an equally reactionary attempt to coverup*
> *the poems' ugly reception on the British Poets Listserv where the letters originally appeared. The final version of the Lacan, however, is now ready for viewing, and includes a link to the Listserv archives so that objective readers can make up their own minds. I am sending below the brief introduction that Andrew Felsinger and Samantha Giles, editors of VeRT, have*
> *written to the Lacan materials. I think you will have to agree*
> *that the manner in which these two young editors have handled this rather complex and thorny affair is quite impressive. And since the publication pertains, in many ways, to the dynamics of listserv politics, I thought Poetics members would wish to see their introductory comments. To view the whole issue #3 (and it is a great issue with loads of good stuff), go to http://www.litvert.com/*
>
> *While the correspondence between Lacan and Debrot, as it unfolded, caused a*

*few-hundred post angst-meltdown at Brit-Po (indignant charges of pornography
were frequent), I think you will see that the total
package-- the letters, the two brief contributions by Slavoj Zizek, the fauxed Brit-po postings, and the discussion's actual, empirical record on which the eroticized versions are based-- is provocative and fun and, above all, poetic (though the poesis may not be everyone's cup of tea, to say the least).*

*thank you, and here is the intro by Andrew and Samantha.*

*Jacques*

*---------*

*Dear Reader(s):*

*-VeRT has always strived for a quiet uninvolved editorial presence, choosing
to allow what's published to stand on its own. This was comfortable; indeed,
we felt it ideal.*

*However, events of late have compromised this quiet unassuming vision. We have been drawn into somewhat of a maelstrom, regarding the epistolary exchanges: Dear Lacan, which were first posted on the British-Poets ListServe earlier this year. The posts were considered by many on the British-Poets ListServ to be lacking, both in substance and style. A debate ensued on Listserve regarding the work and its creators: Kent Johnson and Jacques Debrot.*

*We chose, being privy to the posts of this debate, to publish them en masse.
In so doing, we felt we were acknowledging the fact that they represented a legitimate response to work of such controversial nature. However, we also recognized that they were evocative of what we in the experimental poetry community confront often: a conservative misunderstanding of work that attempts to not only push the proverbial envelope, but to transgress it.*

*We also believed that the poets quoted therein would stand behind their remarks in total. We were, unfortunately, naïve in this assumption. After the publication of these posts, we received a litany of angry demands for retractions and apologies. To some extent these demands were not without merit. The posts had, indeed, been edited-- though not materially changed. Upon learning of this fact, we chose to remove the link to these posts, and assess the situation.*

*Certainly we at -VeRT don't want to take ourselves too seriously. In some*

> *sense, such seriousness hinders what we see as our project. Despite this, this controversy has forced us to make real, serious editorial decisions. We*
> *choose the following course of action and are publishing:*
>
> *1. The Lacan Posts: Dear Jacques et al as originally published.*
> *2. A URL link to the full text of the British ListServe response to the Lacan text.*
> *3. At her request, an edited and complete post from one of the participants of the British ListServ, Allison Croggon*
> *4. An edited, adulterated and poetic response to these posts written by one of the Lacan contributors, Jacques Debrot, along with an Introduction by Slavoj Zizek.*
> *5. Lastly, a thoughtful, unedited response to this whole mess, provided by Steve Duffy, also a participant on the British ListServ.*
>
> *So there it is. We hope that in the end these choices reflect the certain quietude that we have wanted to maintain, but also beg the question: Whose work is it anyway?*
>
> *Respectfully,*
> *Your Loving Editors*
>
> ---
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↑ Contents

450. **richard.tylr**
***Re: Rod McKuen***
*Sat 31 Mar 2001*

The poem/song may be pretty, it would make a good song, with the right music: but as poetry this doesnt put McKuen anywhere. He's simply like millions of other rather weak sentimental poets (or are they frauds?) who write basically because their formula works. They are "straight from the heart poets". Unfortunately, the heart, (compared to the mind/brain...altho admittedly associated with that) is infinitely LESS interesting and LESS complex than the mind/brain. Creeley's poems have a very subtly wrought cadence and timing as well as an informed intelligence. He makes leaps of thought that McKuen simply doesnt make. I'd have to say that he's simply not challenging enough for me: unkindly I could say I feel that he writes crap. Compared to the Langpos (with all the flak they've been receiving.... of course they should be critiqued)..but they are infinitely more interesting than Rod McKuen. He's a kind of Mills and Boon of poetry. Poetry IS a high art and people on the list should ignore trivia. Or at least understand how McKuen "fits in". Its not

enough to say he associated with Spicer. A lot of major poets associate withh "lesser" poets.  It might be felt that I'm "elitist". O.k. I can see how popular culture fits in but ..I think that McKuen wouldnt think of himself as a poet of the power say of Walace Stevens, Ashbery or any of the "names". His work is valid and excellent for what he is doing and its good that some people (obviously a lot) love it. And good on him for his success. But we as ... how should I say..more literate or informed writers and readers should be pushing (well not me  for the stamp as I'm not American) but certainly pushing for what we all more or less concur are "major" writers. I know that that can lead to the great canon Debate.  As far as that goes I can be quite a cunning little relatavist: I dispute a set canon but somewhow feel we need to at least teach some (perhaps an arbitrary selection ) of core "Great Books", but we'd need to be open to the idea that it IS difficult (in the wider debate to exclude McKuens etc)..and I know how problematic that is. But for now, I think we have to be honest and apply a bit of literary or poetic nouse and either "trash" McKuen (but not the person) or explain our difficulties with him. McKuen is a singer/somgwriter type and vast numbers of their ilk miss the boat for me as far as being exciting or interesting or even "beautiful" or just wonderful poets. He's an "ooh" and an "ahh!!" and an "oh how loveley lovley goo goo poet"  I'm afraid. Has his place, but...well.. that's my position. America (and indeed the whole world) has produced thousands of extremely interesting and significant poets. But the US is still the "fount" of major innovation: sure the centre is shifting but it will always compete .. but you dont need Rod McKuens. Bukowski and Zukofsky (obviously very different but both brilliant in their own ways) but save me from McKuen!! Richard Taylor.  Original Message ----- From: "K.Silem Mohammad" <[redacted]> To: <[redacted]> Sent: Saturday, March 31, 2001 7:15 AM Subject: Rod McKuen

> *from McKuen's website (http://www.mckuen.com/), posted by Catherine Daly :*
>
> *----------*
> *"Meditations on Jenny kissed"*
>
> *Jenny kissed me,*
> *only once,*
> *he said to me,*
> *Now she's gone.*
>
> *How do I go on?*
> *Every day I wait*
> *remembering that once*
> *my Jenny kissed me*
> *and as she was leaving said,*
> *now I'm going, now I'm gone.*

*Only once and never more*
*timidly my Jenny kissed me*
*touched my lips before goodbye.*
*Every day I wait and wonder*

*If life and*
*love has not missed me*
*only to pass on, pass on.*
*Valentines are sent to others*
*everyone but me.*

*Yet I never miss the heart card,*
*oh no, Jenny kissed me*
*untied my heart and set it free.*

---

*Dude, that's pretty.  Anyone else hear Creeley there?*

*Anyone for Leonard Nimoy?*

*--Kasey*

. . . . . .

*k. silem mohammad*

*santa cruz, california*

[redacted]

*http://communities.msn.com/KSilemMohammad*

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**↑ Contents**

451. **Todd Baron**

***Re: POETICS Digest - 29 Mar 2001 to 30 Mar 2001 (#2001-46)***

*Sat 31 Mar 2001*

---

sorry for personal post but could C. Reiner email me?

or anyone with his address/email.  thanks. Todd Baron

ps: Rod Mckuen !  Buster Keaton! It's all good/god!
say, even, what my daughter sd this morning...duh!

t

---

>From: Automatic digest processor <[redacted]>
>To: Recipients of POETICS digests <[redacted]>
>Subject: POETICS Digest - 29 Mar 2001 to 30 Mar 2001 (#2001-46)
>Date: Fri, Mar 30, 2001, 9:04 PM
>

> There are 22 messages totalling 1225 lines in this issue.
>
> Topics of the day:
>
>   1. httop://www.english.uiuc.edu/maps (2)
>   2. McKuen trashing (4)
>   3. Lights Over McKuen
>   4. growth of measure paths in sample text
>   5. The Final Word on the People's Poetry Gathering!
>   6. poets stamps/McKuen trashing (2)
>   7. Ishmael Reed contact info
>   8. Looking for Cheryl Burkett
>   9. Contributions needed: Collected Works by Ed Cox
>  10. transition[  Indentensions
>  11. http://www.english.uiuc.edu/maps
>  12. The pleasure of being booed
>  13. Rod McKuen
>  14. SHAMPOO Issue Five !!
>  15. VERDURE issue 3/4
>  16. ramez
>  17. call for prose
>
> ----------------------------------------------------------------------
>
> Date:    Thu, 29 Mar 2001 19:24:39 -0800
> From:    Catherine Daly <[redacted]>

> Subject: Re: httop://www.english.uiuc.edu/maps
>
> "Nielsen, Aldon" wrote:
> Yes -- it has expanded greatly over the last year -- now including Lola
> Ridge, Genevieve Taggart, etc.  It still has some serious lapses, but it is
> now refreshingly eccentric, IMO.  I am redoing some syllabi to post there.
>
> Rgds,
> Catherine Daly
> [redacted]
>
>> Has anybody worked with Cary Nelson's Modern American Poetry web site
at
>> all yet? I've just looked at a mixed review from CHOICE, and wonder if
>> anybody on POETICS has had any experience with it yet ---
>>
>> "    Subjects
>>   hinder talk."
>>                -- Emily Dickinson
>>
>> Aldon Lynn Nielsen
>> Fletcher Jones Chair of Literature and Writing
>> Loyola Marymount University
>> 7900 Loyola Blvd.
>> Los Angeles, CA    90045-8215
>>
>> [redacted]
>
> ----------
>
> Date:    Thu, 29 Mar 2001 22:36:13 EST
> From:    [redacted]
> Subject: Re: McKuen trashing
>
> In a message dated 3/29/01 7:14:40 PM, [redacted] writes:
>
> << But Bill, of course you wouldnt, their all dead! >>
>
> Oh, that's why they haven't shown up.  Thanks for straightening that out.  As
> for your comments on the Beatles, I'll let fluxus Yoko handle that.  "Fixing
> a hole where the rain gets in"?  Best wishes, Bill
>

> ----------
>
> Date: Thu, 29 Mar 2001 21:23:05 -0800
> From: Steve Potter <[redacted]>
> Subject: Re: McKuen trashing
>
> Right on, Ron. Hughes doesn't deserve the trashing and; while I'm no fan of
> McKuen or King, McCartney's sugar makes me tweak and twitch without Lennon's
> salt, Jewel...looks great, and I can't understand why such a highly
> successful businessman as Mr. Rollins could still be so damn angry about
> everything, I'm always suspicious when these most obvious of goats get
> scaped.
>
> I greatly prefer the company of the Good Doctor, the Gunslinger and the
> Alchemist, as well as Spicer and Duncan, to that bunch but, honestly, I only
> know McKuen as a punch line and wonder how his work stands up to that of his
> mockers.
>
> Since I've already revealed my questionable taste by suggesting a beer
> flavored stamp with the mug of Bukowski, think I'll take this opportunity to
> redeem myself: Zukofsky, anyone? Berryman? Has Stein been stamped?
>
>
> on 3/29/01 7:08 AM, Ron Silliman at [redacted] wrote:
>
>> In addition to trashing Hughes, Leonard, which I disagree with completely,
>> let's remember that Rod McKuen used to hang with the Berkeley Renaissance
>> poets in the late '40s and early '50s (including Spicer and Duncan). He
>> might not have been a great poet, but it doesn't mean that he wasn't serious
>> about it. If you get a sense of a scene that included McKuen, Spicer and
>> Spicer's old guest on his folk music program on KPFA, Harry Smith, you get a
>> sense of the feel of the time....
>>
>> [Trashing poets is just generally not wise behavior. Yeah, I don't like Paul
>> McCartney's verse -- it seems weaker than Jewel's. Or Henry Rollins. So
>> what? You can make a good case for the influence of William Carlos Williams
>> on the work of L. Ron Hubbard, and isn't that Stephen King of all people

>> quoting Ed Dorn??]
>>
>> I'm still more amazed at the number of votes that cummings has gotten, given
>> just how virulent his antisemitism was.
>>
>> Ron
>>
>>
>>
>> Leonard Brink wrote:
>>
>>> Well, it's pretty much degenerated into a farce at this point -- Langston
>>> Hughes leads all other poets by a margin of greater than 3 to 1. How much
>>> of this is because Rod McKuen is still alive and therefore not eligible
>>> we'll never know.
>>
>> _____
>> Get your FREE download of MSN Explorer at http://explorer.msn.com
>>
>
> ---
>
> Date: Fri, 30 Mar 2001 18:09:57 +1200
> From: "richard.tylr" <[redacted]>
> Subject: Re: Lights Over McKuen
>
> I'm sorry but I must disallow McKuen and or the Beatles or anyone named
> Smith from this discussion. Or any one else of a "popular" ilk. Or I'll fire
> them and all you lot out of my canon. Yours,Richard von Harold
> redandanalysedevrythingintheliterversetodeathpipeandslipperskindlyold
> butantitenniscourtoathswothywordsworthingandaffodiliclongwords Bloom.PS My
> suggestion: Wytter Bynner? No?
> ----- Original Message -----
> From: "Andrew Maxwell" <[redacted]>
> To: <[redacted]>
> Sent: Friday, March 30, 2001 9:37 AM
> Subject: Lights Over McKuen
>
>

>> I utterly agree with Ron's defense of Mister McKuen. What's wrong with
>> beachcombing and fireside swoons? Pleasures subtle, real and merciful.
> Plus,
>> he manages the sort of omniscient voice-over pageantry that can make
>> something like "The Love Movement" or "The Black Hawk, a Gothic
Musical"
>> work. Since the English stole Scott Engel from us and made him a Walker,
> Rod
>> is the closest thing we have to a Jacques Brel. After a few spins of his
>> records, the corn pops and suddenly your behind the music. That's the
>> sweetest sort of conversion one can make!
>>
>> And Smith, Spicer and McKuen...can you think of a sexier cabal?
>>
>> But, to rehearse an old debate, I really can't stand for this McCartney
>> slapping. He was clearly the most tuneful Beatle, zany or no. "Maybe I 'm
>> Amazed" is a heartbreaker, and "Jet" is at least as delirious as any
>> Elmsliean banana peel shuffle. But I may be alone in this, and I thought
> the
>> only lonely place was on the moon...
>>
>> Best all,
>> Andrew
>
> ------------------------------
>
> Date:    Fri, 30 Mar 2001 01:23:08 -0500
> From:    Alan Sondheim <[redacted]>
> Subject: growth of measure paths in sample text
>
> -
>
>
> growth of measure paths in sample text
>
>
> nikuko do turn to me for fuck, so strong nikuko and alan, so amazing
> strong and hard, her breasts against his immense-body, her throbbing
> nkninkunko do turnkn to me for fucnk, so stronkng nkninkunko anknd alankn,
> so amazinkng stronkng anknd hard, her breasts againknst his
> immenknse-body, her throbbinkng nkninkunko do turnkn to me for fucnk, so
> stronkng nkninkunko anknd alankn, so amazinkng stronkng anknd hard, her

> breasts againknst his immenknse-body, her throbbinkng nkninkunko do turnkn
> to me for fucnk, so stronkng nkninkunko anknd alankn, so amazinkng
> stronkng anknd hard, her breasts againknst his immenknse-body, her
> throbbinkng nknnknkninknnkunknnko do turnknnknkn to me for fucnknnk, so
> stronknnknkng nknnknkninknnkunknnko anknnknknd alanknnknkn, so
> amazinknnknkng stronknnknkng anknnknknd hard, her breasts againknnknknst
> his immenknnknknse-body, her throbbinknnknkng nkninkunko do turnkn to me
> for fucnk, so stronkng nkninkunko anknd alankn, so amazinkng stronkng
> anknd hard, her breasts againknst his immenknse-body, her throbbinkng
> nkninkunko do turnkn to me for fucnk, so stronkng nkninkunko anknd alankn,
> so amazinkng stronkng anknd hard, her breasts againknst his
> immenknse-body, her throbbinkng nknnknkninknnkunknnko do turnknnknkn to me
> for fucnknnk, so stronknnknkng nknnknkninknnkunknnko anknnknknd
> alanknnknkn, so amazinknnknkng stronknnknkng anknnknknd hard, her breasts
> againknnknknst his immenknnknknse-body, her throbbinknnknkng nkninkunko do
> turnkn to me for fucnk, so stronkng nkninkunko anknd alankn, so amazinkng
> stronkng anknd hard, her breasts againknst his immenknse-body, her
> throbbinkng nknnknkninknnkunknnko do turnknnknkn to me for fucnknnk, so
> stronknnknkng nknnknkninknnkunknnko anknnknknd alanknnknkn, so
> amazinknnknkng stronknnknkng anknnknknd hard, her breasts againknnknknst
> his immenknnknknse-body, her throbbinknnknkng nknnknkninknnkunknnko do
> turnknnknkn to me for fucnknnk, so stronknnknkng nknnknkninknnkunknnko
> anknnknknd alanknnknkn, so amazinknnknkng stronknnknkng anknnknknd hard,
> her breasts againknnknknst his immenknnknknse-body, her throbbinknnknkng
> nknnknkninknnkunknnko do turnknnknkn to me for fucnknnk, so stronknnknkng
> nknnknkninknnkunknnko anknnknknd alanknnknkn, so amazinknnknkng
> stronknnknkng anknnknknd hard, her breasts againknnknknst his
> immenknnknknse-body, her throbbinknnknkng
> nknnknknnknnknknnknkninknnknknnknnkunknnknknnknnko do
> turnknnknknnknnknknnknkn to me for fucnknnknknnknnk, so
> stronknnknknnknnknknnknkng

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anknnknknnknnknknnknknd
> alanknnknknnknnknknnknkn, so amazinknnknknnknnknknnknkng
> stronknnknknnknnknknnknkng anknnknknnknnknknnknknd hard, her breasts
> againknnknknnknnknknnknknst his immenknnknknnknnknknnknknse-body,
her
> throbbinknnknknnknnknknnknkng nkninkunko do turnkn to me for fucnk, so
> stronkng nkninkunko anknd alankn, so amazinkng stronkng anknd hard, her
> breasts againknst his immenknse-body, her throbbinkng nkninkunko do
turnkn
> to me for fucnk, so stronkng nkninkunko anknd alankn, so amazinkng
> stronkng anknd hard, her breasts againknst his immenknse-body, her
> throbbinkng nknnknkninknnknunknnko do turnknnknkn to me for fucnknnk, so
> stronknnknkng nknnknkninknnknunknnko anknnknknd alanknnknkn, so
> amazinknnknkng stronknnknkng anknnknknd hard, her breasts
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> his immenknnknknse-body, her throbbinknnknkng nkninkunko do turnkn to
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> for fucnk, so stronkng nkninkunko anknd alankn, so amazinkng stronkng
> anknd hard, her breasts againknst his immenknse-body, her throbbinkng
> nknnknkninknnknunknnko do turnknnknkn to me for fucnknnk, so
stronknnknkng
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> stronknnknkng anknnknknd hard, her breasts againknnknknst his
> immenknnknknse-body, her throbbinknnknkng nknnknkninknnknunknnko do
> turnknnknkn to me for fucnknnk, so stronknnknkng nknnknkninknnknunknnko
> anknnknknd alanknnknkn, so amazinknnknkng stronknnknkng anknnknknd
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> her breasts againknnknknst his immenknnknknse-body, her
throbbinknnknkng
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> throbbinknnknknnknnknknnknkng nkninkunko do turnkn to me for fucnk, so
> stronkng nkninkunko anknd alankn, so amazinkng stronkng anknd hard, her
> breasts aginknst his immenknse-body, her throbbinkng
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> anknnknknd alanknnknkn, so amazinknnknkng stronknnknkng anknnknknd hard,
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> alanknnknknnknnknknnknkn, so amazinknnknknnknnknknnknkng
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> aginknnknknnknnknknnknknst his immenknnknknnknnknknnknknse-body, her
> throbbinknnknknnknnknknnknkng nknnknkninknnknunknnko do turnknnknkn to me
> for fucnknnk, so stronknnknkng nknnknkninknnknunknnko anknnknknd
> alanknnknkn, so amazinknnknkng stronknnknkng anknnknknd hard, her breasts
> aginknnknknst his immenknnknknse-body, her throbbinknnknkng
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> stronknnknknnknnknknnknkng anknnknknnknnknknnknknd hard, her breasts
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> for fucnknnk, so stronknnknkng nknnknkninknnkunknnko anknnknknd
> alanknnknkn, so amazinknnknkng stronknnknkng anknnknknd hard, her breasts
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> alanknnknknnknnknknnknkn, so amazinknnknknnknnknknnknkng
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> throbbinknnknknnknnknknnknkng
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> alanknnknknnknnknknnknkn, so amazinknnknknnknnknknnknkng
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> againknnknknnknnknknnknknst his immenknnknknnknnknknnknknse-body, her

> throbbinknnknknnknnknknnknkng
>
> ------------------------------
>
> Date:  Thu, 29 Mar 2001 22:19:46 -0800
> From:  Steve Potter <[redacted]>
> Subject: Re: McKuen trashing
>
> ugh, glad I grew up on wax discs full of fab four crap rather than cranky
> old critic yackety yack claptrap.  but then I like cummings' poetry, too.
> guess I'm a moron.
>
> all the best,
>
> Steve
> (the happy idiot)
>
>
> on 3/29/01 7:36 PM, [redacted] at [redacted] wrote:
>
>> In a message dated 3/29/01 7:14:40 PM, [redacted] writes:
>>
>> << But Bill, of course you wouldnt, their all dead! >>
>>
>> Oh, that's why they haven't shown up.  Thanks for straightening that out.
As
>> for your comments on the Beatles, I'll let fluxus Yoko handle that.  "Fixing
>> a hole where the rain gets in"?  Best wishes, Bill
>>
>
> ------------------------------
>
> Date:  Fri, 30 Mar 2001 08:51:44 -0500
> From:  "Broder, Michael" <[redacted]>
> Subject: The Final Word on the People's Poetry Gathering!
>
> THE PEOPLE'S POETRY GATHERING BEGINS!!!!!
> Fri. Mar 30-Sun, April 1
> For tickets and info call [redacted]
> or visit http://www.peoplespoetry.org
> Sponsored by City Lore and Poets House
>

> ***  THIS IS IT, FOLKS!  THE FINAL FINAL SCHEDULE OF EVENTS!  ***
>
> Continuous weekend events:
>  Community Words Murals (Cooper Union)
>  Poetry Publication Showcase (Poets House)
>  Gallery Installation of Text (The Kitchen)
>  Outdoor performance by Schuldt
>
>
> THURSDAY, MARCH 29th (Partner Pre-Events)
> 6:30 ******
>  -Panel: A Look at Jewish American Literature with Kathryn Hellerstein
>  and Charles Bernstein (Museum of Jewish Heritage-A Living Memorial =
> to
>  the Holocaust) Free w/ Museum admission:
>  $7 adults, $5 seniors/students, children under 5 free
> 7:00 ******
>  -Dialogue Among Civilizations, a Reading co-sponsored by Rattapallax
>  Press and the United Nations Society of Writers featuring Joyce =
> Carol
>  Oates, James Ragan, Mei-mei Berssenbrugge and Yusef Komunyakaa
>  (General Assembly Conference Room 4, United Nations Building) [Free]
>
>
> FRIDAY, MARCH 30th
> 9:00 ******
>  -Papa Susso playing kora and singing griot songs
>  (Foundation Builidng)
>  -Student Interactive Activity with David Morice (Bookstore area)
>  -Action Writing Workshop with Annie Lanzillotto (Hewitt Auditorium)
>  -Blues Workshop with Carolina Slim and Dave Johnson (Foundation 604)
>  -Teen Open Mic hosted by Bob Holman (Hewitt 211)
> 10:00 ******
>  -Poemaker by David Morice (Great Hall)
>  -How to Read a Poem with Edward Hirsch (Hewitt Auditorium)
>  -Create Now: Youth Writing Workshop, Asian-American Writers' Workshop
>  (Foundation Building classroom 604)
>  -Teen Open Mic hosted by Dave Johnson (Hewitt 211)
> 11:00 ******
>  -Opening Sampler with Ed Sanders, Galway Kinnell, Lu Yu and others
>  (Great Hall, Cooper Union)
>  -Film: Poetry Video Festival (Den of Cin, Pioneer Theatre)

> Noon ******
>  -Poetic License (Documentary) by Dave Yanowsky (Great Hall)
>  -Ciphers Demo with Toni Blackman (Hewitt Aud.)
>  -Teacher as Poet with Daniel Ferri (Foundation Building room 604)
>  -Tribute: Emily Dickinson by Brenda Hillman and Galway Kinnell
>  (Poets House)
>  -Film: United States of Poetry-excerpts (Den of Cin, Pioneer Theatre)
> 12:30 ******
>  -Film: Azul (Den of Cin, Pioneer Theatre)
> 1:00 ******
>  -Youth Speaks: Bringin' the Noise-Youth Open Mic (Great Hall)
>  -American Sign Language Poetry Workshop with Kenny Lerner and
>  Peter Cook (Hewitt Auditorium)
>  -Open Mic for Teachers hosted by Daniel Ferri (Foundation room 604)
>  -Women's Experimental Writing and Spirituality with
>  Brenda Hillman and Claudia Rankine and Lee Ann Brown (Poets House)
> 2:00 ******
>  -Youth Speaks: Teen Slam Poetry Celebration (Great Hall)
>  -Reading: African-American Poetry Showcase: Voices from Cave Canem
>  (Hewitt Aud.)[Free]
>  -Teaching Writing with Dave Johnson (Foundation Bldg. Classroom 604))
>  -The Book of the Book: The Poetics and Ethnopoetics of Writing
>  with Charles Bernstein, Steve Clay, Jerome Rothenberg,
>  Dennis Tedlock and Cecilia Vicuña (Poets House)
>  -Film: Poetry in Motion (Den of Cin, Pioneer Theatre)
>  -Shake-Speare's Sonnets (Culture Project) [Free]
>  (Bring your favorite sonnet)
> 3:00 ******
>  -Allen Ginsberg: Lessons Learned with Bob Rosenthal (Foundation 604)
>  -Panel: Poetry and Performance with Toni Blackman, Charles
>  Bernstein, Bob Holman and Anne Waldman (Poets House)
>  -Literary Pub Crawl in Greenwich Village by Bill Morgan
> 3:30 ******
>  -Film: United States of Poetry-excerpts (Den of Cin, Pioneer Theatre)
> 4:00 ******
>  -Tribute: Sappho by Ed Sanders (Poets House)
>  -Film: Pull My Daisy (Den of Cin, Pioneer Theatre)
> 4:30 ******
>  -Film: Il Postino (Den of Cin, Pioneer Theatre)
> 5:00 ******
>  -Word Play and Poetry Happenings with David Morice
>  (Teachers & Writers) [Free]

> 6:00 ******
>  -Book Launch by Claudia Rankine (The Kitchen) [Free]
>  -Pink Pony West Reading Series with Stephanie & Frazier
>  Russell, plus open mike (Cornelia St. Café) [$6]
> 6:30 ******
>  -Opening Night Bash with Flying Words, Nuala Ní Dhomhnaill,
>  -Galway Kinnell, Tracie Morris, Ed Sanders, and others (Great Hall)
> 7:30 ******
>  -Buryat Shamans by Yara Arts (LaMaMa) [$10]
> 8:00 ******
>  -Reading: Stanley Kunitz with introduction by Galway Kinnell
>  (Great Hall)
>  -Hands Afire with StaceyAnn Chin (Culture Project) [$10]
> 9:00 ******
>  -Poetry of Resistance: featuring Dub poets Linton Kwesi Johnson,
>  Jean Binta Breeze; and Eritrean poetry by Charles Cantalupo,
>  Reesom Haile, Ararat Iyob,and Saba Kidane in absentia.
>  Hosted by Kassahun Checole (Great Hall)
>  -Reading: Maurice Kenny and American Indian Writers Circle
>  (American Indian Community House) [$10]
> 10:00 ******
>  -Queer Shoulder to the Wheel: Gay and Lesbian Poets
>  Celebrating the Work of Allen Ginsberg with Cheryl B.,
>  Lisa Marie Bronson, Regie Cabico, Guillermo Castro,
>  Elena Georgiou, Bill Kushner, Rachel Levitsky, Timothy Liu
>  and Douglas A. Martin (St. Marks) [$7]
>  -Poets & Preachers: On Fire with Reverend Babb and the McCullough
>  Sons of Thunder (The Kitchen) [$10]
> 10:30 ******
>  -Slam (Nuyorican Poets Cafe) [$5]
>  -Oyl by Denise Duhamel and Maureen Seaton (Culture Project) [$10]
> 12:00 midnite ******
>  -Polymorphously/PerVerse II (Erotic Poetry) curated by
>  Elena Alexander featuring: Tina Chang, Barbara Einzig,
>  Ruel Espejo, Amy Holman, Dave Johnson, Michael Klein,
>  Molly McQuade, Bertha Rogers, Cheryl Boyce Taylor,
>  Suzanne Wise, and Emily XYZ (Culture Project Cafe)
>
> SATURDAY, MARCH 31st
> 11:00 ******
>  -The Works of Dr. Seuss by Oliver Platt (Great Hall)
>  -Panel: Written & Oral Traditions with Edward Hirsch, Maurice Kenny,

> Tracie Morris, Hank Nelson, and Dennis Tedlock (Hewitt Aud.)
> -Publishing Poetry: What Poet and Editor Each Want with Robert =
> Hershon
> (Poets House)
> -Film: Poetry Video Festival (Den of Cin, Pioneer Theatre)
> Noon ******
> -Saturday Sampler with John Kulm, Reesom Haile, U Sam Oeur & others
> -Gathering Highlights (Great Hall)
> -Paired Readings: Tracie Morris and Sekou Sundiata (Wollman)
> -Asian Courtship Poetry and Music-with Cambodian musicians from
> Arts of Apsara and Hmong traditions presented by Pang Xiong
> Sirithusak (Hewitt Aud.)
> -Open Mic: Hosted by Jackie Sheeler and Maggie Balistreri of the
> Pink Pony West Reading Series (Engineering 509)
> -Film: United States of Poetry-excerpts (Den of Cin, Pioneer Theatre)
> -Allen Ginsberg and the Lower East Side Walking Tour by Bill Morgan
> 12:30 ******
> -Film: Azul (Den of Cin, Pioneer Theatre)
> 1:00 ******
> -Love Poetry by Marie Howe and Galway Kinnell (Great Hall)
> -Paired Readings: Susan Eisenberg and Daniel Ferri (Wollman)
> -Panel: Endangered Languages: Dr. Joseph Castronovo, Nuala Ní
> Dhomhnaill, John O'Donohue, Chan Park, Cecilia Vicuña and
> others (Hewitt Auditorium)
> -Open Mic: Polyglot Poetry (only poetry in foreign languages), hosted =
>
> by Daniela Gioseffi (Engineering 509)
> -Poetry & Everyday Life with Edward Hirsch and Steve Zeitlin
> (Engineering 605)
> -How to Read an Oral Poem with John Foley (Poets House)
> 2:00 ******
> -Paired Reading: Carol Conroy and Edward Hirsch (Wollman)
> -Open Mic: Hosted by Jonathan Reeve of Urbana (Engineering 509)
> -Film: Poetry in Motion (Den of Cin, Pioneer Theatre)
> -African-American Haiku with Lenard Moore and Tracie Morris
> (Tompkins Square Library) [Free]
> 2:30 ******
> -2001 People's Poetry Gathering Heavyweight Championship Poetry Bout: =
>
> Victor Hernández Cruz vs. Anne Waldman (Great Hall)
> 3:00 ******
> -Paired Reading: Yusef Komunyakaa and Galway Kinnell (Wollman)

> -Panel/Reading: Working Men and Women: Occupational Poetry with
> Susan Eisenberg, John Kulm, Wesley "Geno" Leech, Thomas Lynch,
> Lon Minkler, and Hank Nelson (Hewitt Aud.)
> -Open Mic: Hosted by Guy LeCharles Gonzalez of Bar 13
> (Engineering 509)
> -Poetry Across Languages: Translations: Ammiel Alacalay, H. Dirksen
> Bauman, Charles Cantalupo, Chan Park, Dennis Tedlock, Virlana Tkacz
> (Engineering 605)
> -Beyond Spring: Bilingual Reading of Sung Dynasty Poetry with Lu Yu
> and Julie Landau (Poets House)
> -Head-to Head Haiku with Daniel Ferri (Tompkins Square Library)
> -Oralities Ancient and Modern with Susan Imhof, Tom Lee, Patrick
> Martin and Jason Scheiderman (Ear Inn) [Free]
> 3:30 ******
> -Film: United States of Poetry-excerpts (Den of Cin, Pioneer Theatre)
> 4:00 ******
> -Paired Reading: U Sam Oeur and Ed Sanders (Wollman)
> -Open Mic: Hosted by Danny Shot of Long Shot (Engineering 509)
> -Calypso Workshop with King Wellington (Engineering 605)
> -Renga Party with Charles Easter (Poets House)
> (30 places to register)
> 4:30 ******
> -Korean Epic Poetry with Chan Park (Great Hall)
> 5:00 ******
> -Paired Reading: Brenda Hillman and Jean Valentine (Wollman)
> -Panel/Performance: ASL Poetry: Flying Words, Joseph Castronovo,
> H. Dirksen Bauman (Hewitt)
> -Open Mic: NYC Poems hosted by Max Blagg (Engineering 509)
> -The Dharma Lion: Asian Influence in the Work of Allen Ginsberg
> featuring Timothy Liu and others (Asian-American Writer's
> Workshop) [$5]
> 5:30 ******
> -Oral Traditions & Disorders: Readings featuring Regie Cabico,
> Xue Di, Shannon Hamann, Charlotte Meehan, and Clara Sala, Kristin
> Stuart(Dixon Place) [$7]
> 6:00 ******
> -Concert: Gaelic Poetry and Music with Nuala Ní Dhomhnaill and
> Melanie O'Reilly (Great Hall)
> -Mushaira: Celebrating Urdu Poetry (Hewitt Aud.)
> -Panel: Poetry & Beauty by Poetry Society of America with Charles
> Althier, Brenda Hillman, Donald Revell, Cole Senson, and
> Reginald Shepard (Wollman) [$8]

> -Open Mic: Hosted by Brendan Lorber and Douglas Rothschild of the
> Zinc Bar (Engineering 509)
> -Spoken Word and Performance on Stage with Dominic Hamilton-Little,
> Ms. Be LaRoe, Bonnie Rose Marcus, Dennis Moritz, Mariposa
> (Cornelia St. Cafe)[$6]
> 7:00 ******
> -Balagtasan: Filipino Debate Tradition (Hewitt Aud.)
> -Aiya!: Asian American Oral Traditions featuring Regie Cabico,
> StacyAnn Chin and Dennis Kim (Asian-American Writer's Workshop) [$5]
> -Reading: John Ashbery (Joe's Pub)
> 7:30 ******
> -Reading: Robert Bly and John O'Donohue (Great Hall)
> -Buryat Shamans by Yara Arts (LaMaMa) [$10]
> 8:00 ******
> -Non-Sequitor with Regie Cabico, Jed Distler, Anne Elliott
> (Dixon Place) [$10]
> -Barnum and Buddah's Poetry Circus (Tribes) [$3]
> 9:00 ******
> -Drunken Love: Sharam Nazieri sings Rumi (Great Hall)
> -Loggers & Lagers: Occupational Poets (Den of Cin) [Free]
> -Action Writing Dance Party featuring DJ Jeanne Hopper and
> Jerry Rothenberg's 70th Birthday Party (The Kitchen)[$10]
> 12:00 ******
> -Poe in the Graveyard with Daniel Ferri, Thomas Lynch,
> Edgar Oliver and Rev. Billy (Marble Cemetery)
> -The Story of a Grifter featuring J.A.Q. (Culture Project) [$10]
>
> SUNDAY, APRIL 1st
> 10:00 ******
> -Poets & Prayers with Dave Johnson and Thomas Lynch (Great Hall)
> 11:00 ******
> -Tribute: Federico García Lorca with Robert Bly, Carol Conroy,
> Galway Kinnell and Linda Munguia (Great Hall)
> -Panel: Folk Meets the Avant Garde-Experimental Languages: Melanie
> O'Reilly, Jerry Rothenberg, Anne Tardos, Cecilia Vicuña,
> Schuldt and Robert Kelly (Hewitt Aud.)
> -Film: Poetry Video Festival (Den of Cin, Pioneer Theatre)
> Noon ******
> -Paired Reading: Robert Hershon and Hettie Jones (Wollman)
> -Open Mic: Hosted by Ishle Park of the Asian-American Writer's
> Workshop (Foundation 604)
> -Yiddish Poetry with Irena Klepfisz (Poets House)

> -Film: United States of Poetry-excerpts (Den of Cin, Pioneer Theatre)
> 12:30 ******
> -Film: Azul (Den of Cin, Pioneer Theatre)
> 1:00 ******
> -Reading: Janet Hamill, Oliver Ray, and Patti Smith (Great Hall)
> -Paired Reading: Tato Laviera and Janine Pommy-Vega (Wollman)
> -Open Mic: Hosted by Bruce Weber of ABC No Rio (Foundation 604)
> -Panel: Black Postmodern Avant Garde: Poets from Cave Canem
> (Hewitt Aud.)[Free]
> -Verbs & Vibes (Childrens Museum of the Arts)
> 2:00 ******
> -Paired Reading: Nuala Ní Dhomhnail and Cornelius Eady (Wollman)
> -Panel: Poetry & Resistance with Jean Binta Breeze, Victor =
> Hernández
> Cruz, and others (Hewitt)
> -Open Mic: Hosted by Ron Kolm of Unbearables (Foundation 604)
> -Memory Circle with Carol Conroy joined by members of the Poems by
> Heart group (Poets House)
> -Film: Poetry in Motion (Den of Cin, Pioneer Theatre)
> 3:00 ******
> -Concert/Panel: Romani (Gypsy) Music and Poetry: Persecution, Poetry
> and Romani Experience with Gregory Kweik, Paul Polansky, Carol
> Silverman and Katja Tanmateos (Great Hall)
> -Paired Reading: Jerome Rothenberg and Cecilia Vicuña (Wollman )
> -Prison Poetry with Fielding Dawson, Hettie Jones, and
> Janine Pommy-Vega (Hewitt Auditorium)
> -Open Mic: Spanish, hosted by Rosa Elena Egipciaco (Foundation 604)
> -Exoterica Reading Series with Linda Gregg
> (Society for Ethical Culture) [$5]
> 3:30 ******
> -United States of Poetry-excerpts (Den of Cin, Pioneer Theatre)
> -Poetry Bash-Open Mic poems about the Poetry Gathering and Poetry
> (Tribes)[$3]
> -Buryat Shamans by Yara Arts (LaMaMa) [$10]
> 4:00 ******
> -Paired Reading: Jayne Cortez and Bei Dao (Wollman)
> -Tribute: Luis Palés Matos and Verso Negro by Tato Laviera and
> Rafael Tufiño (Hewitt Aud.)
> -Open Mic: Hosted by Enid Dame and Don Lev of Home Planet
> (Foundation 604)
> -Poetry Manifestos hosted by Charles Bernstein and Mary Ann Caws,
> with Susan Bee, Fielding Dawson, David Goldfarb, Edward Hirsch,

>  Bob Holman, Hettie Jones, Tracie Morris, Nick Piombino, Jerome
>  Rothenberg, Carolee Schneeman and Cecilia Vicuña (Poets House)
>  -Film: Pull My Daisy (Den of Cin, Pioneer Theatre)
> 4:30 ******
>  -Amerisicula-Sicilian Poetry in New York with Gaetano Cipolla,
>  Antonina LiCastri, Gaspare Pipitone, Nino Provezano, Giuseppe
>  Turricano and hosted by Joseph Sciorra (The Kitchen) [$5]
>  -Film: Il Postino (Den of Cin, Pioneer Theatre)
> 5:00 ******
>  -Paired Reading: Regie Cabico and Kate Rushin (Wollman)
>  -Open Mic: Hosted by Richard Loranger of Brooklyn Voices
>  (Foundation 604)
> 5:30 ******
>  -Poetry Across Borders: The Middle East in Poetry and Music with
>  Ammiel Alcalay (Great Hall)
> 6:00 ******
>  -"911"-The Unbearable Art Festival April Fool's Day Reading & Opening =
>
>  Art Exhibition, at Fire Patrol No. 5, hosted by Ron Kolm
> 6:30 ******
>  -Poetry Across Borders-Grand Peace Finale with Ammiel Alcalay,
>  Nuala Ní Dhomhnaill, Kate Rushin, and others (Great Hall)
> 7:00 ******
>  -Sunday Night Reading Series (Zinc Bar) [$3]
>  -Urbana Reading Series and Slam (CBGB's) [$5]
> 7:30 ******
>  -Buryat Shamans by Yara Arts (LaMaMa) [$10]
> 8:00 ******
>  -Concert: Patti Smith and her band with Janet Hamill and Moving Star
>  (Washington Irving High School)
>
> ------------------------------
>
> Date:  Fri, 30 Mar 2001 04:06:04 EST
> From:  David Chirot <[redacted]>
> Subject: Re: poets stamps/McKuen trashing
>
>  haven't really been following this--who is counting the votes? and
> putting on this competition?--
>
>  has anyone thought of Kenneth Patchen, d.a. levy, Lorine Niedecker, Lord
> Buckley, Robert Johnson, Blind Willie Johnson, Tupac Shakur, George Oppen,

> Lew Welch, Slim Gaillard, Stephen Jonas--
>  Larry Eigner I hope, for sure--
>
>  Rod McKuen bashing seems kind  of sad--an easy target--
>  (last I heard of him years ago--was on the road looking for his father--)
>
>  Bashing--when John Lennon was in his brandy swilling club hopping NYC
> days when life with Yoko was tenuous--he was at a club at same time as Jerry
> Lee Lewis--
>  Lennon boozily approached The Killer, knelt at his feet--and bent over to
> kiss his foot--
>  Jerry Lee kicked him in the face.
>  After all, the first record sent to the moon in a time capsule was by
> Jerry Lee--"Great Balls of Fire"--
>  --david baptiste chirot
>
> ------------------------------
>
> Date:  Fri, 30 Mar 2001 09:04:18 -0500
> From:  Daniel Kane <[redacted]>
> Subject: Ishmael Reed contact info
>
> If anyone has it, could you email me at [redacted]?  Thanks in
> advance.
> best,
> --daniel
>
> ------------------------------
>
> Date:  Fri, 30 Mar 2001 09:06:50 -0800
> From:  MAXINE CHERNOFF <[redacted]>
> Subject: Looking for Cheryl Burkett
>
> Please back channel me with Cheryl Burkett's email.
>
> Thanks--
>
> Maxine Chernoff
>
> [redacted]
>
> ------------------------------

>
> Date:  Fri, 30 Mar 2001 09:03:05 -0800
> From:  Catherine Daly <[redacted]>
> Subject: Re: McKuen trashing
>
> http://www.mckuen.com/
>
> ----------
>
> Date:  Fri, 30 Mar 2001 12:12:03 -0500
> From:  Tom Orange <[redacted]>
> Subject: Contributions needed: Collected Works by Ed Cox
>
> ----- Original Message -----
> From: Richard Peabody <[redacted]>
> Sent: Friday, March 30, 2001
> Subject: Re: Hey Tom
>
> Contributions Needed:
>
> To publish Collected Works by Ed Cox, late Washington D.C. area
> poet/editor/teacher. The volume will collect Ed's previous books, Waking
> and Blocks, a s.s., plus his unpublished mss. Part Of. Every $25 donation
> reserves a copy of the book for the contributor. Make checks out to
> Richard Peabody, 3819 No. 13th St., Arlington, VA 22201. Or e-mail
> [redacted] for more information.
>
> Please Spread the Word. I'm helping Ed's sister Laura, and her husband
> Bob, put this project together. There will be a publication launch where
> friends will get to read their fave Ed Cox poem or tell a pithy anecdote
> or whatever.  We hope to have the book out by the Fall of 2001.
>
> That's the gist. Just trying to make it happen.
>
> RP
>
> ----------
>
> Date:  Fri, 30 Mar 2001 15:31:41 +0900
> From:  Hugh Nicoll <[redacted]>
> Subject: Re: httop://www.english.uiuc.edu/maps
>

> greetings from miyazaki,
>
> I didn't know about the site, so just checked it out. Went straight
> to the Langston Hughes page, to see how it was handled. Wow - What a
> gold mine! Thanks for the pointer.
>
> Hugh
>
>
>
> At 3:26 PM -0800 3/29/01, Nielsen, Aldon wrote:
>>Has anybody worked with Cary Nelson's Modern American Poetry web site
at
>>all yet? I've just looked at a mixed review from CHOICE, and wonder if
>>anybody on POETICS has had any experience with it yet ---
> --
> Hugh Nicoll, Miyazaki Municipal University
> http://www.miyazaki-mu.ac.jp/~hnicoll/
>
> ----------
>
> Date: Fri, 30 Mar 2001 11:26:50 -0600
> From: mIEKAL aND <[redacted]>
> Subject: transition[ Indentensions
>
> transition[ Indentensions
>
>
>
> Minus what I could hope for
> Door exactly opposite
> Situation underminetermined
> Ending for once on hollow
> Lough eight suggestive verses
>
>
> Trashisions Trance-itions
>
> disapprehendeca pointment -- or eclecstatic -- ontolopportunity?
> hollow only to mallow bloss-- in swamp lowland -- enorm pink --waft-water
> verse filled to overglimming --
> spocked at the outset as exercise in expanditure --hibiscus attarology --

> neverflow of lipspill sticky buckets when all is in fact ridged plain
> unaltiara'd
>
>
> Tradiscension Amung The Rancor
>
> Able to speak in syllables
> Blessed the tongulary arrivals
> Volsions in me genilimnital
> It will all guarentee a trace
> Seeven days the summer came back
>
>
>
>
> _____
> _____
>
> damon / and  2001
>
> ----------
>
> Date:  Fri, 30 Mar 2001 12:51:57 -0500
> From:  Brandon Barr <[redacted]>
> Subject: Re: http://www.english.uiuc.edu/maps
>
> I used his anthology for a semester and provided links on my online
> syllabus to the companion site.  For students using the anthology,
> I've found that the author pages provide extra "umph" and commentary
> that isn't allowed in the anthology proper; motivated students used
> the site to hone their introductory research efforts.  The site is
> less effective as a stand-alone resource, but i don't think it really
> claims to be one.  Nelson mentions in his introduction that he didn't
> have room in his anthology to treat the American song tradition; I
> think he misses an opportunity to treat it on the companion site.
> But in general the anthology and site work well together.
>
> Brandon Barr
> [redacted]
>
>>Has anybody worked with Cary Nelson's Modern American Poetry web site
at

>>all yet? I've just looked at a mixed review from CHOICE, and wonder if
>>anybody on POETICS has had any experience with it yet ---
>>
>>
>>
>>"    Subjects
>>   hinder talk."
>>                -- Emily Dickinson
>>
>>Aldon Lynn Nielsen
>>Fletcher Jones Chair of Literature and Writing
>>Loyola Marymount University
>>7900 Loyola Blvd.
>>Los Angeles, CA    90045-8215
>>
>>[redacted]
>
> ------------------------------
>
> Date:    Fri, 30 Mar 2001 11:08:13 -0700
> From:    Mark DuCharme <[redacted]>
> Subject: Re: poets stamps/McKuen trashing
>
>>     haven't really been following this--who is counting the votes? and
>>putting on this competition?--
>>
>>     has anyone thought of Kenneth Patchen, d.a. levy, Lorine Niedecker,
>>Lord
>>Buckley, Robert Johnson, Blind Willie Johnson, Tupac Shakur, George
Oppen,
>>Lew Welch, Slim Gaillard, Stephen Jonas--
>>     Larry Eigner I hope, for sure--
>
>
> Dave, a few of those folks have been nominated, but *you* could nominate
the
> others.  Why dontcha.
>
> P.S.: Backchannel me your snail address, I have something I wanna send
you.
>
> Mark

> _____
> Get your FREE download of MSN Explorer at http://explorer.msn.com
>
> ---
>
> Date:  Fri, 30 Mar 2001 11:34:44 -0700
> From:  Mark DuCharme <[redacted]>
> Subject: Re: The pleasure of being booed
>
> Is this a joke?  (And no, I don't mean the part about your correspondence
> with Jacques Lacan).
>
> Although, as one of the contributors to -VeRT #3, I have no problem with
> anyone doing what they can to call attention to it, when I go to the site I
> find neither the introduction Jacques quotes nor the link to the Britpo
> archives.
>
> Just wondering,
>
> Mark DuCharme
>
>
>>From: Jacques Debrot <[redacted]>
>>Reply-To: UB Poetics discussion group <[redacted]>
>>To: [redacted]
>>Subject: The pleasure of being booed
>>Date: Thu, 29 Mar 2001 15:54:53 EST
>>
>>The new issue of VeRT just announced here on Thurs was delayed for more
>>than
>>a week due to several thinly veiled threats of lawsuits.  What began
>>initially as a violent reaction against a series of epistolary poems, "Dear
>>Jacques:  Lacan, Miller, Debrot," written by myself in collaboration with
>>Kent Johnson has now devolved into an equally reactionary attempt to
>>coverup
>>the poems' ugly reception on the British Poets Listserv where the letters
>>originally appeared.  The final version of the Lacan, however, is now ready
>>for viewing, and includes a link to the Listserv archives so that objective
>>readers can make up their own minds. I am sending below the brief
>>introduction that Andrew Felsinger and Samantha Giles, editors of VeRT,
>>have
>>written to the Lacan materials. I think you will have to agree

>>that the manner in which these two young editors have handled this rather
>>complex and thorny affair is quite impressive. And since the publication
>>pertains, in many ways, to the dynamics of listserv politics, I thought
>>Poetics members would wish to see their introductory comments. To view
the
>>whole issue #3 (and it is a great issue with loads of good stuff), go to
>>http://www.litvert.com/
>>
>>While the correspondence between Lacan and Debrot, as it unfolded, caused
a
>>few-hundred post angst-meltdown at Brit-Po (indignant charges of
>>pornography
>>were frequent), I think you will see that the total
>>package-- the letters, the two brief contributions by Slavoj Zizek, the
>>fauxed Brit-po postings, and the discussion's actual, empirical record on
>>which the eroticized versions are based-- is provocative and fun and, above
>>all, poetic (though the poesis may not be everyone's cup of tea, to say the
>>least).
>>
>>thank you, and here is the intro by Andrew and Samantha.
>>
>>Jacques
>>
>>----------
>>
>>Dear Reader(s):
>>
>>-VeRT has always strived for a quiet uninvolved editorial presence,
>>choosing
>>to allow what's published to stand on its own. This was comfortable;
>>indeed,
>>we felt it ideal.
>>
>>However, events of late have compromised this quiet unassuming vision. We
>>have been drawn into somewhat of a maelstrom, regarding the epistolary
>>exchanges: Dear Lacan, which were first posted on the British-Poets
>>ListServe earlier this year. The posts were considered by many on the
>>British-Poets ListServ to be lacking, both in substance and style. A debate
>>ensued on Listserve regarding the work and its creators: Kent Johnson and
>>Jacques Debrot.
>>
>>We chose, being privy to the posts of this debate, to publish them en

>>masse.
>>In so doing, we felt we were acknowledging the fact that they represented a
>>legitimate response to work of such controversial nature. However, we also
>>recognized that they were evocative of what we in the experimental poetry
>>community confront often: a conservative misunderstanding of work that
>>attempts to not only push the proverbial envelope, but to transgress it.
>>
>>We also believed that the poets quoted therein would stand behind their
>>remarks in total. We were, unfortunately, naïve in this assumption. After
>>the publication of these posts, we received a litany of angry demands for
>>retractions and apologies. To some extent these demands were not without
>>merit. The posts had, indeed, been edited-- though not materially changed.
>>Upon learning of this fact, we chose to remove the link to these posts, and
>>assess the situation.
>>
>>Certainly we at -VeRT don't want to take ourselves too seriously. In some
>>sense, such seriousness hinders what we see as our project. Despite this,
>>this controversy has forced us to make real, serious editorial decisions.
>>We
>>choose the following course of action and are publishing:
>>
>>1. The Lacan Posts: Dear Jacques et al as originally published.
>>2. A URL link to the full text of the British ListServe response to the
>>Lacan text.
>>3. At her request, an edited and complete post from one of the participants
>>of the British ListServ, Allison Croggon
>>4. An edited, adulterated and poetic response to these posts written by one
>>of the Lacan contributors, Jacques Debrot, along with an Introduction by
>>Slavoj Zizek.
>>5. Lastly, a thoughtful, unedited response to this whole mess, provided by
>>Steve Duffy, also a participant on the British ListServ.
>>
>>So there it is. We hope that in the end these choices reflect the certain
>>quietude that we have wanted to maintain, but also beg the question: Whose
>>work is it anyway?
>>
>>Respectfully,
>>Your Loving Editors
>
> _____
> Get your FREE download of MSN Explorer at http://explorer.msn.com
>

> ------------------------------
>
> Date: Fri, 30 Mar 2001 11:15:19 -0800
> From: "K.Silem Mohammad" <[redacted]>
> Subject: Rod McKuen
>
> from McKuen's website (http://www.mckuen.com/), posted by Catherine Daly :
>
> ---------------------------------------------
> "Meditations on Jenny kissed"
>
>
> Jenny kissed me,
> only once,
> he said to me,
> Now she's gone.
>
> How do I go on?
> Every day I wait
> remembering that once
> my Jenny kissed me
> and as she was leaving said,
> now I'm going, now I'm gone.
>
> Only once and never more
> timidly my Jenny kissed me
> touched my lips before goodbye.
> Every day I wait and wonder
>
> If life and
> love has not missed me
> only to pass on, pass on.
> Valentines are sent to others
> everyone but me.
>
> Yet I never miss the heart card,
> oh no, Jenny kissed me
> untied my heart and set it free.
>
>
> ---------------------------------------

> Dude, that's pretty.  Anyone else hear Creeley there?
>
>
>
>
>
> Anyone for Leonard Nimoy?
>
> --Kasey
>
>
>
>
>
> . . . . . .
>
> k. silem mohammad
>
> santa cruz, california
>
> [redacted]
>
> http://communities.msn.com/KSilemMohammad
> _____
> Get your FREE download of MSN Explorer at http://explorer.msn.com
>
> ---
>
> Date:  Fri, 30 Mar 2001 11:49:00 -0800
> From:  Del Ray Cross <[redacted]>
> Subject: SHAMPOO Issue Five !!
>
> Hi Friends,
>
> A brand new issue of SHAMPOO
> is ready for you to view.
>
> Have a look-see at:
>
> www.ShampooPoetry.com
>

> where you'll find sudsy new poems by Kirby Wright,
> Sam Witt, Joseph Torra, Suzy Saul, Anna V.Q. Ross,
> Leigh Radtke, Kevin Prufer, Ronald Palmer, Billy X.
> O'Brien, Curran Nault, Dale Jensen, Glenn Ingersoll,
> Michael County, William Corbett, Sean Cole, Richard
> Caddel, Daniel Bouchard, Jim Berhle, Angela Ball,
> William James Austin, and Jennifer Armstrong.
>
> Bubble Up,
>
> Del Ray Cross, Editor
> SHAMPOO
> clean hair / good poetry
> www.ShampooPoetry.com
>
> ----------
>
> Date:  Fri, 30 Mar 2001 17:21:28 -0500
> From:  Linda Russo <[redacted]>
> Subject: VERDURE issue 3/4
>
>  The editors of -verdure- would like to announce the
>  publication of a SPECIAL DOUBLE ISSUE, no. 3-4
>
>
>  + "Word : Letter : World a festschrift for Robert Grenier,"
>  guest-edited by Tim Shaner and Michael Rozendal. This special
>  feature includes Robert Grenier's "_reading_ - The Eigner Poem"
>  as well as pieces by Robert Creeley, Robert Kocik, Ron Silliman,
>  and others
>
>  + "The _Doones_ Supplements: An Index" by Tom ORANGE
>
>  + "A Note on Gerry Gilbert" by Jason Lee WIENS
>
>  + Michael KELLEHER and Jonathan SKINNER discuss Laird Hunt's _Dear
> Sweetheart_
>  & Dan Machlin's _This Side Facing You_
>
>  + reviews of books by Juliana SPAHR, Anne WALDMAN, Heather
>  THOMAS, Nicole BROSSARD, Joanne KYGER, Elizabeth TREADWELL-
JACKSON

> and Clifford KANE.
>
> + plus the never-before-published winning entry of
> The Second AnnuaL Best-Worst Juvenalia Contest Party
>
> =
>
> this special issue is available for $7/$10 institutions;
> three-issue subscriptions $10/$30 institutions;
> back issues nos. 1 & 2 $5 each/$10 institutons.
>
> Please make checks payable to Linda Russo and
> send lots and lots of money to
>
> VERDURE | 413 Bird Ave. | Buffalo, NY 14213
>
> +
>
> ---
>
> Date: Fri, 30 Mar 2001 15:27:12 -0500
> From: [redacted]
> Subject: ramez
>
> friends,
>
> there's a lovely photo of ramez and his cat accompanying the review he did
> of Rothenberg's Paradise of Poets: <a
>
href=http://www.jacket.zip.com.au/jacket12/rothenberg-rev-qureshi.html>jacke
t12</a>
>
> namaste amigos,
>
> billy little
>
> ---
> Get your free email from AltaVista at http://altavista.iname.com
>
> ---
>
> Date: Fri, 30 Mar 2001 18:07:38 -0500

> From:  Linda Russo <[redacted]>
> Subject: call for prose
>
> VERDURE is seeking contributions for upcoming features
> on the work(s) of Nicole Brossard and Kathleen Fraser.
> Book reviews, short critical essays of less than
> 2500 words or so. The deadline for the Issue is August '01.
>
> Please send informal abstracts by April 15 to
> [redacted] and [redacted]
>
> ------------------------------
>
> End of POETICS Digest - 29 Mar 2001 to 30 Mar 2001 (#2001-46)
> **********

↑ Contents

452. **akellerusa**
***Re: [Fwd: Fw:]***
*Sat 31 Mar 2001*

Papa,
Don't bother. E-mail petitions are useless. To find someone who explains it better than me, go to http://www.snopes.com/inboxer/petition/brazil.htm.

It's not true anyway, just so you know...

Annie

_____
Get your own FREE, personal Netscape Webmail account today at http://webmail.netscape.com/

↑ Contents

453. **BT Henry**
***new VERSE***
*Sat 31 Mar 2001*

The new issue of VERSE, a 416-page issue with a bilingual feature on Mexican poetry and a feature on Indian poetry in English, is now available. Cost: $12 postpaid.

The issue also includes an interview with August Kleinzahler, poems by John Ashbery, Clark Coolidge, John Yau, Katherine Lederer, Paul Celan (trans. by

Heather McHugh and Nikolai Popov), and Elke Erb (trans. by Rosmarie Waldrop), and 100 pages of book reviews.

Books reviewed include OTHER: British and Irish Poetry Since 1950, Men in the Off Hours by Anne Carson, Pierce-Arrow by Susan Howe, The Promises of Glass by Michael Palmer, Enola Gay by Mark Levine, Musca Domestica by Christine Hume, First Course in Turbulence by Dean Young, It Is If I Speak by Joe Wenderoth, Post Meridian by Mary Ruefle, Assembling the Shepherd by Tessa Rumsey, Pastoral by Carl Phillips, Swarm by Jorie Graham, The Constructor by John Koethe, Wrong by Reginald Shepherd, Totem and Shadow: New and Selected Poems by Paul Hoover, The Daily Mirror by David Lehman, Live From the Hong Kong Nile Club by August Kleinzahler, The Other Lover by Bruce Smith, New Selected Poems by Edwin Morgan, Open Closed Open by Yehuda Amichai, The City and the Child by Ales Debeljak, Luminous Debris by Gustaf Sobin, Selected Poems by Peter Redgrove, The Kingdom of the Subjunctive by Suzanne Wis, The Book of Love by Roddy Lumsden, Samarkand by Kate Clanchy, The Eyes by Don Paterson, and Spirit Machines by Robert Crawford.

Please visit www.versemag.org for details.

Brian Henry
Editor

---

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Get email at your own domain with Yahoo! Mail.
http://personal.mail.yahoo.com/?.refer=text

↑ Contents

## 454. Elizabeth Bassford

### *EXOTERICA/THE HOUSE OF PERNOD*

*Sat 31 Mar 2001*

Tonight, Sat., Mar. 31st @ The C-Note... THE HOUSE OF PERNOD...10th St and Avenue C...8 p.m., no cover...funk,poetry,chaos,jazz,theater,and rock and roll...it's disturbing, but you can dance to it...

And tomorrow, April 1st....don't be no fool....don't miss LINDA GREGG at the Society for Ethical Culture, 4450 Fieldston Road in the Bronx...$5...reading at 3 p.m....bring a FOOL poem for the open mike that follows...call [redacted] for details...

↑ Contents

455. **Arielle C. Greenberg**
***anthology suggestion?***
*Sat 31 Mar 2001*

---

Hi, I'm teaching an online poetry workshop this summer through Syracuse University and want to order an anthology for the students to use. I'd like to support a small press, and I'm also looking for an anthology with a wide variety of contemporary work and styles that would not be intimidating for beginning poets. I have a number of anthologies at home, of course, but I'm wondering if there are any suggestions from people who've successfully used anthologies in such classes in the past?

Backchannel would be great.

Thanks,
Arielle

↑ Contents