

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

April 2001

378 messages · Sat 31 Mar 2001 – Mon 30 Apr 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

April, the cruellest month by Eliot's old reckoning, arrives for this room in a particular costume — as National Poetry Month, and so as the year's chief embarrassment. The world did intrude once, glancingly: the spy-plane standoff with China over Hainan drew a few uneasy posts about where such confrontations tend to lead. But April's real weather, as every year, was the annual spectacle of poetry being marketed to a public that has never once asked for it — and the room settled in to watch, to wince, and to object.

The product parade was in full swing. Robert Pinsky, the Laureate, turned up in a promotional conversation launching a poetry dot-com called Zooba; and Ron Silliman forwarded, with grim relish, a notice for something billed as Survivor Poet — poetry restaged as reality-television elimination — asking only why it seemed *“so appropriate right after the Pulitzers”*. Patrick Herron supplied the season's motto, that we were all going to get kicked off this island. Poetry Month had found its true form at last, as competition and as content.

The room met the marketing with its reliable disdain. Rod McKuen, the bestselling sentimental laureate of an earlier decade, was hauled out as an exhibit and dismissed by richard.tylr in four blunt words as *“a weak piece of dribble”* — the greeting-card verse the whole apparatus exists to move. And in a thread headed Tarpits of Poetry, michael amberwind needled the dinosaurs who feared that political concern was usurping aesthetics, reopening the list's oldest quarrel under Poetry Month's garish lighting: what, beneath all the selling, is the real thing.

The room's answer was to keep a quieter Poetry Month of its own, in the register it actually trusted. Jonathan Skinner sent out a call for a new journal, ECOPOETICS, declaring *“pastoralism, art representing nature, at an impasse”* and asking after a poetry rooted in the living world rather than the marketplace — nature not as scenery to be sold, but as the ground the writing stands on. Elsewhere the list swapped, in earnest and without a trace of irony, its favourite books of the year just gone, one reader and one title at a time. Against poetry-as-product it set poetry-as-attention; against the dot-com and the game show, a call for submissions and a shelf of names.

And beneath the selling, two real poets died, neither of whom any Poetry Month had ever troubled to move. Aldon Nielsen mourned Raymond Patterson — another brother gone — author of the incomparable Twenty-Six Ways of Looking at

a Black Man; and from France came word of André du Bouchet, whom Tom Orange called “*horribly under-served in english translation*”. I have set those two deaths at the end of a month the marketplace spent selling poetry exactly as April delivered them, because together they are Poetry Month’s cruellest joke upon itself — that the machine built to push poetry at the public pushes the McKuens and the dot-coms, and lets the poets who actually mattered, the spare Frenchman and the Black elegist, go under-translated and half-read, priceless and un-marketed, into the ground.

— K. M. F.

Contents

Every entry links to its message. 378 in all.

31 MAR 2001

1. David Baratier — Reading
2. richard.tylr — Re: Rod McKuen -- Meditations on Jenny kissed
3. owner-realpoetik — RealPoetik
4. michael amberwind — Mister Spock Stamp

1 APR 2001

5. Alan Sondheim — ""
6. Alan Sondheim — about my work (apologies for cross-posting)
7. bill dunlap — The Princess will see you now.
8. Elizabeth Fodaski — summer subletS

2 APR 2001

9. John Tranter — Nihil illegitimi carborundum
10. david.bircumshaw — Re: The pleasure of being booed
11. Richard Long — (no subject)
12. lungfull — Brendan Lorber at Pink Pony West
13. Jim Andrews — NIO: INTERACTIVE AUDIO FOR THE WEB
14. David Larsen — Siren of the Capitol Corridor
15. William J Allegrezza — moria in spring and submissions needed
16. Kevin Killian — Bellamy & Killian email change
17. Andrew Maxwell — McKounterpoint
18. kate thorn — Re: the china situation
19. Ann Vickery — HOW2 Issue 5 now online!
20. Steve Dickison — Mark McMORRIS & Elizabeth WILLIS, Thurs April 5, 7:30 pm
21. Bertha Rogers — April update, NYS LIT Curators web site
22. Geoffrey Gatz — Re: Rod McKuen -- Meditations on Jenny kissed
23. Steve Dickison — ** NY Times Tues 3 April : on American Poetry Archives **
24. austinwja — Re: Mister Spock Stamp

3 APR 2001

25. richard.tylr — Re: McKounterpoint
26. richard.tylr — Re: Nihil illegitimi carborundum
27. richard.tylr — Re: Mister Spock Stamp
28. Alan Sondheim — My Distinction
29. Harry Nudel — m&r...Kerouac Redux
30. Orpheus — Re: POETICS Digest - 31 Mar 2001 to 2 Apr 2001 (#2001-48)
31. Orpheus — correction
32. Sam — New Anthology: Fresno
33. komninos zervos — Text On-line
34. Nielsen, Aldon — Re: Mister Spock Stamp
35. Alan Sondheim — stupid post, query
36. William J Allegrezza — Re: moria in spring and submissions needed
37. Alan Sondheim — (no subject)
38. dc poetry — (No Subject)
39. Small Press — Kenneth Koch reads in SF this Friday, April 6
40. Brent Cunningham — Small Press Distribution Open House April 7
41. Poetics List Administration — two reminders
42. Hans Friedrich — (no subject)
43. mscroggi — Jenny etc.
44. Aaron Belz — Re: stupid post, query
45. Eileen Tabios — Kelsey Street Press
46. MAXINE CHERNOFF — Re: Mister Spock Stamp

- 47. Receptionist — Re: stupid post, query
- 48. William Slaughter — Notice: Mudlark
- 49. K.Silem Mohammad — Remaindered Canon (Aldon's post)
- 50. Broder, Michael — Ear Inn Readings--April 2001
- 51. lungfull — B.Lorber's NEW TIME at P.Pony W.
- 52. gene — "come live with me & etc."

4 APR 2001

- 53. Joanna Fuhrman — Noelle Kocot Readings in NYC
- 54. Alan Sondheim — i'm so dedicated
- 55. richard.tylr — Re: stupid post, query
- 56. Michael Magee — Poets & Painters (Sat, 4/7)
- 57. Marcella Durand — a fading poetry
- 58. David Chirot — Re: Mister Spock Stamp
- 59. Julie Reiser — ANNOUNCE: Bob Perelman at Johns Hopkins University
- 60. Daniel Bouchard — current
- 61. Stefans, Brian — The Inkblot Record / Eunoia / BKS Homepage
- 62. Steve Dickison — ** NY Times April 4, 2001: Poetry Center, et al **
- 63. zuk23 — zuk's a24
- 64. Hilton Obenzinger — Re: Joe Brainard Event Report
- 65. Avery Burns — Canessa 4/8/01
- 66. Aaron Vidaver — Denise Riley Visiting Writer-in-Residence at KSW April 22-29 (Vancouver)
- 67. Steven Marks — Pinsky, Zooba and Poetry Month
- 68. Mike Kelleher — Skinner/Hunt Reading

5 APR 2001

- 69. Alan Sondheim — hex editor
- 70. Alan Sondheim — antarctica
- 71. Poetics List Administration — The Voice in the Closet
- 72. chris stroffolino — New Laura(Riding)....
- 73. Mary Burger — Second Sundays "Cal/Community" talk, April 8
- 74. richard.tylr — Re: stupid post, query
- 75. richard.tylr — Re: Remaindered Canon (Aldon's post)
- 76. Marcella Durand — call for submissions
- 77. Broder, Michael — Ear Inn April 28--New Addition to Program
- 78. Jeffrey Jullich — Marilyn Monroe, the Emma Lazarus of her day
- 79. Allen H. Bramhall — Re: stupid post, query
- 80. Gary Sullivan — Jordan Davis book / d.a.levy calendar
- 81. Wanda Phipps — Wanda Phipps & Merry Fortune at Mid-Manhattan Library
- 82. Mark DuCharme — introducing...
- 83. hassen — Re: stupid post, query
- 84. Catherine Daly — Re: The Inkblot Record / Eunoia / BKS Homepage
- 85. Allen H. Bramhall — a.bacus #137
- 86. Kerry Sherin — Writers House Hiring Program Coordinator
- 87. Maria Damon — poetix of process
- 88. Marcella Durand — book party & reading
- 89. david.bircumshaw — Re: Pinsky, Zooba and Poetry Month
- 90. Aaron Belz — in honor of NMPM
- 91. Jonathan Skinner — ECOPOETICS

6 APR 2001

- 92. Jonathan Skinner — Cain, Caple, Dutton, Hennessy, Pound, Sutherland, Venright to read at ST...
- 93. Aaron Belz — Re: stupid post, query
- 94. Harry Nudel — m&r...even more news from the real world...
- 95. Gary Sullivan — Carl Rakosi Tribute Wed April 11 @ Housing Works
- 96. Jim Behrle — school

- 97. Gary Sullivan — Ramez Qureshi URLs
- 98. The Poetry Project — Announcements
- 99. K.Angelo Hehir — ATL People's March of the Americas
- 100. Writers House — Poetry/Identity Discussion Available
- 101. Patrick Herron — Re: Ramez Qureshi URLs
- 102. Alan Sondheim — ugly person
- 103. komninos zervos — Re: letter, syllable and word parataxis
- 104. bill dunlap — Take a Take a arazt

7 APR 2001

- 105. richard.tylr — Re: stupid post, query
- 106. richard.tylr — Re: ECOPOETICS
- 107. richard.tylr — Re: stupid post, query
- 108. austinwja — Publication Announcement
- 109. owner-realpoetik — RealPoetik
- 110. Alan Sondheim — mercy-c
- 111. Philip Nikolayev — Review of August Kleinzahler
- 112. derek beaulieu — Transparency Machine #23 -- Ian Samuels
- 113. Susan Webster Schultz — Hawai'i education strikes

8 APR 2001

- 114. Alan Sondheim — Memories from Another Century: Screen, Screen, I will call You
- 115. Tina Rotenberg — *** Go see AMM at Mills today ****
- 116. michael amberwind — Re: introducing...
- 117. claank design — Russell Edson and Tomaz Salamon
- 118. michael amberwind — Re: Spock Stamp [ad infinitum]
- 119. Alan Sondheim — <http://www2.sva.edu/~alans/in.html>
- 120. Wystan Curnow (FOA ENG) — Re: Poetry videos
- 121. David Baratier — Re: yo and poetry contests

9 APR 2001

- 122. David Chiot — VisualPoetry Anthology O!!Zone 2001 available
- 123. Alan Sondheim — printing liquid
- 124. Office — 2001 NPA Performance Schedule
- 125. Stephen Cope — Geoff Young/ Michael Gizzi at UCSD
- 126. Louis Cabri — Transparency Reading #23: Ian Samuels
- 127. Igor Satanovsky — April 15th
- 128. Fiona Maazel — RS reading, sort of
- 129. Aaron Belz — martha rhodes
- 130. Barrett Watten — Al Filreis talk at Wayne State

10 APR 2001

- 131. Michael Magee — Magee does PoProj 4/16
- 132. William Slaughter — Notice: Mudlark
- 133. Kimmelman, Burt — Essays needed
- 134. Romana Christina Huk — call for website information
- 135. gasheart — Philly: Theater, Music, Film - Issue #40
- 136. Gary Shapiro — big NYC reading on April 12: Charles Simic, Jackson Mac Low, and others
- 137. Wanda Phipps — Wanda Phipps & Merry Fortune at the Mid-Manhattan Library
- 138. Nielsen, Aldon — another brother gone
- 139. Nielsen, Aldon — Poetry Reading in Los Angeles
- 140. juliana spahr — support hawai'i poets
- 141. Elizabeth Treadwell — report from New Orleans
- 142. K.Angelo Hehir — Labor Is Mobilizing Across Borders to Stop the FTAA
- 143. Daniel Kane — contact info for allen de loach
- 144. Fiona Maazel — RS Reading

11 APR 2001

- 145. Alan Sondheim — attention attention notice
- 146. Stefans, Brian — ::: Rod Smith & Redell Olson @ Double Happiness ::: This Saturday , April
- ...
- 147. Thomas Bell — Fw: Poetics of internet art/activism
- 148. Daniel Kane — pictures from the lower east side, 1962-1970?
- 149. Lourdes Vazquez — Latitude South: Work in translation
- 150. K.Angelo Hehir — Free Verse Area of the Americas

12 APR 2001

- 151. Halvard Johnson — NYC event
- 152. Al Filreis — June Jordan via webcast
- 153. gene — Re: Take a Take a arazt
- 154. Rena Rosenwasser — Renee Gladman and Elizabeth Robinson
- 155. The Poetry Project — Announcements!
- 156. chris stroffolino — Killian & Lu
- 157. chris stroffolino — Gil Ott tribute
- 158. Steve Dickison — ** Ernesto CARDENAL, Thurs April 19th, 7:30 pm **
- 159. Laura Wright — Kapil Rider, Catanzano, J.Wright read April 19 in Boulder

13 APR 2001

- 160. Eileen Tabios — Kelsey St. Subscription Series, 2001
- 161. Jonathan Skinner — ECOPOETICS
- 162. Claire Dinsmore — The new issue [volume 3] of cauldron & net
- 163. richard.tylr — Re: Hawai`i education strikes
- 164. Poetics List Administration — list delay
- 165. Marcella Durand — zinc bar reading
- 166. daniel labeau — Russakoff/Silver reading postponed
- 167. Hoa Nguyen — N E W POSSUM POUCH!
- 168. katy — Portal
- 169. Creativity Workshop — Summer Workshops Update
- 170. Susan Webster Schultz — Fw: Susan's strike report, April 12, 2001
- 171. K.Angelo Hehir — Re: Fw: Poetics of internet art/activism
- 172. charles alexander — Re: Gil Ott tribute
- 173. Arielle C. Greenberg — Thalia Field reading in Syracuse
- 174. bill dunlap — SATIE DIET BREAD
- 175. derek beaulieu — back in print - KIYOOKA by Roy Miki
- 176. Alan Sondheim — Easter Reading, Talking, & Learning at trAce (fwd)
- 177. . sandra — call for website information (fwd)

14 APR 2001

- 178. George Fouhy — Poetry: Cornelius Eady, OPEN MIKE and More
- 179. richard.tylr — Re: ECOPOETICS
- 180. David Chiro — Re: ECOPOETICS
- 181. lisa jarnot — Burgess, Waters, Luna and Jarnot read in NYC
- 182. Gerard Greenway — ToC: Angelaki : General Issue 2000
- 183. J Gallaher — So, what's your favorite book of poetry from 2000?
- 184. owner-realpoetik — RealPoetik
- 185. Alan Sondheim — [_z] An obviousness in Film, a residue in Literature

15 APR 2001

- 186. matvei yankelevich — reminder for ducklings
- 187. chris stroffolino — Re: another brother gone
- 188. Charles Bernstein — E-Poetry 2001: A Digital Poetry Festival April 18-21
- 189. derek beaulieu — new from housepress NBB's "Gestures of Language"
- 190. Mary Burger — Narrativity 2 launch reading
- 191. jesse glass — Dark Poetry Project
- 192. megan minka lola camille roy — Narrativity, a reading

193. Stephen Cope — Yusef Komunyakaa @ UCSD

194. Bill Berkson — euro-sf poetry festival

16 APR 2001

195. dbuuck — TRIPWIRE 4 NOW AVAILABLE

196. dbuuck — FORTHCOMING: TRIPWIRE 5

197. dbuuck — CALL FOR SUBMISSIONS: TRIPWIRE 6

198. dbuuck — derksen

199. J Gallaher — Joey Ramone 1951-2001

200. Ron Silliman — Osman & Perelman @ Tredyffrin Library 4/19

201. Stefans, Brian — :: Sally Silvers and Mac Wellman @ Double Happiness :: This Satu rday, Ap...

202. Avery Burns — Canessa Readings 4/18 & 4/29

203. David Chirot — "Too Tough to Die" Long Live Joey Ramone

204. whirl2 — Paul Beatty | Pratt Institute | Apr 19

205. pete spence — Re: letter, syllable and word parataxis

206. pete spence — Re: letter, syllable and word parataxis

207. J Gallaher — Stephen Dunn

208. Devin Johnston — FLOOD EDITIONS

209. Rova Saxophone Quartet — Re: So, what's your favorite book of poetry from 2000?

210. Broder, Michael — Ear Inn Readings--April 21 & 28, 2001

211. Murat Nemet-Nejat — Re: [_-z] An obviousness in Film, a residue in Literature

17 APR 2001

212. Thomas Bell — Re: ECOPOETICS

213. Thomas Bell — Re: Fw: Poetics of internet art/activism

214. shemurph — poethia: writing on-line - issue 04

215. richard.tylr — Re: transition[Indentensions

216. richard.tylr — Re: Ramez Qureshi URLs

217. Jonathan Monroe — Re: POETICS Digest - 5 Apr 2001 to 6 Apr 2001 (#2001-51)

218. Small Press — SMALL PRESS TRAFFIC HOSTS TWO FABULOUS EVENTS THIS WEEKEND!

219. Kevin Killian — Fwd: *LISA JARNOT READING APRIL 24*

220. Small Press — Stephanie Williams

221. Alan Sondheim — it may

222. Ron Silliman — Survivor Poet

223. Charles Bernstein — Content's Dream (FWD from Northwester Univ. Press)

224. Susan Webster Schultz — Susan's strike report, April 17

18 APR 2001

225. geraldine mckenzie — Re: Content's Dream (FWD from Northwester Univ. Press)

226. David Chirot — Re: Poetics of internet art/activism: AUMA-GOM@

227. Walter K. Lew — RE Susan Schultz's report on Educators' Protest

228. Leonard Brink — readings -- Bromige, Reiner...

229. Kevin Killian — Fwd: Subj: It's Moving Target time! Fri. April 27 and Sat 28, 8:30

230. Tenney Nathanson — POG benefit dinner: (1 of 3): invitation and menu

231. Tenney Nathanson — POG benefit dinner: (2 of 3) cover letter

232. Tenney Nathanson — POG benefit dinner: (3 of 3) printable ticket order/reservation form

233. Susan Webster Schultz — Fw: Tentative Agreement (fwd)

234. Steve Dickison — ** Ernesto CARDENAL, Thurs April 19th, 7:30 pm **

235. John Tranter — Time magazine's Australian edition -- article on Jacket

19 APR 2001

236. Mark DuCharme — Re: So, what's your favorite book of poetry from 2000?

237. richard.tylr — Re: attention attention notice

238. Barry Smylie — Homer's Iliad serial

239. rob wilson — b2/Santa Cruz "worlding" conference-- room change re: strike

- 240. Murat Nemet-Nejat — Re: it may/the screen casts shadows of the sun
- 241. Patrick Herron — Re: Survivor Poet!/We're All Gonna Get Kicked Off This Island!
- 242. jj20 — Re: attention attention notice
- 243. Thomas Bell — Re: Survivor Poet
- 244. Thomas Bell — Re: Poetics of internet art/activism: AUMA-GOM@
- 245. andrew maxwell — L.A. ON FIRE! WELL, NEXT WEEK THAT IS...
- 246. richard.tylr — Re: Survivor Poet
- 247. Tenney Nathanson — National Poetry Month: Sounding the Poem @ the Library

20 APR 2001

- 248. Harry Nudel — m&r..Joe Eliot at the Zinc Bar...
- 249. Bob Grumman — Re: Survivor Poet
- 250. Rebecca Wolff — Fence Sunday
- 251. David Chiot — blindness and incite: re the screen casts shadows of the sun
- 252. richard.tylr — Re: it may/the screen casts shadows of the sun
- 253. richard.tylr — Re: attention attention notice
- 254. nuyopoman — Re: POETICS Digest - 17 Apr 2001 to 19 Apr 2001 (#2001-57)
- 255. The Poetry Project — Announcements
- 256. michael amberwind — Tarpits of Poetry
- 257. Alicia Askenase — Edwin Torres, Robert Carnevale at the Walt Whitman
- 258. Rachel Kubie — Allen Grossman John Yau Toi Dericotte Cornelius Eady
- 259. Nate and Jane Dorward — Gig #8
- 260. Alan Sondheim — Electronic Conference of Poetry Report from Front Lines

21 APR 2001

- 261. Scott Hamilton — Blake takes on drug companies
- 262. geraldine mckenzie — john lowther email address
- 263. Christian Roess — 8th Grade Final Exam: Salina, Kansas - 1895
- 264. lungfull — The Zinc Bar May Lineup & Creation Myth
- 265. Gary Sullivan — Readme #4 now up

22 APR 2001

- 266. Alan Sondheim — residues
- 267. Gary Sullivan — Needed: reviews, essays & interviews
- 268. owner-realpoetik — RealPoetik

23 APR 2001

- 269. Alan Sondheim — JORDAN DAVIS and TALAN MEMMOTT in BROOKLYN
- 270. Barrett Watten — Beyond the Demon of Analogy
- 271. Richard Long — New Chapbook at 2River
- 272. Thomas Bell — Re: fwd from Susan Bee/Mira Schor
- 273. Charles Bernstein — "All Things Considered" broadcast
- 274. Charles Bernstein — fwd from Susan Bee/Mira Schor
- 275. Linda V Russo — DEBBIE an epic - ?
- 276. The Poetry Project — Jobs at the Poetry Project
- 277. Gary Sullivan — URL for Readme #4
- 278. Steve Potter — Re: Tarpits of Poetry
- 279. Geoffrey Gatza — Blaze VOX 2k1 (NOW WITH CRUNCHY FLAVOR ADDED)
- 280. Summi Kaipa — DAN MACHLIN & BETH MURRAY READ APRIL 26, 7PM SAN FRANCISCO
- 281. Joseph Massey — Re: Needed: reviews, essays & interviews
- 282. Patrick Herron — Re: it may/the screen casts shadows of the sun
- 283. Patrick Herron — Re: Electronic Conference of Poetry Report from Front Lines
- 284. Bertha Rogers — Beowulf Exhibit & REading
- 285. Stephen Cope — New Writing Series Reminder
- 286. Steve Dickison — ** Euro-San Francisco Poetry Festival: Sat, April 28th, 7:30 pm **
- 287. Leonard Brink — New from Avec Books

24 APR 2001

- 288. Lewis Warsh — frym & warsh at cody's
- 289. Walter Blue — EURO-SF FESTIVAL AT BIG BRIDGE
- 290. richard.tylr — Re: 8th Grade Final Exam: Salina, Kansas - 1895
- 291. Daisy Fried — Duhamel at Haverford Wednesday!!!
- 292. Marcella Durand — reading
- 293. Murat Nemet-Nejat — Re: it may/the screen casts shadows of the sun
- 294. Small Press — This Week at Small Press Traffic, as part of the 2nd Euro-SF Poetry Festival....
- 295. Stefans, Brian — FW: ::: Yedda Morrison & Kim Rosenfield @ Double Happiness :: This Saturday...
- 296. Stefans, Brian — Brian Kim Stefans "talk" about cyberpoetry, etc.
- 297. K.Angelo Hehir — ATL Indymedia and medical clinic attacked on Saturday
- 298. matvei yankelevich — ,,,, ANTI * READING ,,,,
- 299. robert fitterman — PRINTONOMY: Brian Kim Stefans & David Buuck
- 300. The Poetry Project — Jobs at the Poetry Project
- 301. pete spence — Re: blindness and incite: re the screen casts shadows of the sun
- 302. Thomas Bell — Re: One Hundred Days anthology [please forward]
- 303. A. Brady — One Hundred Days anthology [please forward]
- 304. Poetics List Administration — notice re political content
- 305. Poetics List Administration — notice re political content 2
- 306. Susan Webster Schultz — Re: Tarpits of Poetry
- 307. Rova Saxophone Quartet — TAYLOR BRADY/DODIE BELLAMY AT MOVING TARGET, SF 4/27,28
- 308. Thomas Bell — Re: it may/the screen casts shadows of the sun
- 309. Wystan Curnow (FOA ENG) — Re: Tarpits of Poetry
- 310. Pam Brown — new vagabonds
- 311. Arielle C. Greenberg — "All Things Considered" broadcast, etc.
- 312. derek beaulieu — wanted: concrete & visual poetry
- 313. derek beaulieu — .aural performance #001: Sound-text exhibit & performance by AARON LEVY

25 APR 2001

- 314. Jerrold Shiroma — andré du bouchet / roger laporte
- 315. richard.tylr — Re: it may/the screen casts shadows of the sun
- 316. T Pelton — Starcherone Books Announces
- 317. M L Weber — Sugar Mule -- Issue 7 online on May 15th
- 318. Jeffrey Jullich — Re: Tarpits of Poetry
- 319. ian davidson — Re: Sugar Mule -- Issue 7 online on May 15th
- 320. Richard Dindas — D Perry / J Waters Boston Reading 4/28
- 321. BT Henry — Beckman and Richards reading in Providence
- 322. Al Filreis — June Jordan webcast recordings now available
- 323. Daniel Bouchard — Pressed Wafer #2 available
- 324. BT Henry — Beckman/Richards/Rohrer reading at Double Happiness
- 325. The Poetry Project — Announcements
- 326. Alan Sondheim — (no subject)
- 327. Rachel Levitsky — Sense of Place Opening
- 328. Maria Damon — fwd: cfw
- 329. Andrew Felsing — Submissions / - V e R T

26 APR 2001

- 330. Todd Baron — Re: POETICS Digest - 20 Apr 2001 to 23 Apr 2001 (#2001-59)
- 331. richard.tylr — Re: "All Things Considered" broadcast, etc.
- 332. richard.tylr — Re: Tarpits of Poetry
- 333. Broder, Michael — Ear Inn Readings--April 28, 2001
- 334. Rachel Levitsky — Sense of Propriety
- 335. rob wilson — Re: UH Manoa Ethnic Studies Statement on Cayetano Chair (fwd)
- 336. Tom Orange — Andre du Bouchet 1924-2001

- 337. Tom Orange — du Bouchet: Le Surcroit / The Increase
- 338. aerialeedge — announcing QUID 7 (In Three Mismatching Parts! A, B, -and- C!)
- 339. gasheart — Philly: Theater, Music, Film - Anodyne, last few days!
- 340. ART ELECTRONICS — Biennale / Video-Visual Poetry
- 341. Ron Silliman — Old CDs needed
- 342. charles alexander — GIL OTT BOOKS
- 343. Steve Potter — Re: Tarpits of Poetry

27 APR 2001

- 344. Steve Potter — Re: "All Things Considered" broadcast, etc.
- 345. Louis Cabri — reminder--upcoming live audiocast
- 346. Pierre Joris — Re: Andre du Bouchet 1924-2001
- 347. Maria Damon — Re: "All Things Considered" broadcast, etc.
- 348. Wanda Phipps — Anti-Reading at Tonic
- 349. David Baratier — New Book(1)
- 350. Rachel Blau DuPlessis — Re: Contemporary North American Poetry
- 351. Nielsen, Aldon — See Oh Two
- 352. Chicago Review — CHICAGO REVIEW 47:1.
- 353. Camille Martin — dizzy spit poetry
- 354. David Baratier — Arguelles / Bennett: Chac Prostibulario
- 355. Alan Sondheim — eocittiw
- 356. Susan Webster Schultz — Re: Tarpits of Poetry
- 357. Joseph Massey — Re: Andre du Bouchet 1924-2001

28 APR 2001

- 358. michael amberwind — Re: Tar Pits of Poetry Ad Infinitum
- 359. T Pelton — Big Small Press fest
- 360. Alan Sondheim — place-holder 1997
- 361. Nate and Jane Dorward — Just in the mail...

29 APR 2001

- 362. Ron Silliman — Dunning langpo
- 363. j.letourneux — Raoul Hausmann/Rochechouart, FR
- 364. Elizabeth Bassford — EXOTERICA READING
- 365. Alan Sondheim — bi
- 366. Daisy Fried — Daisy Fried/George Murray @ KGB

30 APR 2001

- 367. Tenney Nathanson — REMINDER: POG benefit dinner May 6: invitation and menu
- 368. Tenney Nathanson — REMINDER: POG benefit dinner: printable ticket order/reservation form
- 369. Stephen Cope — UCSD New Writing Series Reminder
- 370. Pierre Joris — FW: Federalist Society sets US agenda
- 371. Tom Orange — big small press fest
- 372. Stefans, Brian — :: Alan Davies & Nicole Brossard @ Double Happiness :: This Satu rday, Ma...
- 373. Ann Lauterbach — Re: Ann Lauterbach
- 374. M L Weber — Sugar Mule -- Call for manuscripts (correction)
- 375. Stefans, Brian — :: Alan Davies & Nicole Brossard @ Double Happiness :: This Satu rday, Ma...
- 376. chris stroffolino — May Events
- 377. Catherine Daly — Re: Dunning langpo
- 378. Shannon Holman — paint chip poems

1. **David Baratier**

Reading

Sat 31 Mar 2001

David Baratier will be reading two nights in Albany, NY
& I'd love to catch up

Thursday April 5th, 7pm
at Siena College
Greyfriar Reading series
(I'll only be reading about a half-hour
there is an opener, I forget)

Saturday April 7th, 8pm
to Benefit Miss Mary's non-profit artists cooperative
Steamer 10 Theater
Right near the old Madison Ave Theater
(In the middle of the TRIANGLE), \$10
I'll be reading alone, Duncanesque length

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus OH 43206
USA

<http://pavementsaw.org>

[↑ Contents](#)

2. **richard.tylr**

Re: Rod McKuen -- Meditations on Jenny kissed

Sat 31 Mar 2001

Its a weak piece of dribble the McKuen. Richard.

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

From: "Geoffrey Gatza" <[REDACTED]>

To: <[REDACTED]>

Sent: Saturday, March 31, 2001 6:32 AM

Subject: Re: Rod McKuen -- Meditations on Jenny kissed

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

[↑ Contents](#)

3. **owner-realpoetik**

RealPoetik

Sat 31 Mar 2001

Aaron Belz

Aaron lives in St. Louis and keeps an archive of his work at <http://meaningless.com>. He can be reached at [REDACTED].

TITLE FONT: OLD FASHIONED HOMILY

SPIROGRAPH MONKEY

A-B=?

SPIROGRAPH OINTMENT

Where A might be some kind of ointment.

BASKETBALL

Ten penises or ten vaginas out there at any given time, rarely a mixture of the two.*

SPIROGRAPH MONKEY II

Who ate my zebra-colored donut? (Monkey minus Sin equals "banapple.")

A DELUXE CONCLUSION

My Dad thinks B stands for "neomicin."
And so the moral is: rub yourself all over with lipstick
if you plan get into any scrapes tonight. It's an
"old wive's" remedy, but OKEY DOKEY! (World War II)

* never mind

ESTEVAN BECOMES A CITY

Estevan: the power centre
(a former premier), formally dressed for the occasion

/ "I rejoice with the people

Others filling alder

since the first council have been J. Moss, R. Walker, H. Van Dam, I. McDougall,
S. Henders, W. Outhwaite, P. J. Attrill,

J. M. Mack,

**99999 as you know, Southern, mostly

D. English, Mrs. I. Petterson, W. Wilcowich, J. O. Chapman, R. A. Larter, N.
Morsky, G. F. Fordyce, E. Jellinek.

If even the smallest of places
happened to have two railway
lines passing through it, that
was sufficient to bring a sub-divider

on the scene to sell
his lots by prophesying a
future metropolis.

The background can be easily described.

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

the great future that lay ahead of the town. Estevan Brick Ltd. plant is located
on this property while on its northern edge along highway 39, are the head-
quarters of numerous oil field servicing companies / "I rejoice

This year when subdivision
of the city third was open
on the ground seized
of the agricultural company
of Estevan four years ago
for \$75.000, more contiguous
cultivated surface
had by the city for a total
of 54 acres. All this property
faced on King Street
on the southernmost edge
of the hillside. The sale
of this ground eliminated
the racetrack and the grandstand
from the agricultural company,
but of other buildings were
lowered by him to the southernmost
part of its reasons
and in a narrower proximity
to the civic arena. This
subdivision is named Centennial
Park and pre-A summer

completely maintained
with sewers, water lines
and pavements before fates
were offered on sale. It contains
a total of 100 fates which
quickly are established

**99 "actually the ten-gallon hats were a facade
at the time. In the jubilee
the subdivision 1966 was examined
just in the east of the sight
and the fates of valley offered
on sale by Ben Labenski.

Lo9TB1oR0ZrLwCOK1bNku9Pa1kb51Bx/SsKO
YN/j2qrejoicesEe/wCNEW7noVOW qtHqtHq
TXMb20jRzDBBOEstevan 7LatKwG5yTn8aoy
6lb3lk0d4AsoX73TnHPNUrK9mlkjt1kBjB6k
9s0WV9Dkq1J9a city1ss Lo9TBoR0ZrLR0Z

Some of the old furrows plowed over half a century ago are still to be seen on
the slopes of the hills within the subdivision.

No longer does it need to attract attention by the use of such phrases as "water
as pure as an angel's tear and coal to be had for the digging."

"Rejoice!

Aaron Belz

[↑ Contents](#)

4. **michael amberwind**

Mister Spock Stamp

Sat 31 Mar 2001

i'd vote for Leonard Nimoy to get his own stamp -
i mean i know he's not dead but since Star Trek
went off the air he might as well be

ever read his book of poetry - "Thinking of you"
i think its called - my vote for the worse book
of poetry ever written

of course i have a copy! i figure anyone can
write a bad poem - but it takes a special skill

to write a real stinker - kinda like Whitman
'cept Whitman at his best was better'n anybody
and even at his worst was still like no one else

how about John Cage?

i'm ashamed to admit i've never read mckuen -
they got em by the armful down at the local used
bookstore - so i think i'll check em out

and on a side note -

i've been reading Harold Bloom lately and was
wondering if he had written a page that didn't
have the word "belated" "swerve" or "clinamen"
anywhere on it

just curious

> 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

>

>

> 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

Do You Yahoo!?

Get email at your own domain with Yahoo! Mail.

<http://personal.mail.yahoo.com/?refer=text>

[↑ Contents](#)

5. **Alan Sondheim**

""

Sun 1 Apr 2001

""

""

""

""

""

"repeatedly assert myself in the most trying circumstances; there is"
"nothing i wouldn't attempt as I define myself through my writing. I-I"

"don't expect you understand what I mean; I-I-I'm always aware of the"
"machine at my back, rhythm and rupture constituting a rather poor"
"memory attempting to hold forth across chasm and chiasm."
""

"perhaps, just as in a beginning writing assignment, I-I-I-I am that "
"memory itself, attempting to disarticulate, extricate proper name and"
"mind from technological repetition. it is the nature of the cyclical"
"to move from alignment to its equivalent. I-I-I-I-I should know, or at"
"least know beyond, however slight, the memorization of these few lines,"
"as if something were at work, greater than protocol, harder than the"
"remnant I-I-I-I-I remember."
""

""

" _ "

[↑ Contents](#)

6. **Alan Sondheim**

about my work (apologies for cross-posting)

Sun 1 Apr 2001

(this goes largely to Cybermind/Cyberculture/Wryting but might be of interest here as well, send out once every few months. and apologies for cross-posting.)

Internet Philosophy and Psychology -

April 001

This is a somewhat periodic notice describing my Internet Text, available on the Net, and sent in the form of texts to various lists. The URL is:

http://www.anu.edu.au/english/internet_txt/ which is partially mirrored at http://lists.village.virginia.edu/~spoons/internet_txt.html. (The first site includes some graphics, dhtml, The Case of the Real, etc.)

The changing nature of the email lists, Cybermind and Wryting, to which the texts are sent individually, hides the full body of the work; readers may not be aware of the continuity among them. The writing may appear fragmented, created piecemeal, splintered from a non-existent whole. On my end, the whole is evident, the texts extended into the lists, partial or transitional objects.

So this (periodic) notice is an attempt to recuperate the work as total- ity, restrain its diaphanous existence. Below is an updated introduction.

The "Internet Text" currently constitutes around 100 files, or 4500 printed pages. It began in 1994, and has continued as an extended meditation on cyberspace, expanding into 'wild theory' and literatures.

Almost all of the text is in the form of short- or long-waves. The former are the individual sections, written in a variety of styles, at times referencing other writers/theorists. The sections are interrelated; on occasion emanations are used, avatars of philosophical or psychological import. These also create and problematize narrative substructures within the work as a whole. Such are Julu, Alan, Jennifer, and Nikuko, in particular.

The long-waves are fuzzy thematics bearing on such issues as death, sex, virtual embodiment, the "granularity of the real," physical reality, computer languages, and protocols. The waves weave throughout the text; the resulting splits and convergences owe something to phenomenology, programming, deconstruction, linguistics, prehistory, etc., as well as to the domains of online worlds in relation to everyday realities.

Overall, I'm concerned with virtual-real subjectivity and its manifestations, relative to philosophical concerns. I continue working on a cdrom of the last seven years of my work (Archive); I also have additional video materials, created with Azure Carter and Foofwa d'Imobilite, on two cdroms, Baal and Parables. Most recently, I've been working on a text for publication, ".echo" and I've published articles on Stelarc and Panamarenko. I've also been at work on a cdrom called Asteroids, with 3d modeling of virtual organs used for fly-byes. And I want to write once again on radio and radiations.

I have used MUDS, MOOS, talkers, perl, d/html, qbasic, linux, emacs, vi, CuSeeMe, etc., my work tending towards embodied writing, texts which act and engage beyond traditional reading practices. Some of these emerge out of performative language soft-tech such as computer programs which do things; some emerge out of interferences with these programs, or conversations using internet applications that are activated one way or another. And some of the work stems from collaboration, particularly video, sound, and flash pieces.

There is no binarism in the texts, no series of definitive statements. Virtuality is considered beyond the text- and web-scapes prevalent now. The various issues of embodiment that will arrive with full-real VR are already in embryonic existence, permitting the theorizing of present and future sites, "spaces," nodes, and modalities of body/speech/community.

It may be difficult to enter the texts for the first time. The Case of the Real is a sustained work and possible introduction. It is also helpful to read the first file, Net1.txt, and/or to look at the latest files (lq, lr) as well. Skip around. The Index works only for the earlier files; you can look up topics and then do a search on the file listed.

The texts may be distributed in any medium; please credit me. I would appreciate in return any comments you may have.

Current cdroms are available for \$14; if you've have an earlier version, they go for \$10. (Video format is .mov with Sorenson compression or .avi or .avi-jpg). (Costs include shipping.)

You can find my collaborative projects at <http://trace.ntu.ac.uk/writers/sondheim/index.htm> and my conference activities at <http://trace.ntu.ac.uk> - both as a result of my virtual writer-in-residence with the Trace online writing community.

See also:

Being on Line, Net Subjectivity (anthology), Lusitania, 1997

New Observations Magazine #120 (anthology), Cultures of Cyberspace, 1998

The Case of the Real, Pote and Poets Press, 1998

Jennifer, Nominative Press Collective, 1997

Parables of Izanami, Potes and Poets Press, 2000/1

Alan Sondheim

432 Dean Street, Brooklyn, NY, 11217, USA

mail to:

[↑ Contents](#)

7. **bill dunlap**

The Princess will see you now.

Sun 1 Apr 2001

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```

The premier Issue of Princess Lovely Pants is up and running (way up and running), so visit PLP right now and read delicious bits from:

Patrick F. Durgin
Lauren Gudath
Rodney Koenekke
Camille Martin
K. Silem Mohammad
Philippe Tapon

If our server hasn't crashed, you should be able to find Princess Lovely Pants at <http://www.princesslovelypants.com>

[↑ Contents](#)

8. **Elizabeth Fodaski**

summer sublets

Sun 1 Apr 2001

HEY EVERYBODY!

Announcing two excellent summer sublets in the East Village, NYC:

One is a two-bedroom, renovated apartment in a great, convenient location

Available June 15 to August 31

Contact: Liz Fodaski or Richard Baker @ [REDACTED] or backchannel

The other is a one-bedroom loft a little further east. Great space! Huge windows! Available May to September

Contact: Mary Jo Vath @ [REDACTED]

Each apartment is \$1600 a month, way below market rate!

If interested, call to discuss details.

[↑ Contents](#)

9. **John Tranter**

Nihil illegitimi carborundum

Mon 2 Apr 2001

On the list recently ... "Nihil bastardum carborundum"

I thought it was "Nihil illegitimi carborundum" .. or have I got my Latin wrong?
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](#)

10. **david.bircumshaw**

Re: The pleasure of being booed

Mon 2 Apr 2001

Apropos the remarks of Jacques Debrot and Andrew Felsing on this thread Alison Croggon has asked that the following, as sent to the British Poets Mailing List on the 30th March, be forwarded to this list.

David Bircumshaw

Sorry to bore you all - the VeRT was announced before I could append my own short intro (things here are somewhat pressed). The editors are publishing the original and altered emails from me only - they claim that this is sufficient. I see that no other of the Britpo objections, most especially Trevor's, are being given air. Nor is there an apology anywhere that I can see. What puzzles me most of all about this is why anyone else would be remotely interested.

However. For the record, as they say, here's my intro to my altered comments.

Best

A

I hope these posts stand on their own. They were written for a mailing list, without the intention of publication or further consideration outside the particular context in which they were written.

When Kent Johnson submitted his Lacan dialogues to VeRT, he also submitted, without permission and in violation of copyright, a selection of emails from British-poets members to this magazine. British Poets members objected because the emails were presented as if they were a fair representation of what had been originally written, when in fact many of them had been greatly altered, sometimes to mean the exact opposite of what had been originally said. The editors assert that "the posts had, indeed, been edited-- though not materially changed": this is in fact not true. Each one of my own posts either been misleadingly cut, or had been rewritten, or had parts added which I did not write. I hope this comparison makes clear how they were changed, and for what reason.

I was angered by these changes, which seemed to me extraordinarily dishonest and, to say the least, self-aggrandising. I still fail to see the relevance of publishing the British Poets posts to the original work: despite all Kent's claims, the Lacan dialogues created no especial scandal, apart from boring a number of people witless by turning up as regularly as spam. I have no doubt they are better served by being published in their current form, where they can be accessed voluntarily by those interested.

The editors have agreed to publish the original and altered emails side by side, so that anyone interested in this minor spat can make up their own minds.

Alison Croggon

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

From: "Andrew Felsing" <[REDACTED]>

To: <[REDACTED]>

Sent: Saturday, March 31, 2001 7:27 AM

Subject: Re: The pleasure of being booed

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 Felsing

-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 Felsing 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>
>

[↑ Contents](#)

11. **Richard Long**
(no subject)

Mon 2 Apr 2001

All Blue,

Please help to pass the word along that 2River has just moved to its own domain:

<http://www.2River.org>

The old location

<http://www.daemen.edu/~2River>

over the next few weeks will gradually disappear.

Since 1996, 2River has been an online site of poetry, art, and theory, quarterly publishing The 2River View and occasionally publishing individual authors in the 2River Chapbook Series.

Richard Long

=====

2River

<http://www.2River.org>



[↑ Contents](#)

12. **lungfull**

Brendan Lorber at Pink Pony West

Mon 2 Apr 2001

Brendan Lorber
will be dedicating poems
to those who come to his reading
Friday April 6th
at
The Pink Pony West Reading Series
Cornelia Street Cafe

* * * * *

29 Cornelia Street
Betw. Bleeker & West 4th Street in New York City
[A,B,C,D,E,F to West 4th or 1/9 to Christopher]

\$6 admission gets you a free drink.
Please note: open mike starts at 6:00
Brendan Lorber reads at 7:45
more information at www.poetz.com

hosted by Maggie Balistreri and Jackie Sheeler

* * * * *

Brendan Lorber is the editor of LUNGFULL! Magazine
& co curates The Zinc Bar Sunday Night Reading Series.
He's the author of The Address Book (Owl Press, 1999),
Your Secret (fauxpress.com, 2000) Hazard Pom Pom
(Situations, 2001) and, with Jen Robinson,
Dictionary of Common Phrases (The Gift, 2000).

If you'd prefer not to receive updates along these lines
just reply to  with remove in the subject line.

Otherwise hope to see you here or perhaps o'er zinc bar way.

[↑ Contents](#)

13. **Jim Andrews**

NIO: INTERACTIVE AUDIO FOR THE WEB

Mon 2 Apr 2001

I'd like to invite you to check out a new piece of Web art:

NIO:

<http://www.turbulence.org/Works/Nio/>

- *interactive music
- *visual/sound poem
- *suggestive of a new form of music/multimedia
- *hopefully a popular alternative to the music video

Also part of the project:

- *Interview by Randy Adams (text)
- *'Nio and the Art of Interactive Audio' (essay)
- *'Technotes on Nio and Audio Programming with Director 8' (essay)
- *visual poems made from onion skins of the Nio animations (bitmaps)

I did the vocals, the programming, the animations, the graphics, the works.
Took me several months. Hardest but funnest Web piece I've done so far.

There are several more in the works. The underlying software (written in Lingo) synchronizes layers and sequences of audio. It also synchronizes the animations with the audio. Also, just as the audio is layered, so too are the animations. You interactively construct layers and sequences of the available sounds, and each sound is associated with an animation that plays when the sound plays. So Nio suggests a new form of music, really, which is interactive and conjoined with the visual. Although Nio is primarily a writerly/poetical realization of such visual music (Vismu) you can see that with a different approach to the animations and more sounds, the form itself is quite a radical alternative to the music video. And there are many other juicy possibilities discussed in the essays.

There are two essays: 'Nio and the Art of Interactive Audio for the Web' discusses the artistic, technological, and business possibilities in the work I'm developing. The second is a 'how to' essay on audio programming with Macromedia Director 8.

Nio is a commission of New Radio and Performing Arts, Inc. for its Turbulence.org web site with funds from the National Endowment for the Arts.

Hope you like it.

Regards,

Jim Andrews

www.vispo.com

www.webartery.com

[↑ Contents](#)

14. **David Larsen**
Siren of the Capitol Corridor

Mon 2 Apr 2001

Apologies to those who have recently complained about too many vulgar bids for commerce on the poetics listserve.

And announcing the fourth and final issue of the San Jose Manual of Style, featuring work by

Will Yackulic - Sotere Torregian - Sunnylyn Thibodeaux
Cedar Sigo - Ann Simon - Lytle Shaw - Peter Neufeld -
Katie Merz - Susan Maxwell - Rachel Levitsky
Aja Couchois Duncan - Brandon Downing - Mary Burger
Marc Bell - Micah Ballard
a selection from the early notebooks of Kevin Killian
an interview with Avital Ronell
comics - "items" - eighty pages.

Color cover by Sotere Torregian.
Endpapers block-printed by hand.

To get your copy, send \$2 in stamps + \$5 concealed
or \$7 payable to Beth Murray and David Larsen, co-editors
829 Park Way
Oakland CA 94606

We now return you to the nobler goings-on in Poetry World.

[↑ Contents](#)

15. **William J Allegrezza**
moria in spring and submissions needed

Mon 2 Apr 2001

The spring issue of Moria is online.

It features poems by elizabeth treadwell, philip santo, suzane thurman, annabelle clippinger, and dana ward.

It also features two articles: Aidan Thompson's "The Meaning of 'Meaning' in the 'Experimental' poetry of Gertrude Stein, Lyn Hejinian, Rosmarie Waldrop, and Cole Swenson" and Georgiy Bogin's "Metodological Problems of Understanding Good Literature."

As always, I am looking for submissions of poetry or poetic theory for the next few issues.

Bill Allegrezza

[↑ Contents](#)

16. **Kevin Killian**
Bellamy & Killian email change

Mon 2 Apr 2001

Kevin Killian and Dodie Bellamy have changed their email addresses.

Kevin's new address is:

[REDACTED]

Dodie's new address is:

[REDACTED]

As of May 1 the following email addresses will no longer work:

[REDACTED]

[REDACTED]

Please note new email address: [REDACTED]

[↑ Contents](#)

17. **Andrew Maxwell**
McKounterpoint

Mon 2 Apr 2001

I realize it a little absurd to perpetuate the Rod thread, but less so if it becomes something in excess of smirk fest. I think Rod is about the "total experience" of ambient light, music and the immersive parfumerie of snarky self-invention. Compare Jimmy Webb's "film operas", Mick Ronson's "Slaughter on 10th Ave", or Chicago's love guru Bobby Conn. In each case failure and fantasia are of a species, and "love" is spectacle, is accident, is disastrous, is worth singing about. I think pushing it too far is part of the point, and why the fan's collusion is so satisfying. It's transformative risk, it's about being light-hearted in the most serious way, and about comic participation of the sort that J. Debrot is so often writing about.

But should anyone try to comfortably sideline the question of McKuen's poetic project by accepting Kasey's example, then let me offer another from the same site. It's a bit uneven, but not without its surprises and a few idées de scène echoic of late Ashbery.

Andrew

"a message from the bunker" (Rod McKuen)

It was not meant to be an odyssey,
Leviathan escape. Some unravel
time is all, to add a wing but not
rebuild the nest. A few fortnights
of coming down from drafty stages,
scary plains, aging airplanes. Too
many mornings waking in The
Grand and Not So Grand
Hotel Where Am I.

It should have been poco
divertimento from the second
act, intermission from the dead
line, time lapse from whatever.
A never time to reason out,
or out run reason. But lazy
months not monitored will
prance and promenade to
years. This easy conga line
may then go on a few more
eons 'til the fickle decades
whirl away with other partners
to the next slam dance event.

To some I had an easy death
out there in a poppy field. Or I
rolled over with some handsome
woman, or some pretty man until
we both rolled off the last horizon.
The truth was not so lovely but
we'll never know it you and me.
Every question does not need
A fancy dancer answer man.

Thank you for waiting. Guess I
knew you would. Others took up
Others to help them hoist their
banners. Glad they did. Well
they should. I've come back to
help you shoulder our old flags
and unfurl our new devices. Guess
you knew I would. Your graying

minstrel boy who hangs about
till all the lights go out Your Johnny
Jump Up Appleseed a-planting,
spring or not so spring is here
and home again. Harvest time
will have to wait till harvest time.

Have you seen my old partners,
tea dance mates, from all those
odd cotillions, boogie bar affairs?
Should you, tell them I'll be there
In all the new pavilions with a
pencil ready and my decade dance
card not yet filled with fox trot
promises and leisure dates.

Hello in there. We will rendezvous
Again. Guess you know we will.

[↑ Contents](#)

18. **kate thorn**

Re: the china situation

Mon 2 Apr 2001

Has anyone heard from Jago lately? I hope this
situation is not adversely affecting him.---kate

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

[↑ Contents](#)

19. **Ann Vickery**

HOW2 Issue 5 now online!

Mon 2 Apr 2001

To everyone on Poetics List,
The new issue of HOW2 is now online at:
http://www.departments.bucknell.edu/stadler_center/how2/current/index.html
This bumper issue features special sections on:
"Writing Erotics" with pieces by Lissa Wolsak, Susan Clark, Carla Harryman,
Kathleen Fraser, and Leslie Scalapino.

A retrospective on HOW(ever) with essays by Rachel Blau DuPlessis, Linda Kinahan, Kathleen Fraser, Elisabeth Frost, and Ann Vickery.

"Mina Loy: A Symposium" with essays by Peter Nicholls, Alex Goody, and Hilda Bronstein

"African-American New Poetries" with papers by Harryette Mullen, Meta DuEwa Jones, and Kathy Lou Schultz

There are also three feature sections of New Writing:

"Postings from Britain" (ed. Caroline Bergvall) featuring Karlien van den Beukel, Tertial Longmire, Redell Olsen, Shelby Matthews, Maggie O'Sullivan, Edith Marie Pasquier, Denise Riley, and Caroline Bergvall

"Australian New Writing" (ed. Deb Comerford) featuring Hazel Smith, Jacinta Aboukhater, Anita Heiss, Alison Croggon, Emma Lew, Cassie Lewis, Romaine Moreton, Aileen Kelly, Tracy Ryan, Dipti Saravanamuttu, Morgan Yasbincek, Geraldine McKenzie, and MTC Cronin.

Writing from the US (ed. Renee Gladman) featuring Deborah Richards, Bhanu Kapil Rider, Dodie Bellamy, Juliana Spahr, and Aja Couchois Duncan.

And not forgetting the forum on oppression and writing (ed. Nada Gordon) with Maria Damon, Chris Stroffolino, Prageeta Sharma, Ange Mlinko, Alan Sontheim, Arpine Grenier, Adeena Karasick, Cole Heinowitz, David Hess, and Brian Stefans.

Plus mixed media from Anya Lewin, Lara Odell, and Anna Reckin; and interviews with Cynthia Hogue and Redell Olsen!

Check out Ramez Qureshi's review of Fanny Howe's Selected Poems as well as other reviews by Marjorie Perloff, Brian Kim Stefans, Anna Reckin, Janet Bowdan, and Frances Presley.

All made possible thanks to Kate Fagan (managing editor), Roberta Sims (web designer), Kathleen Fraser (founding editor/publisher), Jo Ann Wasserman (now work/book co-ordinator) and the revitalized editorial advisory board.

Hope you enjoy this exciting issue,

Ann Vickery (editor)

[↑ Contents](#)

20. **Steve Dickison**

Mark McMORRIS & Elizabeth WILLIS, Thurs April 5, 7:30 pm

Mon 2 Apr 2001

P O E T R Y C E N T E R 2 0 0 1

The Poetry Center & American Poetry Archives
presents

An evening with

MARK McMORRIS & ELIZABETH WILLIS

Thursday April 5, 7:30 pm \$5 donation

@ The Unitarian Center, 1187 Franklin (at Geary)

MARK MCMORRIS is author of several chapbooks, including *Palinurus Suite* (Paradigm Press, 1992) and *Moth-Wings* (Burning Deck, 1996); his book *The Black Reeds* was published by the University of Georgia Press in 1997. He was born and raised in Kingston, Jamaica, and attended college in the US, at Columbia University, earning both a Masters and PhD at Brown University. He edited a special section on poets "Out of the Anglophone Caribbean" for *Exact Change Yearbook* (1995), and has published critical work on Kamau Brathwaite, Louis Zukofsky, and on the Black avant-garde. His poetry was included in the special issue of *Callaloo* on "Emerging Male Writers" (1998). Mr. McMorris lives in Washington, DC, and teaches at Georgetown University.

ELIZABETH WILLIS's collection *The Human Abstract* (Penguin, 1995) won the National Poetry Series in 1994. She is also the author of several chapbooks, a book-length poem entitled *Second Law* (Avenue B, 1993), and a new manuscript entitled *Turneresque*. Her work "picks up on a line of 'generative orders' of visionary poetry and leads the reader to an uncharted place, speaking of and to a new generation of American writers" (Lisa Jarnot, Poetry Project Newsletter). Currently she is Writer in Residence at Mills College in Oakland, and lives in Santa Cruz.

"For people in the Caribbean and for the people who have left, the region sometimes acquires the compelling form of an origin. Behind this origin lies other beginnings, other identities and other cultural practices. Poetry involves itself in the New Place with the speech in continuous evolution, with perceptions marked in contrast to absence, to earlier presences, and with relationships that never cease to be aware of initial causes. In this way, a poetry of Caribbean origin is one that registers the accents of multiple geographies in the formation of persons. No ground exists to celebrate the homecoming of such a speech. The false grounds of identity surface in the language and maintain their willingness to define definitively the incompleteness of the name without the sanction of

various centres." --Mark McMorris, from "Poetry of Implication" (preface to "Out of the Anglophone Caribbean," Exact Change Yearbook)

"[Elizabeth] Willis insists upon the uniqueness of everything; and she succeeds, with amazing consistency, in reinvesting language with the uniqueness of origin." --Joshua McKinney, Denver Quarterly

=====

COMING UP:

- * 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)

=====

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-llyâyly 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](#)

21. **Bertha Rogers**

April update, NYS LIT Curators web site

Mon 2 Apr 2001

Dear Friends,

Here's the April update for the New York State Literary Curators Web Site, <http://www.nyslittree.org>, brought to you by Bright Hill Press in partnership with the New York State Council on the Arts. HAPPY NATIONAL POETRY MONTH, presented by the Academy of American Poets; stop in at <http://www.poets.org> to learn more about the many events celebrating this month, the sponsoring organizations, and your opportunity to vote for a stamp featuring a poet.

EVENTS & ORGANIZATIONS PAGE: In NYC, we welcome Symphony Space's Selected Shorts Reading Series and Instituto Cervantes; in Kingston we welcome Flying Saucer Coffeehouse; and in Suffern, the Suffern Free Library. Don't miss all the great Poetry Month events throughout New York State! And keep sending your events, no later than the 25th of the month preceding your event, please.

CIRCUIT WRITERS PAGE: Writers newly added are Paul Genega and D.H. Melham. 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 under the presenting organization's name.

If you wish to unsubscribe, just notify us. Questions? Comments? Email us at [\[REDACTED\]](#).

Bertha Rogers
Site Administrator

[↑ Contents](#)

22. **Geoffrey Gatza**

Re: Rod McKuen -- Meditations on Jenny kissed

Mon 2 Apr 2001

Hi Richard,

From where you are coming from you are absolutely correct. However, I can see where this crap is coming from. Its not as bad as I thought and hammers out a highly lyrical patterned line, which has a high degree of difficulty to

sustain, as you know. I think we would agree on what makes for good poetry and as a younger student of poetry I am still in that phase of opening myself to a wider spectrum than those I revere and emulate. I love Creeley's tender lines but would rather chew tin foil than write like him; I prefer Olson and Pound. But this is who I am and how I express the world I see. I ask, seriously, could American poetry be what it is if Olsen was without Creeley? One informs the other, I guess. I don't know why this guy got a book contract or is sitting where he is. Well I do really, a bad poem carries more weight than a good poem. I still don't understand how Irvine Feldman got a Macarthur fellowship... or why people fixate on Frost ... it's a mystery to me. However, to sum up my point: I see and feel the theme is crap but its top quality crap. I hope you can accept that as a qualifier.

Best Geoffrey

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

From: richard.tylr <[REDACTED]>

To: <[REDACTED]>

Sent: Saturday, March 31, 2001 11:44 PM

Subject: Re: Rod McKuen -- Meditations on Jenny kissed

> Its a weak piece of dribble the McKuen. Richard.

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

> From: "Geoffrey Gatza" <[REDACTED]>

> To: <[REDACTED]>

> Sent: Saturday, March 31, 2001 6:32 AM

> Subject: Re: Rod McKuen -- Meditations on Jenny kissed

>

>

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

[↑ Contents](#)

23. **Steve Dickison**

**** NY Times Tues 3 April : on American Poetry Archives ****

Mon 2 Apr 2001

**** NOTICE **** NOTICE **** NOTICE **** NOTICE ****

The NY Times OP/ED Page for Tuesday April 3, 2001 will include a piece by poet Ammiel Alcalay featuring The Poetry Center's American Poetry Archives among other taped collections of poetry, focusing on preservation of these archives' fragile taped materials. In light of the annual national celebration of American Poetry Month during April, the article remarks efforts by several U.S. literary arts organizations to preserve rare taped recordings of contemporary writers, the precarious nature of recorded media, and our on-going climate of sustenance-level funding for the literary arts.

Mr. Alcalay visited the Archives here at San Francisco State University last month, when he and Bosnian poet Semezdin Mehmedinovic' (whose work Alcalay has translated: *Sarajevo Blues*, City Lights Books, 1998) read and discussed their work for the Poetry Center. Videotapes of their public conversation at The Poetry Center, and their evening reading to a full house at the Unitarian Center in San Francisco, join the American Poetry Archives' vast video collection of contemporary writers that extends from 1973, when Kathleen Fraser rescued rare early audiotapes from being thrown out and founded the American Poetry Archives. Audiotapes in the Archives collection date from 1954.

A printed catalog of Archives holdings available to the public will be published later this year, with support from the National Endowment for the Arts. Currently, a partially completed list of Archives videotape holdings can be accessed at our website: www.sfsu.edu/~newlit

=====

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-llyâyly 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](#)

24. **austinwja**

Re: Mister Spock Stamp

Mon 2 Apr 2001

In a message dated 4/2/01 6:44:01 PM, [REDACTED] writes:

<< how about John Cage? >>

how about him? one of those musicians that make bad poets? Hardly. Best, Bill

[REDACTED]

[REDACTED]

WilliamJamesAustin.com

Kojapress.com

Amazon.com

[↑ Contents](#)

25. **richard.tylr**

Re: McKounterpoint

Tue 3 Apr 2001

I agree this is a more interesting poem with some interesting images. OK. I give up. Put him on whatever stamps or stamp. Richard.

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

From: "Andrew Maxwell" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, April 03, 2001 9:14 AM

Subject: McKounterpoint

I realize it a little absurd to perpetuate the Rod thread, but less so if it becomes something in excess of smirk fest. I think Rod is about the "total experience" of ambient light, music and the immersive parfumerie of snarky self-invention. Compare Jimmy Webb's "film operas", Mick Ronson's "Slaughter on 10th Ave", or Chicago's love guru Bobby Conn. In each case failure and fantasia are of a species, and "love" is spectacle, is accident, is disastrous, is worth singing about. I think pushing it too far is part of the point, and why the fan's collusion is so satisfying. It's transformative risk, it's about being light-hearted in the most serious way, and about comic participation of the sort that J. Debrot is so often writing about.

But should anyone try to comfortably sideline the question of McKuen's poetic project by accepting Kasey's example, then let me offer another from the same site. It's a bit uneven, but not without its surprises and a few idées de scène echoic of late Ashbery.

Andrew

"a message from the bunker" (Rod McKuen)

It was not meant to be an odyssey,
Leviathan escape. Some unravel
time is all, to add a wing but not
rebuild the nest. A few fortnights
of coming down from drafty stages,
scary plains, aging airplanes. Too
many mornings waking in The
Grand and Not So Grand
Hotel Where Am I.

It should have been poco
divertimento from the second
act, intermission from the dead
line, time lapse from whatever.
A never time to reason out,
or out run reason. But lazy
months not monitored will
prance and promenade to
years. This easy conga line
may then go on a few more
eons 'til the fickle decades
whirl away with other partners
to the next slam dance event.

To some I had an easy death
out there in a poppy field. Or I
rolled over with some handsome
woman, or some pretty man until
we both rolled off the last horizon.
The truth was not so lovely but
we'll never know it you and me.
Every question does not need
A fancy dancer answer man.

Thank you for waiting. Guess I
knew you would. Others took up
Others to help them hoist their
banners. Glad they did. Well
they should. I've come back to
help you shoulder our old flags

and unfurl our new devices. Guess
you knew I would. Your graying
minstrel boy who hangs about
till all the lights go out Your Johnny
Jump Up Appleseed a-planting,
spring or not so spring is here
and home again. Harvest time
will have to wait till harvest time.

Have you seen my old partners,
tea dance mates, from all those
odd cotillions, boogie bar affairs?
Should you, tell them I'll be there
In all the new pavilions with a
pencil ready and my decade dance
card not yet filled with fox trot
promises and leisure dates.

Hello in there. We will rendezvous
Again. Guess you know we will.

[↑ Contents](#)

26. **richard.tylr**

Re: Nihil illegitimi carborundum

Tue 3 Apr 2001

John. In NZ you come across, or I used to come across, certain "characters" in the work force that say are accounts clerks or whatever, but they studied some Latin once and so on, and its their little joke...carborundum is the stuff used (a form of carbon) instead of diamonds for grinding etc...its Zukovskic translation is: "Dont let the bastards grind ya down!" Cheers, Richard. PS another one my father used to say "gestucken" a kind of "German" for stuck Again, his little joke, he was a Londoner but didnt know much if any German.

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

From: "John Tranter" <[REDACTED]>

To: <[REDACTED]>

Sent: Monday, April 02, 2001 4:01 PM

Subject: Nihil illegitimi carborundum

On the list recently ... "Nihil bastardum carborundum"

I thought it was "Nihil illegitimi carborundum" .. or have I got my Latin wrong?

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](#)

27. **richard.tylr**
Re: Mister Spock Stamp

Tue 3 Apr 2001

Dear Spo(c)kers. Please keep it clean. Mr Harold Bloom, vastly prolific author of innumerable stars on the milky way tomes whose number is and are numberless, is surely an enormous asset to the United States. After all, how many United Statesian critics (or Canadian for that matter) have starred in such epics as "Ulysses" by that great Irish gourmet and fabulator James van Joyce? Hast thou not realised that Ireland is now Joyceless? Its because its lost its Bloom. The Bloom(s) passed over to the US where one of the son's of the Blooms became the worlds greatest reader. Bloom has read 8990008898989898098989889898 millllllllioooooonnnnn boooooookkkkkkkkssssss. Bloom infact...well, he went boom! "BOOOM!!" Actually, I'm reading some essays currently in the one he edited (with about 600 million others in the series) about "The Sound & the Fury". Our friend Harold claims its a bit too derivative of Joyce...well...but the point is (seriously now) that Faulkner took Joyce's technique quite a number of steps further with "The Sound and the Fury". But, that said, and despite that he critiqued J A's "Tennis Court Oath", Mr Bloom is an asset to America. His blood should (nay must) be bottled. He should be on many stamps. A kind of jazzed up Leavis...but a worthy fellow, a worthy fellow: despite all those long words like "liminal". Any-case...how could he avoid "swerve". I had swerve the other day. One either veers or swerves or sheers away in vertiginous something or rather until one fraginates the ansgt of driven derisial derivation until in a huge unmitigated swoop the hybrid Classist-Freydian-Wagnarian-Duino Elegies-Love Ya Baby-Mil-tonic tonic-Trilling-Olsonian/Cagean(lake of silence)-Pinter-St John-Logosian and new old-high cherishing traditionis be invoked. Of course one does. Eros. Any way, if this stamp deathbate takes the wrong directianation, I will be forced

to fire you all out of my bloomin' canon. In fact I'll baballoooooom you out, bless me if I dont, to be sure.Yours, R.H.B.T.

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

From: "michael amberwind" <[REDACTED]>

To: <[REDACTED]>

Sent: Sunday, April 01, 2001 1:33 PM

Subject: Mister Spock Stamp

*i'd vote for Leonard Nimoy to get his own stamp -
i mean i know he's not dead but since Star Trek
went off the air he might as well be*

*ever read his book of poetry - "Thinking of you"
i think its called - my vote for the worse book
of poetry ever written*

*of course i have a copy! i figure anyone can
write a bad poem - but it takes a special skill
to write a real stinker - kinda like Whitman
'cept Whitman at his best was better'n anybody
and even at his worst was still like no one else*

how about John Cage?

*i'm ashamed to admit i've never read mckuen -
they got em by the armful down at the local used
bookstore - so i think i'll check em out*

*and on a side note -
i've been reading Harold Bloom lately and was
wondering if he had written a page that didn't
have the word "belated" "swerve" or "clinamen"
anywhere on it*

just curious

*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*

Do You Yahoo!?

Get email at your own domain with Yahoo! Mail.
<http://personal.mail.yahoo.com/?refer=text>

[↑ Contents](#)

28. **Alan Sondheim**

My Distinction

Tue 3 Apr 2001

-

My Distinction

I have difficulty with distinctions. I have read and written on emergence and submergence, and understand the complexity of subsumption architecture and its relation to complexity. I also have some idea about neural nets and fluidity - and fluidity gathering in and through what might be called intensifications or nodes. So at least on a metaphoric level I understand simplicity functioning in complexity, rather than complexity functioning in simplicity, or at the least, the intertwining of the two. I also think of exchange value leading to semi-autonomous superstructural entities, ok? So that language and its tethering occur only within a problematic. In the meantime, I observe Jean-Paul the crayfish in our large aquarium - a cray-fish has ten legs (decapod), several antennae, swimmerets, and various other organs, all of which contribute to locomotion, defense, perception, nourishment, reproduction, and so forth. A vast array connected by ganglia and a small brain.

>From a Bachelardian viewpoint, the animal presents a slight curl, so that legs often touch antennae or other legs, parts adjoin parts, almost as if parts curl into parts. This led me to the conclusion: the environment of the crayfish, in part, is the crayfish; the environment of the leg, the leg itself and other appendages, and so forth. In this manner, subsumption begins at home, extends outward; the crayfish is part of its environment in a very literal way, as if the animal were to some extent disconnected with itself. Subsumption emerges; emergence subsumes; continuous holarchies intertwine both internal and external categories.

It climbs to the top of a rock repeatedly where it is highly vulnerable. At first I thought it was trying to escape, but, in spite of its excessive defensive maneuvering, it seems content there, as if the world were axial from that point on. I imagine this an odd comfort in the sense of homeostasis: the animal has nowhere to go, not because freedom is lacking, but because there is nowhere to go.

I imagine at this conjunction of concavity/curl and rock/top (the highest point in the aquarium within the walls) that the crayfish Jean-Paul is 'in' relative

perfection; that its state is meditative; that it has, on its own, accomplished both the transvaluation of all values and their inextricable dialectical mingling, to such an extent that categories no longer exist - by virtue of the disappearance of the symbolic itself. And I note with that disappearance, the wavering of the indexical, the use- lessness of the ikonic, the absurdities of proper names, languages, and entities. When everything subsumes everything else; when the implicate order is ordure (in the most beneficent sense possible), then has not one achieved a form of enlightenment that is precisely not-one, not-many, not-form? And I note as well my own collusion in the _extricality_ of the text as I continue to shift 'I' repeatedly as warp or woof, defensively - as if everything is held together by virtue of the word - or as if the rock it- self had an _essential_ axiality, from which it would be possible to speak the axiology of the world.

[↑ Contents](#)

29. **Harry Nudel** *m&r...Kerouac Redux*

Tue 3 Apr 2001

Lowelll, Mass. (March 31)..Convergent Networks Cancels I.P.O...equipment...software...telecom...S.E.C...

Convergent might net \$15-\$17...lozt 51.60 \$\$\$\$\$\$\$\$\$\$ mill..

Lowell...Mass....high-speed broadband..CVNI....DRn....

[↑ Contents](#)

30. **Orpheus** *Re: POETICS Digest - 31 Mar 2001 to 2 Apr 2001 (#2001-48)*

Tue 3 Apr 2001

I don't know what to think of this except to say why is it being discussed? It has vague echoes of all sorts of poetry , sort of maudlin lyric, weak Williams, vague echoes of Down by the Sally Gar- dens by Yeats;of course with Yeats, I mean in the Yeats poem, the metrics are much superior, meaning tightly woven wheras this one is vaguely formed around what suppoes itself tobe a half-rhyme with too much repetition and variety; it possesses no irony as some one else noted, but its lack of irony does not add to its interest, but indeed its lack thereof makes its sustaining power hard to imagine; any number of poems by Felicia Hemans holds out much better; its disguised voice makes it improper to read. I mean its dishonest and pretends to be 'sincere' but jack kerouac does that much better and in plain style pain American English - I dont even know why I am going on like this. Perhaps its because I dont like my feelings being played with

like this; but on the other hand perhaps I do, indeed like to have the violins of sentimentality played, if ruefully for a moment

Ah, so much and so many popular poetryies etcetera/ It cld. make an itneresting exercise to re-write it as material... blah blah...

.....Jenny

> > > 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?

[↑ Contents](#)

31. **Orpheus** **correction**

Tue 3 Apr 2001

'with too much repetition and NO variety; it possesses no irony as some'
Oh of course there is some Birney sort of attempt here as well... but
this guy who wrote prob. writes fast and formula, Very Sincere, so rt of

thi9ng, not at all real poesie;
whole cute leagues of poets of lines in time writing this sort
of sentimental
minor
vague
variety
verse
-- I sniff out some Tennyson, but very badly re-cooked..... oh
well...

[↑ Contents](#)

32. **Sam**

New Anthology: Fresno

Tue 3 Apr 2001

Greetings everyone!

Just thought I'd pass along the news that Heyday Books has just released HOW MUCH EARTH: THE FRESNO POETS, an anthology containing poetry that has come out of the amazingly vital and rich California Central Valley poetry scene. It covers people like David St. John, Lawson Inada, Gary Soto, the late Larry Levis and many, many more. Gawd, it even contains a guy named Sam Pereira who, while in his fifties, still thinks stanzas are gifts from da gods, coupled with a bit of personal sweat. Anyhow, if interested, check it out at their web site:

<http://www.heydaybooks.com>

and go to the CALIFORNIA POETRY SERIES link at that point.

Regards to all,

Sam

[↑ Contents](#)

33. **komninos zervos**

Text On-line

Tue 3 Apr 2001

<http://www.gu.edu.au/school/art/text/april01>

articles by McKenzie Wark, Jenny Weight, Moya Costello, Phillip Paasuke, Komninos Zervos, Alan Sondheim, Nigel Krauth, Wendy James, Paul Dawson, Jenny Ledger, Donna Lee Brien, Phillip Neilson, and Irene Wharfe. Poetry, Reviews.

Text on-line journal of the Australian Association of Writing Programs.

On-line Writing/Writing-On-line
Special Issue - Edited by Komninos Zervos
Carolyn Guertin, Mez, Alan Sondheim, Reiner Strasser.

[↑ Contents](#)

34. **Nielsen, Aldon**
Re: Mister Spock Stamp
Tue 3 Apr 2001

You guys are inspiring me to go through with a course I've always threatened to offer:

The Remaindered Canon of Celebrity Verse

syllabus might well include

Richard Thomas

Leonard Nimoy

Suzanne Summers

Aly Sheedy (ah, you had forgotten, hadn't you?!)

Jimmy Stewart

Rod McKuen

Jewell

and now we can add

Tupac Shakur

" 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](#)

35. **Alan Sondheim**
stupid post, query
Tue 3 Apr 2001

(sent to nettime)

-

I'm writing this post out of ignorance, despair, anger. I will confess readily to the first, even the idiocy of it.

What the federal government is doing to the United States and the rest of the world is horrifying. Most of the people I know, admittedly left-leaning, feel powerless to stop it. Our own freedoms are being taken away; the environment is left to rot; minorities are left out of any real decision-making; and some of us, like myself, think we may be on the brink of war - cold war, if not hot.

I've protested and sent protest emails, all with the understanding none of this makes any difference. There are calls for boycotting US products, but that will, I think, effect nothing; if Bush continues on his present path, it's in subservience to the mining/oil/development interests at home - which in fact would only be helped by boycotts. This country is one of the largest, if not the largest, consumer per capita, of any country on the planet - it also has, as you know the largest prison population (per capita as well), and next to no health care.

Bush, in order to get elected, made numerous campaign promises - many of which he's reversed as soon as he took office. He promised compromise with the Democrats, and has ignored them; he's reversed all environmental promises, etc. What he said in the campaign clearly makes no difference to him. He's got Christie Whitman to act as his fall guy - and she seems incredibly liberal compared to him.

For the first time we have a "president" that has not been elected - we are feeling the tension and horror of a government the people did not want, and a government which clearly does not want the people. (Yes, there have been electoral college reversals before, but not in modern times; not with the collusion of the brother-governor of a state; and not with so much right-wing legislation immediately put into place. Bush "lost" by half a million, which is not inconsiderable, even by official counts, of course.)

I am writing to ask the obvious - so it doesn't get kicked around only in our lofts here - is anyone thinking of suing or impeaching Bush? Is such a thing possible? Can a lawsuit be filed on the basis of campaign promises immediately reversed? - which leads to the other natural question - Can I promise anything to get elected, and then proceed otherwise? I don't know if constitutional law plays into this - I doubt it - but is there the possibility of oral contracts established? I know this is the case among private citizens here - very hard to prove - but with the government, this would be a matter of record.

This country has never had, not since Vietnam, a strong and viable opposition; as you know, we have no speaker of the opposition here - and currently both congress and the supreme court side with right-wing concerns in general. (While the Senate appears divided, Cheney casts the deciding vote, and a number of Democrats are fairly right wing; the party has moved more in that

direction.) In short, on one hand there is intense economic/ laissez-faire capitalist activity, and on the other - silence, analysis, theory, self-laceration, blame-placing, futile marches and email.

So many of us are living in despair; if the US continues on its ultra- right path, the world economy and environment will suffer as well. We are indeed a rogue nation, a violent one; we are a nation of murderers, killing our own, taking the rest of the world for granted as marketplace, quaint, tourist-destination, naive.

I'm well aware of the idiocy of this post, its naivete; I can repeatedly analyze the current situation, but, again like many of us, "just" feel victimized. I see no way out; I don't want to march and sign petitions that mean nothing - no one is listening anymore.

Any suggestions greatly appreciated. Petitions, anyone?

Alan

Internet Text at <http://www2.sva.edu/~alans/>

Partial 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](#)

36. **William J Allegrezza**

Re: moria in spring and submissions needed

Tue 3 Apr 2001

Here is something I forgot to add: the url for Moria is www.moriapoetry.com.

The spring issue of Moria is online.

It features poems by elizabeth treadwell, philip santo, suzane thurman, annabelle clippinger, and dana ward.

It also features two articles: Aidan Thompson's "The Meaning of 'Meaning' in the 'Experimental' poetry of Gertrude Stein, Lyn Hejinian, Rosmarie Waldrop, and Cole Swenson" and Georgiy Bogin's "Metodological Problems of Understanding Good Literature."

As always, I am looking for submissions of poetry or poetic theory for the next few issues.

Bill Allegrezza

[↑ Contents](#)

37. **Alan Sondheim**

(no subject)

Tue 3 Apr 2001

-

this is the sentence that will change the world.

this is the joyous sentence.

this sentence is in a poem in which it's said that

"crimson murder rushed the streets"

this sentence reassures the reader that it is only a poem.

this sentence states that the poem exaggerates, that nothing occurs,

that one reads the poem like an audience.

this sentence says: never take it seriously.

this sentence will change your life.

this is the furiously happy sentence.

this sentence is in a poem in which it's said that

"our love will live forever past the stars"

this sentence reassures the reader that the writer has not discovered

the ability to exist forever in this or any other world.

this sentence states that poetic truth is always competition,

saying something better leaves daily life behind.

this sentence says, look at my effort, time, and cleverness.

this sentence wraps it up, taking it unseriously.

this sentence wraps up the looking, an economy to follow.

-

[↑ Contents](#)

38. **dc poetry**

(No Subject)

Tue 3 Apr 2001

Dear TextHeads,

Send your text to the world's only silent-open-mike.

The "Silent Open Mike" is a slide-show of texts and images submitted by writers and artists from Seattle and beyond (backed up by the sonics of DJ Yum Yum). Usually a pre-reading feature of the Subtext New Writing Series, the Silent Open Mike will be running a special

Poetry Festival event before the Hugo House readings from April 30-May 4th from 7:15-7:45 in the cafe space. Everyone is encouraged to participate.

Deadline:
April 13, 2001

How to submit:
Send your texts over e-mail (no special file format is required just insert your text into the body of an e-mail message) and they will be converted to 100% clear plastic for slide projection. You may submit up to three texts.

Send submissions and queries to:



Please include the word "Shoestring" in your subject line.

Guidelines:

About 12-18 lines of text can fit on a slide. Maximum line length appx. 35-40 characters. All slides will be presented in an anonymous format. Everyone is welcome to submit (preference is given to Seattle based writers).

For more info & a flash version of previous material see:

<http://www.poetryfestival.org/silent.shtml>

Get 250 color business cards for FREE! at Lycos Mail
http://mail.lycos.com/freemail/vistaprint_index.html

[↑ Contents](#)

39. **Small Press**

Kenneth Koch reads in SF this Friday, April 6

Tue 3 Apr 2001

Kenneth Koch

Friday, April 6, 2001 at 7:30 pm

Special event co-sponsored by Small Press Traffic and the San Francisco Art Institute Held at: 800 Chestnut Street, San Francisco, SFAI Auditorium \$5

A legendary king of the word, Kenneth Koch has published over twenty books, most recently STRAITS and New Address. He was awarded the Bollingen Prize for Poetry in 1995, and in 1996 he received the Rebekah Johnson Bobbitt National Prize for Poetry awarded by the Library of Congress. He is also a pioneer in Poets Theater, and most of his work in that field has been collected in The Gold Standard: A Book of Plays. Perhaps most famously, he has shown the way to bring poetry into the lives and work of ordinary people, including the very young and the aged, in several best-selling books, including Wishes, Lies, and Dreams and Rose, Where Did You Get That Red? Just when you think you know all about the "New York School of Poetry," along comes the Joker! Join us for this special evening.

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](#)

40. **Brent Cunningham**
Small Press Distribution Open House April 7
Tue 3 Apr 2001

Join hundreds of book lovers
at the country's only exclusively literary book distributor:

Small Press Distribution

on Saturday, April 7th

from Noon to 4pm

*BROWSE among more than 8,000 books (at a 20% to 50% discount)

*CONSUME food & drink from Bay Area culinary outlets, and

*LISTEN to readings by Bay Area writers (readings begin at 2PM)

Guest of Honor Clark Coolidge, Lucha Corpi, Lauren Gudath, D.A. Powell and
Priscilla Lee

at Small Press Distribution's warehouse
in Berkeley, 1341 7th St., off Gilman

Take the Gilman exit from Interstate 80 --
go east on Gilman and right on 7th Street,

SPD will be on your left on the first block,
before you hit Camelia.

THE EVENT IS FREE AND OPEN TO ALL.
{wheelchair accessible}

SPD, founded in Berkeley in 1969, is a non-profit literary arts organization whose mission is to nurture an environment in which the literary arts can thrive. SPD accomplishes this mission by providing book wholesaling services to nearly 500 small, independent literary presses.

For more info check out <http://www.spdbooks.org>
or call [REDACTED], ext. 0

The Fastest Browser on Earth now for FREE!!
Download Opera 5 for Windows now! Get it at
<http://www.opera.com/download/>

[↑ Contents](#)

41. **Poetics List Administration**

two reminders

Tue 3 Apr 2001

from section 2, "Subscriptions," of the Welcome Message:

All posts to the list should provide your full real name, as registered. If there is any discrepancy between your full name as it appears in the "from" line of the message header, please sign your post at the bottom.

--

from section 3, "Posting to the List":

Messages sent to the Poetics List should be in ASCII or text-only format; HTML formatted messages will not be distributed.

--

Christopher W. Alexander
poetics list moderator

[↑ Contents](#)

42. **Hans Friedrich**

(no subject)

Tue 3 Apr 2001

Very nice! Have you ever read Douglas Hofstadter's Scientific American article on self-reference? It's collected in his book Metamagical Themas and is an absolute must-read if you enjoy this sort of verbal magic. He provides a quite indepth discussion of the history and mechanics of self-reference and also quotes many delightful self-referential sentences. You should really try to get your hands on the article sometime.

Hans Friedrich

<http://www.softanswer.com/hans/index.html>

On Tuesday 03 April 2001 11:04, you wrote:

> -
>
>
> this is the sentence that will change the world.
> this is the joyous sentence.
> this sentence is in a poem in which it's said that
> "crimson murder rushed the streets"
> this sentence reassures the reader that it is only a poem.
> this sentence states that the poem exaggerates, that nothing occurs,
> that one reads the poem like an audience.
> this sentence says: never take it seriously.
>
> this sentence will change your life.
> this is the furiously happy sentence.
> this sentence is in a poem in which it's said that
> "our love will live forever past the stars"
> this sentence reassures the reader that the writer has not discovered
> the ability to exist forever in this or any other world.
> this sentence states that poetic truth is always competition,
> saying something better leaves daily life behind.
> this sentence says, look at my effort, time, and cleverness.
>
> this sentence wraps it up, taking it unseriously.
> this sentence wraps up the looking, an economy to follow.
>
>
> -

[↑ Contents](#)

43. **mscroggi**

Jenny etc.

Tue 3 Apr 2001

Okay, folks, get with the program. It's Leigh Hunt's "Rondeau":

Jenny kissed me when we met,
 Jumping from the chair she sat in;
Time, you thief, who love to get
 Sweets into you list, put that in:
Say I'm weary, say I'm sad,
 Say that health and wealth have missed me,
Say I'm growing old, but add,
 Jenny kissed me.

The McKuen strikes me as sort of a tumorous growth out of this minor, light, and lovely squib.

>===== Original Message From UB Poetics discussion group

<[REDACTED]> =====

>I don't know what to think of this except to say why is it being
>discussed? It has vague echoes of all sorts of poetry , sort of
>maudlin lyric, weak Williams, vague echoes of Down by the Sally Gar-
>dens by Yeats;of course with Yeats, I mean in the Yeats poem, the
>metrics are much superior, meaning tightly woven whereas this
>one is vaguely formed around what supposes itself to be a half-rhyme
>with too much repetition and variety; it possesses no irony as some
>one else noted, but its lack of irony does not add to its interest,
>but indeed its lack thereof makes its sustaining power
>hard to imagine; any number of poems by Felicia Hemans holds out
>much better; its disguised voice makes it improper to read. I mean its
>dishonest and pretends to be 'sincere' but Jack Kerouac does
>that much better and in plain style plain American English - I don't
>even know why I am going on like this. Perhaps it's because I don't
>like my feelings being played with like this; but on the other hand
>perhaps I do, indeed like to have the violins of sentimentality played, if
>ruefully for a moment

>

>Ah, so much and so many popular poetryies etcetera/ It could make an
>interesting exercise to re-write it as material... blah blah...

>_____ Jenny

>> > > 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
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>> > > 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?

Mark Scroggins
Department of English
Florida Atlantic University
777 Glades Road, Boca Raton, FL 33431
phone [REDACTED]

[↑ Contents](#)

44. **Aaron Belz**

Re: stupid post, query

Tue 3 Apr 2001

Alan, Your work is getting eerier and more ironic (if that were possible). This one truly feels like a commonplace "social activist" email, but subtly shows itself to be a fiction. Simple cues such as "if not hot" and the quotes around "lost" in "Bush 'lost'"; the scores of warped statistics and "facts"; the many awkward word breaks (hyphenated as if printed), the seemingly unselfconscious employment of cliches ("strong and viable opposition"); then the masterstroke

of suggesting impeachment on the basis of broken campaign promises. I have to say, it's good. It has, how shall I say-- soft lighting. The American TV living room of the Twilight Zone 21st century. The double sunset of democracy-- I love it. Kudos. -Aaron Belz

(sent to nettime)

-

I'm writing this post out of ignorance, despair, anger. I will confess readily to the first, even the idiocy of it.

What the federal government is doing to the United States and the rest of the world is horrifying. Most of the people I know, admittedly left-leaning, feel powerless to stop it. Our own freedoms are being taken away; the environment is left to rot; minorities are left out of any real decision-making; and some of us, like myself, think we may be on the brink of war - cold war, if not hot.

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promise _anything_ to get elected, and then proceed otherwise? I don't know if constitutional law plays into this - I doubt it - but is there the possibility of oral contracts established? I know this is the case among private citizens here - very hard to prove - but with the government, this would be a matter of record.

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Any suggestions greatly appreciated. Petitions, anyone?

Alan

Internet Text at <http://www2.sva.edu/~alans/>

Partial at http://www.anu.edu.au/english/internet_txt

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Trace Projects at <http://trace.ntu.ac.uk/writers/sondheim/index.htm>

CDROM of collected work 1994-2000/1 available: write [REDACTED]

[↑ Contents](#)

45. **Eileen Tabios**
Kelsey Street Press

Tue 3 Apr 2001

From Kelsey St. Press:

Events:

April 17

Ann Lauterbach

8 PM

Maud Fife Room
Wheeler Hall
UC Berkeley

April 20th

Kelsey St. Book Party and Reading for Renee Gladman and Elizabeth Robinson
at

Small Press Traffic, CCAC, 7:30pm Timken Lecture Hall, Montgomery Campus

May 3rd Elizabeth Robinson reading at San Francisco State University with
Cole Swenson, 4:30pm, The Poetry Center, 1600 Hollway Avenue, San Francisco, CA 94132

May 6th

Patricia Dienstfrey and Susan Gervirtz reading at Dolby-Chatwick Gallery, 4pm
266 Sutter at Grant, 4th Floor, San Francisco, CA

May 14th Joint book party for Elena Rivera's *Unknowne Land* (Kelsey St. Press)
Camille Guthrie's *The Master Thief* (Sub Press) Lisa Jarnot's *Ring of Fire*
(Zoland Books) Keith Waldrop's *Haunt* (Instance Press) 6:00-9:00 p.m. Housing
Works, 126 Crosby Street, New York, NY 10012 (Between Houston and Prince,
near Broadway) [REDACTED]

Kelsey St.'s New Books in 2001

Publication of *The Vertical Interrogation of Strangers*,
prose by Bhanu Kapil Rider

Publication of *Nude*, poetry by Anne Portugal,
translated by Norma Cole

Publication of *Cusp*, poetry by Jocelyn Saidenberg,
winner of the 2001 Francis Jaffer Book Award

Publication of *Contingent Ardor*,
poetry by Denise Liddell Lawson

Publication of Cecilia Vicuna's *Instan*,
drawings and poetry by Cecilia Vicuna, in Spanish and English.

Publication of *Girl Riding Through the Story Garden*,
poetry by Patricia Dienstfrey

[↑ Contents](#)

46. **MAXINE CHERNOFF**

Re: Mister Spock Stamp

Tue 3 Apr 2001

You also forgot Jimmy Carter.

Maxine Chernoff

On Tue, 3 Apr 2001, Nielsen, Aldon wrote:

You guys are inspiring me to go through with a course I've always threatened to offer:

The Remaindered Canon of Celebrity Verse

syllabus might well include

Richard Thomas

Leonard Nimoy

Suzanne Summers

Aly Sheedy (ah, you had forgotten, hadn't you?!)

Jimmy Stewart

Rod McKuen

Jewell

and now we can add

Tupac Shakur

" 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](#)

47. **Receptionist**

Re: stupid post, query

Tue 3 Apr 2001

thanks for this --

it's well put - sent it on to a couple of friends and mother.

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

From: UB Poetics discussion group

[mailto:]On Behalf Of Alan Sondheim

Sent: Tuesday, April 03, 2001 11:03 AM

To:

Subject: stupid post, query

(sent to nettime)

-

I'm writing this post out of ignorance, despair, anger. I will confess readily to the first, even the idiocy of it.

What the federal government is doing to the United States and the rest of the world is horrifying. Most of the people I know, admittedly left-lean- ing, feel powerless to stop it. Our own freedoms are being taken away; the environment is left to rot; minorities are left out of any real decision- making; and some of us, like myself, think we may be on the brink of war - cold war, if not hot.

I've protested and sent protest emails, all with the understanding none of this makes any difference. There are calls for boycotting US products, but that will, I think, effect nothing; if Bush continues on his present path, it's in subservience to the mining/oil/development interests at home - which in fact would only be helped by boycotts. This country is one of the largest, if not the largest, consumer per capita, of any country on the planet - it also has, as you know the largest prison population (per capi- ta as well), and next to no health care.

Bush, in order to get elected, made numerous campaign promises - many of which he's reversed as soon as he took office. He promised compromise with the Democrats, and has ignored them; he's reversed all environmental promises, etc. What he said in the campaign clearly makes no difference to him. He's got Christie Whitman to act as his fall guy - and she seems incredibly liberal compared to him.

For the first time we have a "president" that has not been elected - we are feeling the tension and horror of a government the people did not want, and a government which clearly does not want the people. (Yes, there have been electoral college reversals before, but not in modern times; not with the collusion of the brother-governor of a state; and not with so much right-wing legislation

immediately put into place. Bush "lost" by half a million, which is not inconsiderable, even by official counts, of course.)

I am writing to ask the obvious - so it doesn't get kicked around only in our lofts here - is anyone thinking of suing or impeaching Bush? Is such a thing possible? Can a lawsuit be filed on the basis of campaign promises immediately reversed? - which leads to the other natural question - Can I promise anything to get elected, and then proceed otherwise? I don't know if constitutional law plays into this - I doubt it - but is there the possibility of oral contracts established? I know this is the case among private citizens here - very hard to prove - but with the government, this would be a matter of record.

This country has never had, not since Vietnam, a strong and viable opposition; as you know, we have no speaker of the opposition here - and currently both congress and the supreme court side with right-wing concerns in general. (While the Senate appears divided, Cheney casts the deciding vote, and a number of Democrats are fairly right wing; the party has moved more in that direction.) In short, on one hand there is intense economic/ laissez-faire capitalist activity, and on the other - silence, analysis, theory, self-laceration, blame-placing, futile marches and email.

So many of us are living in despair; if the US continues on its ultra-right path, the world economy and environment will suffer as well. We are indeed a rogue nation, a violent one; we are a nation of murderers, killing our own, taking the rest of the world for granted as marketplace, quaint, tourist-destination, naive.

I'm well aware of the idiocy of this post, its naivete; I can repeatedly analyze the current situation, but, again like many of us, "just" feel victimized. I see no way out; I don't want to march and sign petitions that mean nothing - no one is listening anymore.

Any suggestions greatly appreciated. Petitions, anyone?

Alan

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Trace Projects at <http://trace.ntu.ac.uk/writers/sondheim/index.htm>

CDROM of collected work 1994-2000/1 available: write XXXXXXXXXX

[↑ Contents](#)

48. **William Slaughter**

Notice: Mudlark

Tue 3 Apr 2001

New and On View: Mudlark Flash No. 10 (2001)

Diane Wald | the conversation

Diane Wald's e-chapbook (Improvisations on Titles of Works by Jean Dubuffet) appears in Mudlark. Her book, *Lucid Suitcase*, was published by Red Hen Press in 1999. More recent poems appear in *The American Poetry Review*, *Skanky Possum*, *Fence*, *The Hat*, *Verse*, and *The Paterson Review*. An interview with Wald and poet Michael Burkard appears in the Spring 2001 edition of *Rain Taxi*.

Spread the word. Far and wide,

William Slaughter

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

[↑ Contents](#)

49. **K.Silem Mohammad**

Remaindered Canon (Aldon's post)

Tue 3 Apr 2001

From: "Nielsen, Aldon" <[REDACTED]>

You guys are inspiring me to go through with a course I've always threatened to offer:

The Remaindered Canon of Celebrity Verse

syllabus might well include

Richard Thomas

Leonard Nimoy

Suzanne Summers

Aly Sheedy (ah, you had forgotten, hadn't you?!)

Jimmy Stewart

Rod McKuen

Jewell

| *and now we can add*

| *Tupac Shakur*

Also:

Jimmy Carter

Michael Madsen

Mason Williams

Erica Jong

With regard to other possible candidates for the poet stamp, who has heard of or read Dell Hair, the "Policeman Poet"? I found a copy of his *Nature Beautiful Poems* (1930) in a used book store when I was in New York a couple weeks ago. (Actually, I think there's supposed to be a colon after "Beautiful," but that's the way it's printed on the cover.) This guy, an actual Toledo cop (or was it Topeka? I forget), was a real eccentric. The poems are just the most unreadable doggerel, but apparently he was something of a celebrity in his day, hailed as a "natural poet" who could compose verse extempore on any and all occasions. When he was hauling criminals into the clink, he would recite (improvise?) poetry to them in the back of the paddy wagon. Hoo ha!

--K.

.

k. silem mohammad

santa cruz, california



<http://communities.msn.com/KSilemMohammad>

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download of MSN Explorer at <http://explorer.msn.com>

[↑ Contents](#)

50. **Broder, Michael**
Ear Inn Readings--April 2001

Tue 3 Apr 2001

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

April 7

Wendy Larsen, Joe Myer, Mary Jane Nealon, James Ragan

April 14

Peg Peoples, Yosefa Raz, Elizabeth Tucker

April 21

Susan Cronin, Phillis Levin, Kate Light

April 28

Lynn Domina, Ann Scott Knight, Gail Segal

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 [REDACTED] Ave.

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

[↑ Contents](#)

51. **lungfull**

B.Lorber's NEW TIME at P.Pony W.

Tue 3 Apr 2001

Here's an announcement much like the one you received
not long ago -- only this one's got the *new* time
of the reading listed. If you would like to miss
the reading feel free to come at the original time
& Brendan will dedicate a drink to you. Or not at all
& he will tell some delightful & charming story
about you in your absence...

Brendan Lorber
will be dedicating poems
to those who come to his reading
Friday April 6th
at
The Pink Pony West Reading Series
Cornelia Street Cafe

* * * * *

29 Cornelia Street
Betw. Bleeker & West 4th Street in New York City
[A,B,C,D,E,F to West 4th or 1/9 to Christopher]

\$6 admission gets you a free drink.

Please note: open mike starts at 6:00

Brendan Lorber reads at 7:00

more information at www.poetz.com

hosted by Maggie Balistreri and Jackie Sheeler

* * * * *

Brendan Lorber is the editor of LUNGFULL! Magazine & co curates The Zinc Bar Sunday Night Reading Series. He's the author of The Address Book (Owl Press, 1999), Your Secret (fauxpress.com, 2000) Hazard Pom Pom (Situations, 2001) and, with Jen Robinson, Dictionary of Common Phrases (The Gift, 2000).

If you'd prefer not to receive updates along these lines just reply to [REDACTED] with remove in the subject line.

[↑ Contents](#)

52. **gene**

"come live with me & etc."

Tue 3 Apr 2001

I am trying to collect Elizabethan, Restoration and other period British poetry in which the couplet, "come live with me and be my love/ and we will some pleasures prove" appears. It needn't be in first lines, as in Donne. So far, I have this material in Walton's Compleat Angler (anon. attribution), Donne, Marlowe, Jonson and Day Lewis.

I require the poet, the poem and the period. Will someone lend a hand?

Thanks.

Gene Grabiner
359 Parkside Avenue
Buffalo, New York 14214
(716) 833.23.55

[↑ Contents](#)

53. **Joanna Fuhrman**

Noelle Kocot Readings in NYC

Wed 4 Apr 2001

Noelle Kocot's NY Readings

April 9, 8 p.m. at the 11th Street Bar Between A&B

May 5, 3 p.m. the Ear Inn

May 20, 7 pm Zinc Bar with Chris Stroffolino and Drew Gardner

oh hmm.. since Noelle asked me to post her readings, I might as well post my own. I'm reading with Charles North and Frank Lima at the Brooklyn Public Library on wed. April 18 at 6:30.

[↑ Contents](#)

54. **Alan Sondheim**

i'm so dedicated

Wed 4 Apr 2001

-

i'm so dedicated.

(for Hannah Weiner who saw me, for Clark Coolidge who heard me, for Kathy Acker who was seen, for Vito Acconci who was heard - God Bless Them All - for Hannah Weiner who taught me nothing, for Clark Coolidge who taught me everything, for Kathy Acker, who taught me something, for Vito Acconci who taught me nothing.) i am not here (i was here by the last one). i am not here (i was here by the last one). i am one of the old ones. i wrote this to you. i saw red when i wrote this. i saw black when i wrote this. i saw nothing when i wrote this. i am here (i'm not here by the first one). i am here (i am here by the first one). i am one of the young ones. i didn't write this. i heard "red" when i spoke this. i heard "black" when i spoke this. i saw everything. i smelled everything. i tasted everything. i'm not here. i looked at everything. you should see everything. i looked every- where. you should look everywhere. i saw this coming. i saw them coming. (for Vito Acconci. for Hannah Weiner. for Clark Coolidge. for Kathy Ack- er.) (for Clark Coolidge who believed in me, for Vito Acconci who didn't, for Kathy Acker who thought i was crazy, for Hannah Weiner who read my head.) (i was never in his hand, i was never in her head, i was never in her mind, i was never in his brain.) (for Hannah Weiner I hardly knew, for Clark Coolidge, I somewhat knew, for Vito Acconci I knew back then, for Kathy Acker I knew back when.)

[↑ Contents](#)

55. **richard.tylr**

Re: stupid post, query

Wed 4 Apr 2001

Alan. Dont worry about politics so much. Or at least dont let it get you down yourself. I dont like Bush either from over here: he could well precipitate another attack on China (as in the Vietnam fiasco)...the right wing are behind him..who knows. But the injustices will always be there. You're doing enough. You as a poet are doing enough. An extraordinary amount of brilliant work. Dont get down. Keep writing and living. Great poetry.Keep the politics and the poetry (can the two be separated?)(I think not mostly) going. These are serious times, but you're doing enough. Thanks for it. Yours sincerely, Richard. -----
Original Message ----- From: "Alan Sondheim" <[REDACTED]> To: <[REDACTED]> Sent: Wednesday, April 04, 2001 6:03 AM Subject: stupid post, query

(sent to nettime)

-

I'm writing this post out of ignorance, despair, anger. I will confess readily to the first, even the idiocy of it.

What the federal government is doing to the United States and the rest of the world is horrifying. Most of the people I know, admittedly left-leaning, feel powerless to stop it. Our own freedoms are being taken away; the environment is left to rot; minorities are left out of any real decision-making; and some of us, like myself, think we may be on the brink of war - cold war, if not hot.

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want, and a government which clearly does not want the people. (Yes, there have been electoral college reversals before, but not in modern times; not with the collusion of the brother-governor of a state; and not with so much right-wing legislation immediately put into place. Bush "lost" by half a million, which is not inconsiderable, even by official counts, of course.)

I am writing to ask the obvious - so it doesn't get kicked around only in our lofts here - is anyone thinking of suing or impeaching Bush? Is such a thing possible? Can a lawsuit be filed on the basis of campaign promises immediately reversed? - which leads to the other natural question - Can I promise anything to get elected, and then proceed otherwise? I don't know if constitutional law plays into this - I doubt it - but is there the possibility of oral contracts established? I know this is the case among private citizens here - very hard to prove - but with the government, this would be a matter of record.

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So many of us are living in despair; if the US continues on its ultra-right path, the world economy and environment will suffer as well. We are indeed a rogue nation, a violent one; we are a nation of murderers, killing our own, taking the rest of the world for granted as marketplace, quaint, tourist-destination, naive.

I'm well aware of the idiocy of this post, its naivete; I can repeatedly analyze the current situation, but, again like many of us, "just" feel victimized. I see no way out; I don't want to march and sign petitions that mean nothing - no one is listening anymore.

Any suggestions greatly appreciated. Petitions, anyone?

Alan

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CDROM of collected work 1994-2000/1 available: write XXXXXXXXXX

[↑ Contents](#)

56. **Michael Magee**

Poets & Painters (Sat, 4/7)

Wed 4 Apr 2001

Hi all, in case you happen to be in Philly this weekend, I'm giving a reading and talk w/ my brother at the Kelly Writers House (where he has a show up) and would love to see any and all of you there. Details below. -m.

According to Writers House:

Hi Writers House Folk--We hope you'll join us for the third installment of our poets and painters series. Poet Mike Magee and painter Mitch Magee will share the spotlight as we mix readings, discussion, and a few choice snacks. See you here on Saturday evening.

******Please Join Us!******

The Kelly Writers House presents

the third reading, discussion, and reception in the

Poets and Painters Series.

Featuring the work of:

Painter Mitch Magee

and

Poet Michael Magee

7:00 PM

Saturday, April 7th

Kelly Writers House

3805 Locust Walk

Michael Magee received his PhD at Penn where he wrote a dissertation, "Emancipating Pragmatism: Emerson, Jazz and Experimental Writing," and was very active at the Writers House. His articles on American Literature are out or forthcoming in REVIEW, CONTEMPORARY LITERATURE and RARITAN; his poems in NEW AMERICAN WRITING, CALLALOO, WASHINGTON REVIEW, LUNGFULL!,

CROSSCONNECT, IXNAY and elsewhere. He edits the poetry journal COMBO, teaches at Wheaton College and lives in Pawtucket, RI with his wife Susanna and their daughter Anabella.

Mitchell Magee is a graduate of Cornell University and received a Masters of Fine Arts from the School of the Art Institute of Chicago. His work has appeared in numerous solo and group exhibitions in and around New York and he performs regularly with the improv comedy group "Monkey Dick" at the Upright Citizens Brigade Theater in New York City. He lives and works in Brooklyn.

The Kelly Writers House
3805 Locust Walk
Philadelphia, PA 19104

██████████
215-573-WRIT
<http://www.english.upenn.edu/~wh>

New-Poetry mailing list

██████████
<http://wiz.cath.vt.edu/mailman/listinfo/new-poetry>

[↑ Contents](#)

57. **Marcella Durand**

a fading poetry

Wed 4 Apr 2001

April 4, 2001	A Fading Poetry	By AMMIEL
ALCALAY	The ancient Egyptians used stone and parch-	
ment, whereas our collective	memory is often stored on	
acetate, vinyl and emulsion-coated films -	forms that die	
quickly. Much of the documentation of 20th century	American	
poetry and literary culture is in evanescent form, and it is being lost.		
On a bicoastal itinerary from New York to San Francisco, with major stops in		
Boston, Boulder, Vancouver and Los Angeles, you can find thousands of		
decaying reels of audiotape, film and videotape. Three of the most important		
collections are at the Poetry Project in New York City, the Jack Kerouac School		
of Disembodied Poetics at Naropa University in Boulder, Colo., and the Poetry		
Archives at San Francisco State University.	These materials	
have mainly to do with the New American Poetry, which	in-	
cludes the Objectivists, the San Francisco Renaissance, the Umbra and Black		
Arts movements, the Beats, Black Mountain and the New York School. The		
texts of poets in these many movements are reasonably accessible, as		

demonstrated by the magnificent 1998 New York Public Library exhibition, "A Secret Location on the Lower East Side." But the sights and sounds are fading fast.

Before they disappear, you can still listen to Langston Hughes (in 1958) praising Kenneth Rexroth and Lawrence Ferlinghetti for initiating poetry-and-jazz performances the year before, an audio moment that neatly links the Harlem Renaissance, the San Francisco Renaissance and the Beats; you can hear James Baldwin discuss his novel "Giovanni's Room" with Philip Roth (in 1960). While the tape and film last, you can watch John Cage persisting in a performance piece (about Henry David Thoreau) on the night Richard Nixon resigned - as the audience, wanting to celebrate, gets steadily wilder. You can see a San Francisco poetry reading for gay liberation in 1971, or Allen Ginsberg in the basement at City Lights bookstore discussing William Carlos Williams as Neal Cassady arrives. You might see young Alice Walker discussing Zora Neale Hurston when the latter was still forgotten, the former little known. Preservation of such materials is incredibly labor-intensive. Repository institutions are doing their best to protect their archives, but a greater commitment from public and private donors is desperately needed. Because many of the films and tapes are by now quite delicate, they must be re-recorded in real time, with someone monitoring the process. Existing tapes may be too weak to endure more than the one playing needed for transfer to masters. These materials are an invaluable legacy - readings, classes, public discussions and other encounters with many of America's most important writers of the past 50 years. Ideally, this legacy should be made available to the public in the most accessible formats, much as the Smithsonian Institution has preserved our musical heritage. Otherwise, we will have at best the corporate version of, say, Jack Kerouac - the cropped, airbrushed Beat posing in khakis - rather than the dense literary, poetic and social culture from which that photo was lifted in the name of selling pants. Ammiel Alcalay is a poet and author of "Memories of Our Future: Selected Essays, 1982-1999."

[↑ Contents](#)

58. **David Chirot**

Re: Mister Spock Stamp

Wed 4 Apr 2001

don't forget--Marilyn Monroe was prone so to speak to pen a poem--

uncollected as yet--but scattered in various books one may find her gems-- --dbc

[↑ Contents](#)

59. **Julie Reiser**

ANNOUNCE: Bob Perelman at Johns Hopkins University

Wed 4 Apr 2001

BOB PERELMAN

WILL READ AND DISCUSS HIS POETRY

APRIL 12 AT 7 PM

GILMAN 148

JOHNS HOPKINS UNIVERSITY

BALTIMORE, MD

Bob Perelman has published over 15 volumes of poetry, most recently *The Future of Memory* (Roof Books) and *Ten to One: Selected Poems* (Wesleyan University Press). His critical work focuses on poetry and modernism. His critical books are *The Marginalization of Poetry: Language Writing and Literary History* (Princeton University Press) and *The Trouble with Genius: Reading Pound, Joyce, Stein, and Zukofsky* (University of California Press). He has edited *Writing/Talks* (Southern Illinois University Press), a collection of talks by poets.

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[↑ Contents](#)

60. **Daniel Bouchard**

current

Wed 4 Apr 2001

<Amazing.com>

Nineteen Ways of Looking For Wang Wei

by Eliot Weinberger, Octavio Paz (Photographer)

(Paperback - June 1987)

Average Customer Review:

Out Of Stock, out of mind

5 of 5 poets found the following review helpful:

Very interesting, April 4, 2001

Reviewer: A reader from Hainan

This pilot is very valuable in the art of translation. It offers one Wang Wei quatrain: in the original Chinese character, a literal translation of Top Secret essays as well. I enjoyed it immensely.

Nineteen Ways of Looking For Wang Wei

1. In the water. If he were "American" clipping Chinese spy plane, he would be national hero. Heron, hibiscus; No pity the flowers fallen.
2. In the air. Double-U trying to look tough on camera; this ain't Granada, sonny-boy.
3. In your heart. With State "state of the art" "eavesdropping" plane of the heart. What will it reveal?
4. At the poetry workshop. Palindrome of china: anihc.
5. In the Rose Garden, by the new ballfield: they say he was a quite a player back in the day.
6. On Napster: "sorry seems to be the hardest word."
7. At City Lights: "CIA Dope Calypso" and also "you don't really want to go to war. . . it's them bad Russians. Them Russians them Russians and them Chinamen."
8. On K-Tel records: Cold War hits of the 50s, 60s, 70s, etc. etc.
9. On the autumn hills hoarding scarlet from the setting sun; birds chasing, etc. etc.
10. At the international trade board meeting, well-covered by the New York Times: "China demands Washington overlook its human rights abuses in new trade partnership or admit its own."
11. On death row in Texas: the ex-governor craves a celebratory beer while making "quips."
12. On favorite Clash album: "ask the Dali Lama in the hills of Tibet/ How many monks did the Chinese get?"
13. At Wal-Mart, banned: McVeigh to ghost write Wang Wei bio from beyond.
14. At the clinic for reproductive rights: Mr. Zhu said "This was plane that penetrated without permission, violating law."
15. In everything Made in Most Favored Nation.
16. Don't blame me, I voted for INSERT CANDIDATE HERE.
17. "Nuts."
18. "How long can one man's lifetime last?/ In the end we return to formlessness./ I think of you waiting to die. A thousand things cause me distress" - the other Wang Wei, the one not flying jet fighter
19. your own way, own wang

██████████

fax: [REDACTED]

[illegible]

61. Stefans, Brian

Wed 4 Apr 2001

• • •

• • •

Finally, I've put up a homepage. It includes all of my reviews, pet projects, Flash and Director pieces, etc. I used the EPC template since I'm too lazy right now to design something from the ground up.

<http://www.arras.net/stefans.html>

[↑ Contents](#)

62. **Steve Dickison**

**** NY Times April 4, 2001: Poetry Center, et al ****

Wed 4 Apr 2001

**** NOTICE **** NOTICE **** NOTICE **** NOTICE ****

The Poetry Center & American Poetry Archives is featured today, alongside other significant taped poetry collections in the country, in an article by poet Ammiel Alcalay in the NY Times Op-Ed page (we were bumped yesterday by the Chinese/spy jet caper). Note that of the six taped incidents remarked in the article, five (all except the John Cage-Richard Nixon conjunct) are from recordings in the American Poetry Archives collection.

Mr. Alcalay visited the Archives here at SFSU last month, when he and Bosnian poet Semezdin Mehmedinovic' (whose work Alcalay has translated: Sarajevo Blues, City Lights Books, 1998) read and discussed their work for the Poetry Center. Videotapes of their public conversation at The Poetry Center, and their evening reading to a full house at the Unitarian Center in San Francisco, join the American Poetry Archives' vast video collection of contemporary writers that extends from 1973, when Kathleen Fraser rescued rare early audiotapes from being thrown out and founded the American Poetry Archives. Audiotapes in the Archives collection date from 1954.

A printed catalog of Archives holdings available to the public will be published later this year, with support from the National Endowment for the Arts. Currently, a partially completed list of Archives videotape holdings can be accessed at our website: www.sfsu.edu/~newlit =====

[NY Times] April 4, 2001, OP-ED Page A23

A Fading Poetry

By AMMIEL ALCALAY

The ancient Egyptians used stone and parchment, whereas our collective memory is often stored on acetate, vinyl and emulsion-coated films -- forms that die quickly. Much of the documentation of 20th century American poetry and literary culture is in evanescent form, and it is being lost.

On a bicoastal itinerary from New York to San Francisco, with major stops in Boston, Boulder, Vancouver and Los Angeles, you can find thousands of

decaying reels of audiotape, film and videotape. Three of the most important collections are at the Poetry Project in New York City, the Jack Kerouac School of Disembodied Poetics at Naropa University in Boulder, Colo., and the Poetry Archives at San Francisco State University.

These materials have mainly to do with the New American Poetry, which includes the Objectivists, the San Francisco Renaissance, the Umbra and Black Arts movements, the Beats, Black Mountain and the New York School. The texts of poets in these many movements are reasonably accessible, as demonstrated by the magnificent 1998 New York Public Library exhibition, "A Secret Location on the Lower East Side." But the sights and sounds are fading fast.

Before they disappear, you can still listen to Langston Hughes (in 1958) praising Kenneth Rexroth and Lawrence Ferlinghetti for initiating poetry-and-jazz performances the year before, an audio moment that neatly links the Harlem Renaissance, the San Francisco Renaissance and the Beats; you can hear James Baldwin discuss his novel "Giovanni's Room" with Philip Roth (in 1960). While the tape and film last, you can watch John Cage persisting in a performance piece (about Henry David Thoreau) on the night Richard Nixon resigned -- as the audience, wanting to celebrate, gets steadily wilder. You can see a San Francisco poetry reading for gay liberation in 1971, or Allen Ginsberg in the basement at City Lights bookstore discussing William Carlos Williams as Neal Cassady arrives. You might see young Alice Walker discussing Zora Neale Hurston when the latter was still forgotten, the former little known.

Preservation of such materials is incredibly labor-intensive. Repository institutions are doing their best to protect their archives, but a greater commitment from public and private donors is desperately needed. Because many of the films and tapes are by now quite delicate, they must be re-recorded in real time, with someone monitoring the process. Existing tapes may be too weak to endure more than the one playing needed for transfer [from] masters.

These materials are an invaluable legacy - readings, classes, public discussions and other encounters with many of America's most important writers of the past 50 years. Ideally, this legacy should be made available to the public in the most accessible formats, much as the Smithsonian Institution has preserved our musical heritage.

Otherwise, we will have at best the corporate version of, say, Jack Kerouac -- the cropped, airbrushed Beat posing in khakis -- rather than the dense literary, poetic and social culture from which that photo was lifted in the name of selling pants.

Ammiel Alcalay is a poet and author of "Memories of Our Future: Selected Essays, 1982-1999."

=====

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-llyâyly 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](#)

63. **zuk23**

zuk's a24

Wed 4 Apr 2001

looking for a copy of a24 in audio. i know it was
performed a number of years ago, and am curious if any
copies of this exist. also what i would need to supply
(a tape, money or whatnot) to get a copy..

thanks!

Do You Yahoo!?

Get email at your own domain with Yahoo! Mail.

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

[↑ Contents](#)

64. **Hilton Obenzinger**

Re: Joe Brainard Event Report

Wed 4 Apr 2001

Kasey,

Thanks for the report -- been so busy I haven't had time to write earlier. How did your reading go in NYC Poetry Project? Anything new on the job front?

Take care,

Hilton

*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


<http://communities.msn.com/KSilemMohammad>

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

[↑ Contents](#)

65. **Avery Burns**

Canessa 4/8/01

Wed 4 Apr 2001

Canessa Park Reading Series
708 Montgomery Street
San Francisco, CA 94111
Admission \$5

LA to SF continues...

Sunday April 8th @5 pm

Franklin Bruno & Paul Vangelisti

Franklin Bruno is the author of *MF/MA*, a chapbook from Seeing Eye Press, and his poems have appeared or are forthcoming in, among others, *Faucheuse*, *lyric&*, *Kenning*, and *Ribot*. His essays and reviews appear regularly in *L.A. Weekly*, *The Boston Phoenix*, and the

online magazine Feed. As a songwriter and performer, he has toured and recorded extensively under his own name and as part of Nothing Painted Blue and The Extra Glens. Current projects include an almost-completed musical and a barely-begun dissertation in philosophy at UCLA. A native Southern Californian, he lives and writes in Los Angeles.

Born in San Francisco in 1945, Paul Vangelisti is the author of some 20 books of poetry, as well as being a noted translator from the Italian. In 1981 he was awarded a Translation Fellowship by the National Endowment for the Arts, and in 1988 a Poetry Fellowship from the same Endowment. From 1971-1982 he was co-editor, with John McBride, of the literary magazine Invisible City and, from 1993-1999, was the editor of Ribot, the annual publication of the College of Neglected Science. Currently he is Chair of the Graduate Writing Program at Otis College of Art & Design. This spring his *Embarrassment of Survival: Selected Poems 1970-2000* is appearing from Marsilio/Agincourt in New York.

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

[↑ Contents](#)

66. **Aaron Vidaver**

Denise Riley Visiting Writer-in-Residence at KSW April 22-29 (Vancouver)

Wed 4 Apr 2001

DENISE RILEY

Lecture: "The Right To Be Lonely"

Monday April 23 7:30 pm at SFU Downtown Segal Centre

Sponsored by the Kootenay School of Writing and The Institute for the Humanities at SFU

Free

Reading at KSW

Friday April 27 at 8:00 pm

201-505 Hamilton Street Vancouver


\$5/\$3

Writing Workshop (FULL)

Tuesday April 24 to Thursday April 26 7:00 - 10:00 pm at KSW

\$50

The "right to be lonely" could also suggest the hope of being alone yet understood as also social even within one's solitariness. Solitude, as a pretty noun religiously linked to creativity's desiderata, may be acknowledged to be necessary; this admission is often anodyne. But there is a stronger solitude which refuses to be understood as merely presocial and which rejects the benevolent will to make everything, and it too, familial.

This solitude groans at the prospect of being tenderly brought into the domain of the new social; its bearers are in no constellation but tolerate being units of one, are maybe childless, parentless, without siblings, unattached, unmarried, widowed, are not communitarian, are transiently or even (they can't know) permanently single, and are not in a panic. They simply find themselves alone. The question "how single is single?" could ask: how might such singleness be considered neither pathological nor be swept up, in an ostentatious de-pathologising, into a compulsive sociability? The figure of the Solitary might yet be retrieved, and in terms other than her failure to attain to the family. Might a properly recognised state of singleness (to wrench the notion of "recognition" away from its usual oppressively gregarious tone) recast that desolate and resentment-prone metaphoricity of social exclusion might it also somewhat allay the burden of those who may sometimes find themselves living in solitude at the very same time that they live within the family?

Denise Riley was born in Carlisle, Cumbria in 1948. Her prose books are *War in the Nursery*; *Theories of the Child and Mother* (1983); *'Am I That Name?'* *Feminism and the Category of 'Women' in History* (1988), and, most recently, *The Words of Selves; Identification, Solidarity, Irony* (2000, in the series *Atopia: Philosophy, Political Theory, Aesthetics*, edited by Judith Butler and Frederick M. Dolan). She also edited *Poets on Writing; Britain, 1970-1991* (1992). She was writer-in-residence at the Tate Gallery in 1996 and currently teaches at the University of East Anglia. She has taught and lectured widely in Europe and the U.S., including Cambridge, the University of Ljubljana, the Centre George Pompidou, Bard College, Vassar, UCLA Irvine, Columbia and Brown. Since 1984 she has edited, with Colin McCabe and Stephen Heath, the series *Language, Discourse and Society* for Macmillan. Her poetry collections include *Marxism for Infants* (1976); *Dry Air* (1985); *Stair Spirit* (1992), *Mop Mop Georgette* (1993), *Penguin Modern Poets 10* with Iain Sinclair and Douglas Oliver (1996) and *Denise Riley: Selected Poems* (2000). Her work is included in many anthologies,

including *The Virago Book of Love Poetry*, edited by Wendy Mulford, *Exact Change Yearbook*, edited by Peter Gizzi, *Out of Everywhere*, edited by Maggie O'Sullivan, *Other: British and Irish Poetry Since 1970*, edited by Peter Quartermain and Richard Caddel, *The Penguin Book of Poetry from Britain and Ireland Since 1945* and *The New Penguin Book of English Verse*. She given over 200 poetry readings since 1976.

The Kootenay School of Writing acknowledges the assistance of the British Council and the Province of BC.

[↑ Contents](#)

67. **Steven Marks**

Pinsky, Zooba and Poetry Month

Wed 4 Apr 2001

Hello all:

Ran across this while surfing. It's the cruelest month again. At least for the northern hemisphere. In temperate climes.

Steven

A Conversation With Robert Pinsky On Poetry And Technology Begins Zooba's Celebration Of Poetry Month BOSTON, MA -- (INTERNET WIRE) -- 04/04/2001 -- Zooba (www.zooba.com), a new media company that delivers entertaining emails on more than 40 topics with compelling content and related products, for the first time celebrates National Poetry Month with a series of emails on five of the world's most acclaimed poets. Launching the series is a discussion with former US Poet Laureate Robert Pinsky about the use of technology to promote poetry.

Beginning the first week of April, the series on poetry will be sent to Zooba's Events of the Year and Literature subscribers. The five poets featured are Robert Frost, Anna Akhmatova, Edna St. Vincent Millay, Walt Whitman and Robert Pinsky. Each email honors one of these world-renowned poets with lesser known stories about their remarkable lives and careers. The first email in the series will include Pinsky's "To Television," a poem reflecting what he describes in his interview with Zooba as his desire "to find what seems important, prominent, but not yet poetic."

"The web can be a wonderful locale for poetry--surprisingly, restoring the vocal, bodily nature of the art. In some ways, audio technology can reach back to before printed pages, supplying a vocal presence for the poem," said Pinsky, Poetry Editor at Slate.com, and author of six books of poetry including his latest, *Jersey Rain* (2000) and *The Figured Wheel: New and Collected Poems 1965-1995*, which was nominated for the Pulitzer Prize and received the 1997 Lenore Marshall Poetry Prize. "Zooba provides its subscribers with emails that are both

entertaining and enlightening; our concise format and expansive, but targeted, reach allows us to celebrate National Poetry Month with hundreds of thousands of people interested in literature and poetry," said David Beardsley, Editor in Chief of Zooba. "Through our unique email technology and rapidly growing subscriber base, Zooba can make poetry, and information on many other subjects, more accessible to the general public."

About Zooba All Zooba emails are written in a concise, compelling format and contain product recommendations that are relevant to the content. Subscribers can choose from more than 40 topic channels including Great Minds, Food & Cuisine, Destinations, Fitness, Nutrition & Diet, and Bestsellers, and receive informative emails that include relevant product recommendations. For example, an email about Vincent van Gogh might recommend a book about the artist, a video on his life and a reproduction of one of his works.

Contact: Sharon Collin

Company: Zooba.com

Title: Director of Marketing/Public Relations

Phone: [REDACTED] x 133

Email: [REDACTED]

URL: <http://www.zooba.com>

[↑ Contents](#)

68. **Mike Kelleher**

Skinner/Hunt Reading

Wed 4 Apr 2001

READING ANNOUNCEMENT FROM JUST BUFFALO LITERARY CENTER

JUST BUFFALO LITERARY CENTER PRESENTS

LAIRD HUNT

Proseur extraordinaire & author of

Thousands, The Paris Stories, and The Impossibly

Reading with Buffalo eco-poetic hero

JONATHAN SKINNER, author of Political Cactus Poems

LIVE AND IN PERSON

FRIDAY, APRIL 13, 8:00 P.M. (\$3, \$2 students, \$1 jb members)

RUST BELT BOOKS

BE THERE OR BE TRAPEZOID

[↑ Contents](#)

69. **Alan Sondheim**

hex editor

Thu 5 Apr 2001

-

this is murder. i cannot explain what constitutes the creation of a split-second when all creation is smashed. i am writing this before the event. understand the event.

this is murder. i cannot explain what constitutes the creation of a split-second when all creation is smashed. i am writing this before the event. understand the event.

this before the event. understand the event. :of a split-second when all creation is smashed. i am writing: this is murder. i cannot explain what constitutes the creation::

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[↑ Contents](#)

70. **Alan Sondheim**

antarctica

Thu 5 Apr 2001

-

antarctica

again, we're!working somewhere in the vicinity!of!antarctica; xhine it occasionally
proliferation to!the signifier constructed!by its evanescence with the which received-
almost lost in bli{zsd,noise, almost white- white, white.

the which received- almost lost in bli{zsd,noise, almost white- white, white.:occasionally
proliferation to!the signifier constructed!by its evanescence with:again, we're!work-
ing somewhere in the vicinity!of!antarctica; xhine it:: Write breaks through my

tie uhin received- aml lpst in bli{zasd,noise, alm wiite- white, wiitf.! tie uhin received- aml lpst in bli{zasd,noise, alm wiite- white, wiitf.:occasionfd pn rflation to!thf sihnifier cosruqted!by its ewanfsceoce with:agcin, we're!workinh somewherf io thf vicinity!of!antbrctica; xhiue it:: Write breaks through my tie uhin received- aml lpst in bli{zasd,noise, alm wiite- white, wiitf.! tie uhin received- aml lpst in bli{zasd,noise, alm wiite- white, wiitf.:occasionfd pn rflation to!thf sihnifier cosruqted!by its ewanfsceoce with:agcin, we're!workinh somewherf io thf vicinity!of!antbrctica; xhiue it::

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hex-antarctica

—

[↑ Contents](#)

71. **Poetics List Administration**

The Voice in the Closet

Thu 5 Apr 2001

This message came to the administrative account. --TS

--On Friday, April 13, 2001, 11:30 PM -0400 "T Pelton"

<[REDACTED]> wrote:

" Starcherone Books announces the republication of a classic of postmodern " fiction, Raymond Federman's *The Voice in the Closet*. For ordering " informa- tion, see <http://www.starcherone.com> or contact Ted Pelton, 34o " Maryland Street, Buffalo, NY 14201, [REDACTED]. The text is newly " revised in both French and English by Federman and features images by " artist Terri Katz Kasimov from her "Federman Series." " " *The Voice in the Closet* is available in Buffalo at Talking Leaves Books " and Rust Belt Books. "

"

" Thanks,

" Ted Pelton

"

[↑ Contents](#)

72. **chris stroffolino**

New Laura(Riding)....

Thu 5 Apr 2001

This may be of interest to some of you----

C.S.

Laura Riding's 1928 wonder =Anarchism Is Not Enough= has been reprinted by the University of California Press, just in time for poetry month 2001!

Edited and with an introduction by Lisa Samuels, the list price is \$16.95 and the ISBN 0-520-21394-7. Available on-line and in your average attentive bookstore.

Charles Bernstein writes on the back cover: " =Anarchism Is Not Enough= is Laura Riding's most exuberant work. Written when she was in her late 20s, this work touches on all the themes that would preoccupy the poet for the rest of her life. Lisa Samuels' introduction is an ideal companion to this work by one of the most original and surprising of the American

modernist poets."

[↑ Contents](#)

73. **Mary Burger**

Second Sundays "Cal/Community" talk, April 8

Thu 5 Apr 2001

Second Sundays @ The Stork Club presents a discussion on CALIFORNIA/COMMUNITY: What constitutes a writing community, the diversity of writing communities in California, and how living in California influences writers.

With contributors:

CATALINA CARIAGA, author of Cultural Evidence;

STEVE DICKISON, Director of The Poetry Center & American Poetry Archives, SFSU;

JACK FOLEY, author of Powerful Western Star: Poetry & Art in California.

Come join in! Share your thoughts on the California writer's life.

Sunday, April 8 @ 2 p.m.

Admission \$2.00.

21 and over only

Hosted by Mary Burger and Beth Murray

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:

SEE THE APRIL 6TH EAST BAY EXPRESS for an article about the Second Sundays series!!!

<http://www.eastbayexpress.com/>

JOIN US FOR UPCOMING EVENTS, THE SECOND SUNDAY OF EVERY MONTH. All events 2:00, \$2.00.

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!

Poets on film, poets on stage. Come see history slide into view in the final event of The Stork Club Spring 2001 season.

[↑ Contents](#)

74. **richard.tylr**

Re: stupid post, query

Thu 5 Apr 2001

Aarin. And I thought Alan was talking about real things! Well, some of the time. Alan is either a madman or a genius, hopfully somewhere eerily but brilliantly in between. But I think Alan (whatever his project is and I admire him for such a vast project) is incredible. Hope he keeps it up. But I feel some concern he might "burn out": no? Hope not. Alan Sondheim is probably keeping Nescafe in business!! But that recent sentence thing that someone commented on) by Alan was clever...a lot of excellent stuff (Alan and Aaron). Amazing, cheers Richard.

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

From: "Aaron Belz" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, April 04, 2001 8:56 AM

Subject: Re: stupid post, query

> Alan,
> Your work is getting eerier and more ironic (if that were possible). This
> one truly feels like a commonplace "social activist" email, but subtly
shows
> itself to be a fiction. Simple cues such as "if not hot" and the quotes
> around "lost" in "Bush 'lost'"; the scores of warped statistics and
"facts";
> the many awkward word breaks (hyphenated as if printed), the seemingly
> unselfconscious employment of cliches ("strong and viable opposition");
then
> the masterstroke of suggesting impeachment on the basis of broken cam-
paign
> promises. I have to say, it's good. It has, how shall I say-- soft
> lighting. The American TV living room of the Twilight Zone 21st century.
> The double sunset of democracy-- I love it. Kudos.
> -Aaron Belz
>
>
> > (sent to nettime)

> > -
> >
> >
> > I'm writing this post out of ignorance, despair, anger. I will confess
> > readily to the first, even the idiocy of it.
> >
> > What the federal government is doing to the United States and the rest
of
> > the world is horrifying. Most of the people I know, admittedly
left-lean-
> > ing, feel powerless to stop it. Our own freedoms are being taken away;
the
> > environment is left to rot; minorities are left out of any real
decision-
> > making; and some of us, like myself, think we may be on the brink of
war -
> > cold war, if not hot.
> >
> > I've protested and sent protest emails, all with the understanding none
of
> > this makes any difference. There are calls for boycotting US products,
but
> > that will, I think, effect nothing; if Bush continues on his present
path,
> > it's in subservience to the mining/oil/development interests at home -
> > which in fact would only be helped by boycotts. This country is one of
the
> > largest, if not the largest, consumer per capita, of any country on the
> > planet - it also has, as you know the largest prison population (per
capi-
> > ta as well), and next to no health care.
> >
> > Bush, in order to get elected, made numerous campaign promises - many of
> > which he's reversed as soon as he took office. He promised compromise
with
> > the Democrats, and has ignored them; he's reversed all environmental
prom-
> > ises, etc. What he said in the campaign clearly makes no difference to
> > him. He's got Christie Whitman to act as his fall guy - and she seems
in-
> > credibly liberal compared to him.
> >

> > For the first time we have a "president" that has not been elected - we
> > are feeling the tension and horror of a government the people did not
> > want, and a government which clearly does not want the people. (Yes,
there
> > have been electoral college reversals before, but not in modern times;
not
> > with the collusion of the brother-governor of a state; and not with so
> > much right-wing legislation immediately put into place. Bush "lost" by
> > half a million, which is not inconsiderable, even by official counts, of
> > course.)
> >
> > I am writing to ask the obvious - so it doesn't get kicked around only
in
> > our lofts here - is anyone thinking of suing or impeaching Bush? Is such
a
> > thing possible? Can a lawsuit be filed on the basis of campaign promises
> > immediately reversed? - which leads to the other natural question - Can
I
> > promise anything to get elected, and then proceed otherwise? I don't
> > know if constitutional law plays into this - I doubt it - but is there
the
> > possibility of oral contracts established? I know this is the case among
> > private citizens here - very hard to prove - but with the government,
this
> > would be a matter of record.
> >
> > This country has never had, not since Vietnam, a strong and viable
opposi-
> > tion; as you know, we have no speaker of the opposition here - and cur-
> > rently both congress and the supreme court side with right-wing concerns
> > in general. (While the Senate appears divided, Cheney casts the deciding
> > vote, and a number of Democrats are fairly right wing; the party has
moved
> > more in that direction.) In short, on one hand there is intense
economic/
> > laissez-faire capitalist activity, and on the other - silence, analysis,
> > theory, self-laceration, blame-placing, futile marches and email.
> >
> > So many of us are living in despair; if the US continues on its ultra-
> > right path, the world economy and environment will suffer as well. We
are
> > indeed a rogue nation, a violent one; we are a nation of murderers,

killing

> > our own, taking the rest of the world for granted as marketplace,
quaint,
> > tourist-destination, naive.
> >
> > I'm well aware of the idiocy of this post, its naivete; I can repeatedly
> > analyze the current situation, but, again like many of us, "just" feel
> > victimized. I see no way out; I don't want to march and sign petitions
> > that mean nothing - no one is listening anymore.
> >
> > Any suggestions greatly appreciated. Petitions, anyone?
> >
> > Alan
> >
> > Internet Text at <http://www2.sva.edu/~alans/>
> > Partial 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](#)

75. **richard.tylr**

Re: Remandered Canon (Aldon's post)

Thu 5 Apr 2001

Ah, the Copppper Poet! Yeah! I recall him well...I'd be out on a job and wouldnt you know "Woo wah! Woo wah!" and flashing lights and a siren. But that Cop...the Poet Cop: he had the whole thing set up. And you'd have a choice: 1. In the slammer, no breakfast. 2. Listen to 4 hours of the Poet Cop and go free. A lot of me mates folded and just went in quietly. But I got to know some brilliantly awful and wonderfully obscene doggeral. The funny thing was it grew on you. You found yourself smiling. I mean, there i was or were, me tools and jemmy aside me, and old Bill the Poet Cop was on and on about his old Mum or some Sheila who travelled the world. But there was no malice. Just brilliantly cadenced drivell. Rumour has it that Rod McKuen was his natural born son but I dont beleive that. He was too busy with his endless poems. (Bill the Cop Poet I mean). He was also a dab hand with straight out invective. He'd say things like: "I'm a bloody failed detective with a reummy old mum so I took up invective." Surprising things like that, and then of he'd go...hours and hours of brillant drivell...which reminds me I'd better sign off. Regards, Richioso. ----- Original Message ----- From: "K.Silem Mohammad" <[REDACTED]> To: <[REDACTED]> Sent:

Wednesday, April 04, 2001 10:21 AM Subject: Remaindered Canon (Aldon's post)

> >From: "Nielsen, Aldon" <[REDACTED]>
> >
> >You guys are inspiring me to go through with a course I've always
> >threatened to offer:
> >
> >The Remaindered Canon of Celebrity Verse
> >
> >syllabus might well include
> >
> >Richard Thomas
> >Leonard Nimoy
> >Suzanne Summers
> >Aly Sheedy (ah, you had forgotten, hadn't you?!)
> >Jimmy Stewart
> >Rod McKuen
> >Jewell
> >
> >and now we can add
> >
> >Tupac Shakur
>
>
> Also:
>
> Jimmy Carter
> Michael Madsen
> Mason Williams
> Erica Jong
>
> With regard to other possible candidates for the poet stamp, who has heard
> of or read Dell Hair, the "Policeman Poet"? I found a copy of his _Nature
> Beautiful Poems_ (1930) in a used book store when I was in New York a
> couple
> weeks ago. (Actually, I think there's supposed to be a colon after
> "Beautiful," but that's the way it's printed on the cover.) This guy, an
> actual Toledo cop (or was it Topeka? I forget), was a real eccentric.
The
> poems are just the most unreadable doggerel, but apparently he was
something

> of a celebrity in his day, hailed as a "natural poet" who could compose
> verse extempore on any and all occasions. When he was hauling criminals
> into the clink, he would recite (improvise?) poetry to them in the back of
> the paddy wagon. Hoo ha!
>
> --K.
>
>
>
>
> 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](#)

76. **Marcella Durand**

call for submissions

Thu 5 Apr 2001

This may not get Bush thrown out of office, but it might make some of us
feel like we're doing _something_...

Marcella

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

From: "K.M. Sutherland" <[REDACTED]>

To: "s-----cs" <[REDACTED]>

Sent: Tuesday, April 03, 2001 8:28 AM

Subject: CALL FOR SUBMISSIONS - One Hundred Days (fwd)

[In case anyone here hasn't yet seen this...please do contribute. We plan to get
as much coverage here as possible, now that the manipulated brink of another
global arms race + environment meltdown has come about as it obviously had
to...]

BARQUE PRESS invites you to submit to a special publication:

ONE HUNDRED DAYS.

To be published on 30 April, one hundred days after George W Bush was inau-
gurated.

We urgently request critical responses to the first centenary of this new administration, from writers and artists in the US and around the world. Poetry, prose, satire, collage, red marginalia, infuriated scribbles, utopias, lament cycles, editorials, comic monologues, vexed encyclopedias, sick cartoons, dream poems, scatologies, prophesies, journalistic digs, grammatical treatises and any misshapen deformed genre conceived in his image, all welcome.

If we receive enough contributions, the volume will be distributed and deposited, as a feeble testament to creative dissent in a terrible time.

Please send submissions, questions or suggestions by return (to this e-mail address: [REDACTED]) or to: A. Brady, Gonville & Caius College, Cambridge, CB2 1TA, ENGLAND.

Please also forward this invitation to all able-minded potential participants.

And if you need inspiration, you might recall that during his first seventy days in office...

-- appointed the richest cabinet in history: seven of its members own assets worth more than \$10m (£6.8m); eleven of the remaining 12 are millionaires; most have ties to the energy, drug, and technologies industries; -- appointed John Ashcroft - prohibitionist, religious zealot, racist, misogynist, Confederate hardliner, right-wing reactionary - Attorney General; -- nominated, as ambassador to the United Nations, John Negroponte: U.S. ambassador to Honduras from 1981 to 1985, and a zealous anti-Communist crusader in America's covert wars against the leftist Sandinista government in Nicaragua and the FMLN rebels in El Salvador, Negroponte abetted and covered up human rights crimes, including the kidnapping, torture and murder of hundreds of Hondurans by Battalion 316, a secret army intelligence unit trained and supported by the CIA; -- appointed Donald Rumsfeld US Defence Secretary, with Paul Wolfowitz as his deputy; both are hawks and longtime supporters of active US efforts to promote the overthrow of President Saddam by sanctions, military strikes and military and other aid to the Iraqi opposition; -- stripped the ABA of its role as a vetting agency in the appointment of federal judges; that role is now occupied, unofficially, by the Federalist Society for Law and Public Policy, a right-wing organization opposed to affirmative action, laws against sexual harassment, and environmental protection legislation;

-- reinstituted the 'global gag rule' banning US foreign aid to international organizations or groups in foreign countries that promote abortion or include it as an option in their counseling; -- proposed a "Faith-Based Initiative" to allow religious organizations to compete with secular social services groups for federal dollars intended to help the needy; -- presided over the distribution of the 2000

census, from which only 'raw figures' will be released to states, not adjusted figures that could protect against an estimated net undercount of 3.3 million people, mostly minorities; -- passed an Executive Order overriding eight years' worth of worker safety legislation;

-- rescinded his campaign promise, and rejected the Kyoto protocols aimed at reducing carbon emissions;

-- incorporated initial moves to open the Alaskan National Wildlife refuge to

oil drilling into his budget package

-- proposed across-the-board tax cuts totalling \$1.6 trillion over 10 years; -- proposed the elimination of inheritance tax, which affects only the wealthiest 2% of the population with estates worth more than \$675,000; -- alluded to a proposal to cut the already modest funding for child-care assistance for low-income families, programs designed to investigate and combat child abuse, and a new program to train pediatricians and other doctors at children's hospitals across the U.S.; -- thanks to assiduous efforts by credit card companies and banks, the House rushed through a bill changing bankruptcy legislation to make it radically more difficult for middle-class consumers to escape overwhelming consumer debt; -- proposed a budget plan allocating an extra \$14bn (£9.7bn) to defence spending, taking the Pentagon's budget for next year to \$310bn, or about a third of the total world military spending. \$2.6bn - part of a \$20bn five-year program - allocated to fund research and development of new weapon technologies, roughly half of which is earmarked for NMD (national missile defence);

-- spurned North Korea (called, by Condoleezza Rice, "the road kill of history"); told South Korea's President Kim Dae-jung he was ending the policy of engagement and negotiation with the Pyongyang regime, mistakenly warning "Part of the problem in dealing with North Korea...there's not very much transparency. We're not certain as to whether or not they're keeping all terms of all agreements" (the US has only one agreement with North Korea, and more careful officials are disinclined to accuse North Korea of deception); -- was 'complimentary' when briefed by Rumsfeld about plans to overhaul America's arsenal to face the new Chinese threat by replacing dependence on aircraft carriers and short-range fighters with long-range bombers capable of flying across the world's widest sea to fight and win a nuclear war. Its diplomatic efforts rebuffed, China announced it will increase defense spending by 18%; -- made it clear that he will push ahead with selling the Aegis missile radar system to Taiwan, enabling the island to steal a military edge over the mainland - which China stresses will rupture relations between Beijing and Washington; -- authorized air strikes on radar stations around Baghdad, killing two and injuring eleven people; -- issued an order permitting Iraqi opposition groups to begin limited moves inside Iraq using US government funding; -- the CIA abandoned

its efforts to persuade Israel and the Palestinians to renew security cooperation; -- welcomed Ariel Sharon; agreed that Israel's security concerns must come first, that a Clinton-style comprehensive Middle East peace deal was not worth pursuing, and even perhaps that Yasser Arafat not be given a White House audience until he definitively halts the intifada violence; -- suggested the US might move its Israeli embassy to Jerusalem; -- expelled around 50 Russian diplomats, reigniting cold-war tensions and jeopardizing Russian co-operation with American intelligence now in Russia monitoring 'loose nukes'. Rumsfeld accused Russia of being "an active proliferator";

-- was honorary chairman of the USS Missouri Restoration Fund - the Fund's donors include the 16 civilians, almost all Texans with ties to the energy industry (particularly petroleum), on the ill-fated Greenville submarine that sank a Japanese fishing vessel;

-- in an address to 4,000 people on Feb. 28, said "those of us who spent time in the agricultural sector and in the heartland, we understand how unfair the death penalty is -- the death tax is," correcting himself. He then joked: "I don't want to get rid of the death penalty, just the death tax," laughing along with the crowd.

[↑ Contents](#)

77. **Broder, Michael**

Ear Inn April 28--New Addition to Program

Thu 5 Apr 2001

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

April 28
Lynn Domina, Ann Scott Knight, Gail Segal AND PATRICK HENRY

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 [REDACTED] Ave.

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

[↑ Contents](#)

78. **Jeffrey Jullich**

Marilyn Monroe, the Emma Lazarus of her day

Thu 5 Apr 2001

David Chirot wrote:

don't forget--Marilyn Monroe was prone so to speak to pen a poem--

*uncollected as yet--but scattered in various books one may find her gems--
--dbc*

----- The visual artist Barbara Bloom included in an installation of hers vitrines of "found" printed matter. One showcase had a magazine photo pose of Marilyn, dressed to the collar, sitting outdoors on a log or out in the bucolics. She was holding a book. The cover of the thick book: James Joyce, 'Ulysses.'

Any tips on in which of the various books her gems may be scattered, Dave? Sounds like the best undiscovered since Candy Darling's poems.

(Digression following Joyce and unlikely, American female celebrities:

There used to be a "Ripley's Believe It or Not" television series. Once they did a segment on James Joyce, especially his "Finnegans Wake." The moderator walking us through the footage and Joyceana was--- MARGOT THOMAS! (I swear. Watched it with my own eyes, on a small black and white TV, mid- to late-'80's.)

But now, the reason they were featuring Joyce on "Ripley's" was not because he was a titan of unbelievable proportions or because "Finnegans Wake" is incredible in its neologistic coinages, but--- because James Joyce had VERY POOR VISION and managed to write such BIG BOOKS despite his handicap!

They showed closed-ups of the artifact of his eyeglasses, and how progressively large his handwriting became as his vision deteriorated.

Can you believe that a person with eyes that bad could heroically transcend his optical disability enough to scribble illegibly and unintelligibly like this all over notebooks and get it printed?

[↑ Contents](#)

79. **Allen H. Bramhall**

Re: stupid post, query

Thu 5 Apr 2001

uh, Richard and Aaron, Alan was talking about real things. advice to 'just not worry about it' is what has led to the state of America and *politics as usual*. if we just ignore it, _it won't go away_... but our country will. i would suggest the Green Party. they have an interesting and refreshing platform. and now that the book 'Green Politics' is no longer banned in America, anyone can at least inform themselves, make active thoughtful choices. hang in there, Alan ! people do care, are working, are talking, are becoming more aware. the greatest danger at this point is despair. onward and upward, beth

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

From: richard.tylr <[REDACTED]>

To: <[REDACTED]>

Sent: Thursday, April 05, 2001 8:06 AM

Subject: Re: stupid post, query

> Aarin. And I thought Alan was talking about real things! Well, some of the
> time. Alan is either a madman or a genius, hopfully somewhere eerily but
> brilliantly in between. But I think Alan (whatever his project is and I
> admire hime for such a vast project) is incredible. Hope he keeps it up.

But

> I feel some concern he might :burn out": no? Hope not. Alan Sondheim is
> probably keeping Nescafe in business!! But that recent sentence thing
that

> someone commented on) by Alan was clever...a lot of excellent stuff (Alan
> and Aaron). Amazing,cheers Richard.

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

> From: "Aaron Belz" <[REDACTED]>

> To: <[REDACTED]>

> Sent: Wednesday, April 04, 2001 8:56 AM

> Subject: Re: stupid post, query

>

>

> > Alan,

> > Your work is getting eerier and more ironic (if that were possible).

This

> > one truly feels like a commonplace "social activist" email, but subtly
> shows

> > itself to be a fiction. Simple cues such as "if not hot" and the quotes

> > around "lost" in "Bush 'lost'"; the scores of warped statistics and

> "facts";

> > the many awkward word breaks (hyphenated as if printed), the seemingly
> > unselfconscious employment of cliches ("strong and viable opposition");
> then
> > the masterstroke of suggesting impeachment on the basis of broken
campaign
> > promises. I have to say, it's good. It has, how shall I say-- soft
> > lighting. The American TV living room of the Twilight Zone 21st
century.
> > The double sunset of democracy-- I love it. Kudos.
> > -Aaron Belz
> >
> >
> > > (sent to nettime)
> > > -
> > >
> > >
> > > I'm writing this post out of ignorance, despair, anger. I will confess
> > > readily to the first, even the idiocy of it.
> > >
> > > What the federal government is doing to the United States and the rest
> of
> > > the world is horrifying. Most of the people I know, admittedly
> left-lean-
> > > ing, feel powerless to stop it. Our own freedoms are being taken away;
> the
> > > environment is left to rot; minorities are left out of any real
> decision-
> > > making; and some of us, like myself, think we may be on the brink of
> war -
> > > cold war, if not hot.
> > >
> > > I've protested and sent protest emails, all with the understanding
none
> of
> > > this makes any difference. There are calls for boycotting US products,
> but
> > > that will, I think, effect nothing; if Bush continues on his present
> path,
> > > it's in subservience to the mining/oil/development interests at home -
> > > which in fact would only be helped by boycotts. This country is one of
> the
> > > largest, if not the largest, consumer per capita, of any country on

the

> > > planet - it also has, as you know the largest prison population (per

> capi-

> > > ta as well), and next to no health care.

> > >

> > > Bush, in order to get elected, made numerous campaign promises - many of

> > > which he's reversed as soon as he took office. He promised compromise

> with

> > > the Democrats, and has ignored them; he's reversed all environmental

> prom-

> > > ises, etc. What he said in the campaign clearly makes no difference to

> > > him. He's got Christie Whitman to act as his fall guy - and she seems

> in-

> > > credibly liberal compared to him.

> > >

> > > For the first time we have a "president" that has not been elected -

we

> > > are feeling the tension and horror of a government the people did not

> > > want, and a government which clearly does not want the people. (Yes,

> there

> > > have been electoral college reversals before, but not in modern times;

> not

> > > with the collusion of the brother-governor of a state; and not with so

> > > much right-wing legislation immediately put into place. Bush "lost" by

> > > half a million, which is not inconsiderable, even by official counts,

of

> > > course.)

> > >

> > > I am writing to ask the obvious - so it doesn't get kicked around only

> in

> > > our lofts here - is anyone thinking of suing or impeaching Bush? Is

such

> a

> > > thing possible? Can a lawsuit be filed on the basis of campaign

promises

> > > immediately reversed? - which leads to the other natural question -

Can

> I

> > > promise anything to get elected, and then proceed otherwise? I don't

> > > know if constitutional law plays into this - I doubt it - but is there

> the

> > > possibility of oral contracts established? I know this is the case among
> > > private citizens here - very hard to prove - but with the government,
> this
> > > would be a matter of record.
> > >
> > > This country has never had, not since Vietnam, a strong and viable
> opposi-
> > > tion; as you know, we have no speaker of the opposition here - and
cur-
> > > rently both congress and the supreme court side with right-wing
concerns
> > > in general. (While the Senate appears divided, Cheney casts the
deciding
> > > vote, and a number of Democrats are fairly right wing; the party has
> moved
> > > more in that direction.) In short, on one hand there is intense
> economic/
> > > laissez-faire capitalist activity, and on the other - silence,
analysis,
> > > theory, self-laceration, blame-placing, futile marches and email.
> > >
> > > So many of us are living in despair; if the US continues on its ultra-
> > > right path, the world economy and environment will suffer as well. We
> are
> > > indeed a rogue nation, a violent one; we are a nation of murderers,
> killing
> > > our own, taking the rest of the world for granted as marketplace,
> quaint,
> > > tourist-destination, naive.
> > >
> > > I'm well aware of the idiocy of this post, its naivete; I can
repeatedly
> > > analyze the current situation, but, again like many of us, "just" feel
> > > victimized. I see no way out; I don't want to march and sign petitions
> > > that mean nothing - no one is listening anymore.
> > >
> > > Any suggestions greatly appreciated. Petitions, anyone?
> > >
> > > Alan

[↑ Contents](#)

80. **Gary Sullivan**

Jordan Davis book / d.a.levy calendar

Thu 5 Apr 2001

Hi Everyone,

Please help me make more books. I just published:

Jordan Davis _YEAH, NO_ No ISBN, \$6.00 Poetry. Six new, longish poems by the author of _POEM ON A TRAIN_ (Barque Press). "In a director's chair / waiting for a movie crew // The sentence is just / as afraid of you // ... Too stoned to wrestle Big Bird ..." Of Davis's poems, Susan Wheeler remarks: "Frequently casual and talky on the surface, their underpinnings reflect a slice of a day in a sentient, reading, economic, sexual, class-rooted, spiritual self -- precisely observed as the world is precisely observed by that keenly observant self. The effect is smart and generous." "Jordan Davis," David Shapiro writes, "is one of the young poets who make me confident that poetry is busily being born. ... His poetry is full of stories, gossip, charms, observations, art criticism, and mordant innuendoes ... where the everyday drifts into exaltation." Cover and frontispiece by Will Yackulic. Author portrait by Gary Sullivan. 24 pp. Detour 2001.

Buy from SPD, or direct from me. If from me, send check for six bucks made out to Gary Sullivan (NOT Detour), to:

Gary Sullivan
558 - 11th Street, #1B
Brooklyn, NY 11215

Also, I think David Kirschenbaum mentioned this already, but he published a limited edition calendar for which I drew a portrait of d.a.levy. You can see it online & get ordering info at:

<http://www.theeastvillageeye.com/boog/levycal.htm>

Thanks,

Gary

[↑ Contents](#)

81. **Wanda Phipps**

Wanda Phipps & Merry Fortune at Mid-Manhattan Library

Thu 5 Apr 2001

Voices From the Mix Authors Series
Presents

Wanda Phipps
accompanied by Joel Schlemowitz
with

Merry Fortune
author of Blind Stints

Wednesday, April 11, 2001 at 6:30
at the Mid-Manhattan Library
455 Fifth Avenue
6th Floor Conference Room
New York, NY

Admission free

--

Hey, & don't forget to check out
Wanda's website MIND HONEY
<http://users.rcn.com/wanda.interport>
(and if you have already, try it again)
poetry, music and more!

[↑ Contents](#)

82. **Mark DuCharme** *introducing...*

Thu 5 Apr 2001

This is to announce to the unwary world the existence of yet another "school" of poetry (but one which will, no doubt, prove more vital than many that have come before)-- the School of Continuation!

The School of Continuation consists of Jane Dalrymple-Hollo, Mark DuCharme, Anselm Hollo, Patrick Pritchett and Laura E. Wright.

The School is, "by temperament of its members more than conscious choice... a micro-community devoted to the study, the selfish pleasure and above all the PRACTICE of poetry. We have no official program; we hold no discussions of theory; we do not organize conferences or symposia; there are no events (other than readings, which are not official functions of the School). We don't even have meetings*, though we all see each other regularly. What we do (excepting Jane, who paints) is write poems.... The tendency of poets to be drawn to, and at the same time be suspicious of, group formations, makes sense when one looks at the social circumstances in which writing occurs. However much the poem may be born of dialogic or even activist impulses, the act of putting words together takes place in a kind of fundamental (if not ideological) isolation. This is

so, even though afterwards the poet may socialize with her peers. Not just the isolation of the act of writing, but the heavily marginalized status of poetry and especially of experimental poetry in this country, creates the need for such alliances. One can either give in to the competitiveness which a limitation of resources sociologically fosters -- or one can cooperate in cells of compatible tendency and good will. The School of Continuation is one experiment in the latter form of social production.

*Except when we do. (The School of Continuation contradicts itself with regularity)."

The above statement appears on our new web site, which has been graciously designed by Lisa Jarrot. Anyone interested can view the site at:

<http://members.nbci.com/subpress/soc.htm>

There is also a new journal, which so far hasn't been announced on this list, that contains a sampling of works by most of the members of the School, as well as work by a variety of others. It is Mantis #1, available for \$10.00 from:

English Department
Stanford University
Stanford, CA 94305-2087

Future activities of the School of Continuation will be announced on this list whenever it seems relevant to do so. Look for information in the coming months about the press we are starting. Among the publications planned will be a mini-anthology of manifestos, poems and drawings by the members of the School.

For the School of Continuation,

Mark DuCharme

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

[↑ Contents](#)

83. **hassen**

Re: stupid post, query

Thu 5 Apr 2001

alan on the page i posted to wryting
(<http://users.snip.net/~hassen/conscentia.htm>)
there's this interesting link for politically oriented petitions-
http://www.petitiononline.com/category_6.html
i believe one can start a petition there as well

h

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

From: Alan Sondheim <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, April 03, 2001 2:03 PM

Subject: stupid post, query

(sent to nettime)

-

I'm writing this post out of ignorance, despair, anger. I will confess readily to the first, even the idiocy of it.

...

[↑ Contents](#)

84. **Catherine Daly**

Re: The Inkblot Record / Eunoia / BKS Homepage

Thu 5 Apr 2001

Also, new at Arras, a Flash setting of a chapter of Christian Bok's Eunoia, a long prose-poem many years in the making. This is chapter "e", which excludes all other vowels but "e." This is not the final version of the piece, but thought to run it by you.

<http://www.arras.net>

(Flash required)

I thought this was great! After the long intro, you can read it in every and any order. The flash does neat fades between any slide: you can almost read the different poems fading into the other poem of your choice.

Regards,
Catherine Daly
[REDACTED]

[↑ Contents](#)

85. **Allen H. Bramhall**

a.bacus #137

Thu 5 Apr 2001

apologies for cross posting

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

> Date: Wed, 4 Apr 2001 21:48:48 -0700 (MST)

> From: main <[REDACTED]>

> To: pog <[REDACTED]>
> Subject: a.bacus #137
>
> a.bacus #137, a selection from laynie browne's _acts of levitation_,
> is now available. laynie browne's recent writings include _gravity's
> mirror_ (primitive publications), _clepsydra_ (instress), and _the
> agency of wind_ (avec). work is forthcoming in _conjunctions_. she
> lives in seattle where she co-curates the subtext reading series.
>
> next year's a.bacus series will be devoted to translations from various
> romance and non-romance languages.
>
> subscriptions to a.bacus are available by sending a check, payable to
> "potes & poets press," to:
>
> beth garrison, publisher
> 2 ten acres drive
> bedford, ma 01730
>
> subscriptions are \$30 for 1 year (8 issues) for individuals and
> institutions. single issues are available via small press distribution
> (www.spdbooks.org / 1341 seventh street / berkeley, ca 94710). please
> contact beth garrison for information about ordering back-issues, or
> visit the potes & poets website: www.potespoets.org.
>
> thank you,
> dan featherston
>

[↑ Contents](#)

86. **Kerry Sherin**

Writers House Hiring Program Coordinator

Thu 5 Apr 2001

THE KELLY WRITERS HOUSE WILL HIRE PROGRAM COORDINATOR

The Kelly Writers House at the University of Pennsylvania is seeking to hire a full-time Program Coordinator, to start on July 1, 2001.

A brief description of the Program Coordinator position is included below. For more information, please visit this web page linked to the Kelly Writers House web site:

www.english.upenn.edu/~wh/programcoordinator.html

The Kelly Writers House, founded in 1995, is both a community of writers and an innovative, collaboratively-led program space at the University of Pennsylvania. The Writers House produces a daily schedule of readings, discussions, classes, meetings, and dinners, offers internships and fellowships, and supports a range of nationally-distributed literary journals and a word and music radio show. Through these programs, the Writers House seeks to nurture and promote emerging and established writers of all kinds, from all disciplines.

The Writers House Program Coordinator is responsible for scheduling and managing programs, meetings and classes at the Writers House, as well as overseeing daily administrative functions at the House. In these roles the Program Coordinator works closely with fourteen work-study students and many other student volunteers, the staff of various University of Pennsylvania departments and programs and Philadelphia arts organizations, and visiting writers and others. Qualifications for the Program Coordinator position include a BA/BS, knowledge of and enthusiasm for the full range of contemporary writing, strong interpersonal skills, demonstrated leadership abilities, administrative experience, and computer skills. The position is full-time and includes salary plus all benefits.

To apply, please review the fuller description of the position at the web page given above, then send a cover letter and resume to Kerry Sherin, Director, Kelly Writers House, University of Pennsylvania, 3805 Locust Walk, Philadelphia, PA 19104-6150. The deadline for applications is 5 PM on Thursday, April 26, 2001, and interviews will be held soon after, on May 2, 4 or 6.

Kerry Sherin
Director
Kelly Writers House
3805 Locust Walk
Philadelphia, PA 19104-6150

[REDACTED]

[REDACTED] (fax)

[REDACTED]

<http://www.english.upenn.edu/~wh>

[↑ Contents](#)

87. **Maria Damon**

poetix of process

Thu 5 Apr 2001

i have a grad student compiling a prelim exam list on "transgender, practice, poetics" --any suggestions for books or short pieces that address the poetics of process or the process of poetics, or "process poetries"?

[↑ Contents](#)

88. **Marcella Durand**

book party & reading

Thu 5 Apr 2001

Eleni asked me to forward this to the list:

Dear Friends,

Earliest Worlds (two-books-in-one) by Eleni Sikelianos is out (Coffee House Press).

Please come help celebrate.

Book Party

Friday, April 20, 6-9 pm

Teachers & Writers Collaborative

5 Union Square West, 7th Floor

Drink wine, celebrate

Reading, with Tony Towle

Wednesday, May 2, 8 pm

The Poetry Project, St. Mark's Church

131 East 10th Street (at 2nd Avenue)

Hope to see you here or there.

Eleni

[↑ Contents](#)

89. **david.bircumshaw**

Re: Pinsky, Zooba and Poetry Month

Thu 5 Apr 2001

I wish this was a joke. Unfortunately it's not, is it? It fascinates me how an awareness of poetry, even evidence of a having read some of the same, can coincide with a complete absence of linguistic tact, a blindness to obvious tack.

> Subscribers can choose from more than 40 topic channels including Great Minds, Food &

> Cuisine, Destinations, Fitness, Nutrition & Diet, and Bestsellers, and receive informative emails

> that include relevant product recommendations

Great Minds! Bestsellers! And, best of all, 'DESTINATIONS'.

I've always needed those

David Bircumshaw

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

From: "Steven Marks" <[REDACTED]>

To: <[REDACTED]>

Sent: Thursday, April 05, 2001 3:34 AM

Subject: Pinsky, Zooba and Poetry Month

> Hello all:

> Ran across this while surfing. It's the cruelest month again. At least for
> the northern hemisphere. In temperate climes.

> Steven

>

> A Conversation With Robert Pinsky On Poetry And Technology Begins
Zooba's

> Celebration Of Poetry Month

> BOSTON, MA -- (INTERNET WIRE) -- 04/04/2001 -- Zooba (www.zooba.com),
a

new

> media company that delivers entertaining emails on more than 40 topics
with

> compelling content and related products, for the first time celebrates
> National Poetry Month with a series of emails on five of the world's most
> acclaimed poets. Launching the series is a discussion with former US Poet
> Laureate Robert Pinsky about the use of technology to promote poetry.

>

> Beginning the first week of April, the series on poetry will be sent to
> Zooba's Events of the Year and Literature subscribers. The five poets
> featured are Robert Frost, Anna Akhmatova, Edna St. Vincent Millay, Walt
> Whitman and Robert Pinsky. Each email honors one of these world-renowned
> poets with lesser known stories about their remarkable lives and careers.
> The first email in the series will include Pinsky's "To Television," a
poem

> reflecting what he describes in his interview with Zooba as his desire "to
> find what seems important, prominent, but not yet poetic."

>

> "The web can be a wonderful locale for poetry--surprisingly, restoring the
> vocal, bodily nature of the art. In some ways, audio technology can reach
> back to before printed pages, supplying a vocal presence for the poem,"
said

> Pinsky, Poetry Editor at Slate.com, and author of six books of poetry
> including his latest, Jersey Rain (2000) and The Figured Wheel: New and

- > Collected Poems 1965-1995, which was nominated for the Pulitzer Prize and
- > received the 1997 Lenore Marshall Poetry Prize.
- > "Zooba provides its subscribers with emails that are both entertaining and
- > enlightening; our concise format and expansive, but targeted, reach allows
- > us to celebrate National Poetry Month with hundreds of thousands of people
- > interested in literature and poetry," said David Beardsley, Editor in Chief
- > of Zooba. "Through our unique email technology and rapidly growing
- > subscriber base, Zooba can make poetry, and information on many other
- > subjects, more accessible to the general public."
- >
- > About Zooba
- > All Zooba emails are written in a concise, compelling format and contain
- > product recommendations that are relevant to the content. Subscribers can
- > choose from more than 40 topic channels including Great Minds, Food &
- > Cuisine, Destinations, Fitness, Nutrition & Diet, and Bestsellers, and
- > receive informative emails that include relevant product recommendations.
- > For example, an email about Vincent van Gogh might recommend a book
- > about
- > the artist, a video on his life and a reproduction of one of his works.
- >
- >
- > Contact: Sharon Collin
- > Company: Zooba.com
- > Title: Director of Marketing/Public Relations
- > Phone: [REDACTED] x 133
- > Email: [REDACTED]
- > URL: <http://www.zooba.com>
- >

[↑ Contents](#)

90. **Aaron Belz**
in honor of NMPM

Thu 5 Apr 2001

I just reread Mr. B's "Against NPM As Such" -- a perfect bag of hammers. What an encouragement.

To commemorate Nat'l Mainstream Poetry Month, I have a tirade of my own. It's not much of a tirade, as you'll see. More of a pack of lies mixed in with several truths, in ballad form. Take it as it's intended: humorously, not hatefully.

Cheers, everyone. I hope the cruellest month is taking it easy on all us other-streamers.

-Aaron Belz

<http://meaningless.com>

POETS

There once was a man named Donald Hall
Whose work as a poet gained him notoriety.
He read it in many an auditorium and hall
Without arrogance, and with just a titch of piety.

There once was a woman named Anne Waldman,
A mysterious witch-like pot-smoking poet
Who floated in and out of Naropa like a shaman.
Her poetry's not great. If you read it, you'll know it.

There once was a poet named Philip Levine
Whose work in an auto factory long ago
Led to a lifelong fixation with the assembly line,
Some of which yielded poems that were only so-so.

There once was a man named James Merrill,
A poet who disciplined himself to work in form.
Unfortunately a lot of his stuff seems sterile,
But then that's the main risk of working in form.

There once was a fellow named Derek Walcott
Who also worked in form, a lot like Merrill.
But despite all the major literary awards he's got,
A lot of his writing also sounds sterile.

There once was a bad poet named Maya Angelou
Who's claim to fame was that she read at the forty-first
Inauguration in '92. People were too polite to boo.
She is, however, a very capable autobiographist.

There once was a writer named Robert Pinsky
Who had been accused of being too "ivory tower."
One time his wife slammed the Volvo door on his pinky,
And he screamed loudly for almost an hour.

Once there was a poet, Jorie Graham,
Who wrote in a stuttering, film-like style.
She saw the world as if through Poet Cam.
Scrutiny, however, finds little behind this style.

There once was a poet named Denise Levertov,
And damn it, I really want to like her work.
But there's something about her that pisses me off.
It may be that her ideas seem precious & overworked.

And there was one a poet named Kenneth Koch.
He made his name by being associated with pop figures
Such as Andy Warhol. But his work is often lost in the smoke
Of the fire of his friends, Ashbery, Schuyler, Snyder.

And there was another one named Louise Glück.
Nobody except David Lehman knows how to say it.
I used to think it rhymed with the F word, hick
That I am. Her poetry is predictable, though few will say it.

Once there was a woman named Heather McHugh.
Now here's a tongue-twisting poet I can relate to.
Maybe you'll be able to relate to her too.
Next time you're at Borders, look up Heather McHugh.

Off in the corner was a weirdo named Mike Topp.
A poet like the others, but without the awards.
His writing makes me laugh and say "Stop!
That tickles!" He really deserved some awards.

There once was a man named John Ashbery,
Among a handful of poets both celebrated and great.
His poetry was at the same time clean-shaven and hairy.
Often people who like him also like James Tate.

There once was a man named James Tate:
Dogs playing poker from the beginning.
But sometimes you wish he'd just lay it out straight,
Tell it like it is, like in the one about his dad, spinning.

There once was a poet named Allen Ginsberg,
A very great gay writer who achieved extreme fame
And will be remembered for his spontaneous words,
Mostly "Howl" et al. His later work is kind of lame.

There once was a poet named Amy Clampitt,
Another one with the name of Yehuda Amichai,
And although I admire her, I can't get into Clampitt,
But to tell the truth I do like Yehuda Amichai.

There once was a poet named Galway Kinnell,
And there was another one named Sharon Olds;

Whether or not they're great only time will tell,
And Sharon is younger than Galway, but still old.

There once was a fine poet named Seamus Heaney
And another pretty good one named Thomas Gunn.
There was yet another one named Joseph Brodsky
And yet another one named Mona Van Duyn.

And there was a poet by the name of A.R. Ammons
Who didn't at all appreciate the work of Donald Hall,
But didn't mention that as they dined together on salmon
And beer with several other poets during Breadloaf last fall.

[Aaron Belz]

[↑ Contents](#)

91. **Jonathan Skinner** **ECOPOETICS**

Thu 5 Apr 2001

ECOPOETICS: CALL FOR SUBMISSIONS!

Now that the days are longer, consider contributing to ECOPOETICS / writing surrounds.

While honoring the long tradition of "nature writing," ECOPOETICS finds pastoralism, art representing nature, at an impasse. At the same time, the writing edge seems to offer no new take on surrounds, mainly environmental silence, or passive regrets. If there are exceptions, ECOPOETICS hopes to gather them.

ECOPOETICS seeks responses to the question: *_where_* is writing? Whose leaves are contiguous to body, street, yard, park or waterfront, sky, lawn, brownfield, industry, farmland, or the "wild"-- environs from the porch to the South Pole-- in every case peopled with more than humans.

If, as O'Hara claims, "one never need leave the confines of New York to get all the greenery one wishes," any *_where_* entails an extended sense of people, into other species, and a "greenery" subject to waste (mis)management; flows and deposits of gases, heavy metals and synthetic organic compounds; eco-nomics; and the growing map of environmental injustice. Might not discourses and practices of soil, water, air, energy make poetics? Responses from other languages, especially translated along north-south lines, are urgently sought.

Examples and discussion both are invited: poems, translations, essays, reviews, letters, journals, investigations, lists, divinations, prayers, riddles, maps, documented acts, performances and installations, unearthings, practical advice, etc., will be considered. Preferable means of delivery is by email attachment. (If a

visually determined piece is accepted, then a hard copy may be useful.)
ECOPOETICS will read submissions for the next eight weeks, through May, 2001. Don't miss your chance to participate in the first, exciting issue!

Please address all correspondence to:



ECOPOETICS / J. Skinner
106 Huntington Avenue
Buffalo, NY 14214

[↑ Contents](#)

92. **Jonathan Skinner**

Cain, Caple, Dutton, Hennessy, Pound, Sutherland, Venright to read at STEEL BAR, 4/14

Fri 6 Apr 2001

STEEL BAR thanks all who came out for

FIONA TEMPLETON / STEVE MCCAFFERY in FEBRUARY
and JULIE PATTON in MARCH

Now that APRIL is here, come back

on SATURDAY 4/14 for:

POETRY ACROSS THE FRONTIER (II)

Readings by Toronto poets Stephen Cain, Natalee Caple, Paul Dutton, Neil Hennessy, Scott Pound, Mark Sutherland, and Steve Venright.

8 PM

\$3 Donation

CASH BAR

Suite 551 in the Tri-Main Center
2495 Main Street (entrance on Halbert)
Buffalo, NY

[↑ Contents](#)

93. **Aaron Belz**

Re: stupid post, query

Fri 6 Apr 2001

| *uh, Richard and Aaron, Alan was talking about real things.*

Sorry, Beth. It wasn't that clear to me, especially considering the phrase "I will confess readily to the [ignorance], even the idiocy of it" at the beginning, and then all the backing up and hedging at the end. It sounded like a brilliant Sondheim setup/sendup to me, but I see now that I stand corrected (and I feel like a heel).

-Aaron

[↑ Contents](#)

94. **Harry Nudel**

m&r...even more news from the real world...

Fri 6 Apr 2001

was glad to hear that some famous old poets got to fly to Stanford, read, schmooze, entertain and get a pay check.....but for some real C comics (that's C as in FranClin) Check out the U. Corp. Relations Site at Stanford U....& while you're there could some C omputer literati get us the info on where all that \$\$\$ \$\$\$\$\$\$\$\$\$\$\$\$\$\$\$\$\$\$ is invested...

R.I.P...Bibliofind the major independent o.p. book site is R.I.P..bought a number of yrs ago by Amzn...it got folded in (i.e. they knifed it in the back) into Amazon;s site...where it will sell its wares along with toiletries, viagra, niagra water & pumped up modum jacks of all lanterns..

Me..i just read the biz pages...because after a while the \$\$\$\$\$\$\$\$\$\$\$\$\$\$\$\$ \$\$ trail trickles down to the poez bizness...and why bother with the trickle when you can get to the sour\$\$\$\$\$e...Drn..

[↑ Contents](#)

95. **Gary Sullivan**

Carl Rakosi Tribute Wed April 11 @ Housing Works

Fri 6 Apr 2001

Forwarding this from Tom Devaney ...-G

Carl Rakosi: A Tribute

Featuring: Joel Lewis, Eileen Myles, Hugh Seidman, Rob Fitterman, Bob Holman, Prageeta Sharma, Mitch Highfill, Marcella Durand, Gary Sullivan, Alan Gilbert, Kristen Prevallet, Anselm Berrigan & Bill Kushner.

Hosted by Tom Devaney

April 11, 2001

Housing Works

126 Crosby Street

One block east of Broadway, south of Houston
6:30 pm (sharp) to 8 pm

Carl Rakosi was born in 1903, and at age 98, is the last of the great early American Modernist. In the Thirties he was a leading member of the Objectivist Group, which also included William Carlos Williams, Louis Zukofsky, Charles Reznikoff, George Oppen and Lorine Niedecker. The hard details and fresh perspective of Rakosi's work emerge from a poetry of distinctive naming. Robert Creeley says that, "In Carl Rakosi's poems there is no false face of charitable intent, no specious wish to help without commitment, no understanding where-with to obliterate acknowledgement. Carl Rakosi's determined honesty and reductive rhetoric with its ungainsayable plainsong have made a measure for all conduct of words in the attempt to find an active poetry in the fact of lives without power, still hoping for change and admission..."

For more information see Housing Works Usedbook Café online:
<http://www.housingworksubc.com/events.htm>

Housing Works Inc. is a minority-controlled, community-based, not-for-profit organization that provides housing, health care, advocacy and support services to homeless men, women and children living with HIV and AIDS. Founded in 1990, Housing Works' mission is to help people living with AIDS and HIV who are homeless or at risk of homelessness to gain stability, security and independence so that they can live their lives with hope and dignity.

Carl Rakosi's COLLECTED POEMS were published in 1986 by The National Poetry Foundation and his COLLECTED PROSE in 1983 by the same publisher. CARL RAKOSI, MAN AND POET, edited by Michael Heller, a large collection of critical articles on his work, together with two bibliographies, interviews, and new work by him came out in 1993, and in 1995 Sun and Moon Press brought out POEMS 1923-1941, which won the PEN AWARD that year. His latest book is THE EARTH SUITE, published in England in 1997 by Etruscan Books.

[↑ Contents](#)

96. **Jim Behrle**
school

Fri 6 Apr 2001

Anyone who would like to be in a school
with me please backchannel.

Maybe we could call it "The Cool School."
That is only one of many possible names.

Thanks.

Jim Behrle

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

[↑ Contents](#)

97. **Gary Sullivan**
Ramez Qureshi URLs
Fri 6 Apr 2001

I've put together what URLs for Ramez's work online I could find. I know there's at least one missing (a review of Hejinian's Happily in How2, which is temporarily inaccessible), and maybe others will be found. If you know of any not here, please email me. Thanks.

Poetry

from "An Idea and/but (an) Idea alone of Order"

<http://www.jps.net/nada/ramez.htm>

"Forgotten"

<http://homepages.nildram.co.uk/~simmers/52forgot.htm>

"Fields" (a verse review of the Francesco Clemente retrospective at the Guggenheim)

<http://www.StudioCleo.com/cauldron/volume2/contents/index.html>

Essays and Reviews

Review of Jerome Rothenberg's A Paradise of Poets

<http://www.jacket.zip.com.au/jacket12/rothenberg-rev-qureshi.html>

Review of Barbara Guest's Rocks on a Platter

<http://www.jacket.zip.com.au/jacket10/guest-rev-by-qureshi.html>

Review of J.H. Prynne's Poems

<http://www.jps.net/nada/prynne.htm>

Review of Armand Schwerner's The Tablets

<http://www.jps.net/nada/tablets.htm>

Review of Stuart Merrill's The White Tomb

<http://www.jps.net/nada/merrill.htm>

"Rothko and the Sublime"

<http://www.jps.net/nada/rothko.htm>

Review of Tom Raworth's Tottering State

<http://www.acsu.buffalo.edu/~foust/B2.html>

Review of Nick Piombino's Theoretical Objects

<http://www.bath.ac.uk/~exxdgdc/lynx/lynx152.html>

Review of Fanny Howe's Selected Poems

http://www.departments.bucknell.edu/stadler_center/how2/current/alerts/qureshi.html

Review of Richard Kostelanetz's John Cage: Writer

<http://www.raintaxi.com/cage.html>

Review of Johanna Drucker's Figuring the Word

<http://www.heelstone.com/meridian/ramez4.html>

Letter to NY Times re Eugene Montale

<http://www.nytimes.com/books/99/03/14/letters/letters.html>

[↑ Contents](#)

98. **The Poetry Project**

Announcements

Fri 6 Apr 2001

* * * * *

* * * * *

A SPECIAL ANNOUNCEMENT

NO READINGS OR WORKSHOPS DURING EASTER WEEK! The Poetry Project is suspending all of its programming (i.e., readings and workshops) during Easter week, Monday, April 9th through Friday, April 13th. Our regular programming will resume on Monday, April 16th.

* * * * *

* * * * *

Tonight at the Poetry Project

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](#)

99. **K.Angelo Hehir**

ATL People's March of the Americas

Fri 6 Apr 2001

for those of you going to quebec city:

- >-----
- >Sommet des peuples des Amériques
- >People's Summit of the Americas
- >Cumbre de los Pueblos de América
- >
- >
- >Informations concernant la Marche des peuples des Amériques
- >Informations about the People's March of the Americas
- >Informaciones sobre la Marcha de los Pueblos de América
- >
- >Pour voir la carte:
- >To see the map:
- >http://www.sommetdespeuples.org/fr/pdf/carte_marche.pdf
- >Ver el mapa:
- >-----
- >The People's March of the Americas (fr and sp available online)
- >
- >
- >As part of the People's Summit of the Americas
- > and the Hemispheric Social Alliance
- >THE MARCH OF THE PEOPLES OF THE AMERICAS
- >
- >Saturday April 21st at Noon
- >Rally: Old Port of Quebec City (Abraham-Martin Street)
- >
- >The Réseau québécois sur l'intégration continentale (RQIC) and Common
- >Frontiers, along with other coalitions including the Convergence Table
- >are organizing the March of the Peoples of the Americas under the theme:
- >Resisting ? Proposing ? Together.
- >
- >There are other ways to foster continental integration than the strictly

>commercial approach of the FTAA. This is why a great number of
>organizations that will be in Quebec City during the Summit of the
>Americas will participate in this demonstration. Thousands of people
>from
>Canada, Quebec, the United States, and members of the Hemispheric Social
>Alliance from Latin America will unite their voices expressing their
>opposition to the process of corporate-led globalization and the
>commercial agreements that sustain it.
>
>While the heads of states of the hemisphere meet behind the barricades
in
>order to shape the future of the Americas, all sectors of civil society
>will be on the streets voicing their concerns: unions, women
>organizations, environmentalists, students, community organizations,
>international solidarity organizations, human rights advocates, groups
>opposed to corporate-led globalization, ethno-cultural associations,
>regional coalitions, church groups.
>
>It will be a colorful, diverse and pacifist march. The route has been
>designed in order to avoid provocation and confrontation. All
>participants are asked to respect the route in order to ensure the
>security of those participating.
>
>Schedule and organization:
>
>* Arrival of people and busses at noon at the Old Port of Quebec City.
>We recommend that all buses use highway 40 on their way to Quebec, and
>meet us on Saint-Paul Street. For those of you who are coming by foot,
>or are planning to use another highway to enter the city, a committee
>will meet you on Saint-André Street.
>
>* A group in charge of March security will be clearly identified as from
>the People's Summit and will indicate to you how to get to the rally on
>Abraham-Martin Street. There you will find directions to each of the
>different sectors of the march.
>
>* Only buses and people on foot will be allowed entry to the rally area.
>Because of limited parking space for cars and other vehicles, we
>recommend that people park their vehicles far from the rallying and
>starting points of the march.
>
>* The march will start at 13:30, and will be opened by international

>delegations, and the organizers of the event.
>
>* The route will start on Abraham-Martin Street, we will take Saint-Paul
>Street - which changes its name and becomes Charest - up to Rue de la
>Couronne, where we will turn right to reach the parking lot of the
>Municipal Stadium at Victoria Park. This is a 2.5 km route.
>
>* There will be animation throughout the march. We will use the full
>width of the streets. These streets will be closed to traffic, and
>reserved for participants of the march.
>
>* The participants are expected to reach the end of the march, the
>parking lot of the Municipal Stadium at Victoria Park, at around 15:00.
>This area is big enough to accommodate 20,000 people.
>
>* There will be musical animation while people are arriving at Victoria
>Park.
>
>* There will be 1 hour of speeches following the March where
>representatives of the Hemispheric Social Alliance, as well as
>representatives from the Convergence Table will address the public.
>
>* The event is expected to end at 16:15.
>
>* We are asking all organizations and participants to take their
>placards, and all other materials away with them.
>
>* An information pamphlet with further information for marshals and bus
>coordinators will be circulated shortly to the members of the RQIC,
>Common Frontiers, and the Convergence Table and posted on this website.
>
>* A detailed map of the route of the March of the Peoples of the
>Americas, as well as a map indicating the drop-off locations, the
>starting and ending points of the march and the buses' parking lot will
>be made available shortly.
>
>Other information:
>
>* Each organization participating in the event is asked to ensure
>marshaling. We suggest 4 people for 50 participants. We ask that these
>people be identified with an armband of the colors of their
organization.

> The People's Summit security staff will ensure coordination with the
>marshals.
>
>* Toilets will be on site, and ambulances will be available in case of
>emergency.
>
>* The organizing committee of the People's Summit has obtained a
>demonstration permit from the Quebec municipality and we are discussing
>with the authorities our request to close the streets to traffic.
>
>* The route is wheelchair-friendly.
>
>* We strongly suggest that participants bring warm clothes with them, as
>well as rain gear and food. Watch the weather forecasts the day prior
to
>the march.
>
>FOR FURTHER INFORMATION, WE RECOMMEND THAT YOU CONTACT
YOUR RESPECTIVE
>ORGANIZATIONS
>
>WELCOME TO THE MARCH OF THE PEOPLES OF THE AMERICAS!!!

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[↑ Contents](#)

100. **Writers House**

Poetry/Identity Discussion Available

Fri 6 Apr 2001

Greetings to our poet friends sprinkled about the globe--

A recent program here at Writers House was particularly popular and engaging. We've recently uploaded it to our Website for your viewing.

The recording of the "Un-American Poetry," featuring poets and scholars

AMMIEL ALCALAY BEN HOLLANDER MURAT NEMET-NEJAT

is now available in our Webcast archive. The program is a discussion of 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. To access this program, click on the "Un-American Poetry" link at:

<http://www.english.upenn.edu/~wh/webcasts/#archive>

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 Mehmedinovic's *Sarajevo Blues*, Jose Kozar'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](#)

101. **Patrick Herron**

Re: Ramez Qureshi URLs

Fri 6 Apr 2001

Thank you Gary. What a collection & what an impressive thinker & writer Ramez was.

Patrick

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

From: UB Poetics discussion group

[mailto:██████████]On Behalf Of Gary Sullivan

Sent: Friday, April 06, 2001 10:53 AM

To: ██████████

Subject: Ramez Qureshi URLs

I've put together what URLs for Ramez's work online I could find. I know there's at least one missing (a review of Hejinian's Happily in How2, which is temporarily inaccessible), and maybe others will be found. If you know of any not here, please email me. Thanks.

Poetry

from "An Idea and/but (an) Idea alone of Order"

<http://www.jps.net/nada/ramez.htm>

"Forgotten"

<http://homepages.nildram.co.uk/~simmers/52forgot.htm>

"Fields" (a verse review of the Francesco Clemente retrospective at the Guggenheim)

<http://www.StudioCleo.com/cauldron/volume2/contents/index.html>

Essays and Reviews

Review of Jerome Rothenberg's A Paradise of Poets

<http://www.jacket.zip.com.au/jacket12/rothenberg-rev-qureshi.html>

Review of Barbara Guest's Rocks on a Platter

<http://www.jacket.zip.com.au/jacket10/guest-rev-by-qureshi.html>

Review of J.H. Prynne's Poems

<http://www.jps.net/nada/prynne.htm>

Review of Armand Schwerner's The Tablets

<http://www.jps.net/nada/tablets.htm>

Review of Stuart Merrill's The White Tomb

<http://www.jps.net/nada/merrill.htm>

"Rothko and the Sublime"

<http://www.jps.net/nada/rothko.htm>

Review of Tom Raworth's Tottering State

<http://www.acsu.buffalo.edu/~foust/B2.html>

Review of Nick Piombino's Theoretical Objects

<http://www.bath.ac.uk/~exxdgdc/lynx/lynx152.html>

Review of Fanny Howe's Selected Poems

http://www.departments.bucknell.edu/stadler_center/how2/current/alerts/qureshi.html

Review of Richard Kostelanetz's John Cage: Writer

<http://www.raintaxi.com/cage.html>

Review of Johanna Drucker's Figuring the Word

<http://www.heelstone.com/meridian/ramez4.html>

Letter to NY Times re Eugene Montale

<http://www.nytimes.com/books/99/03/14/letters/letters.html>

[↑ Contents](#)

102. **Alan Sondheim**

ugly person

Fri 6 Apr 2001

-

ugly person

the ugly little president peers out from his bunker where he kills everyone
k37% ping whitehouse.gov PING whitehouse.gov (198.137.240.91): 56 data
bytes ----whitehouse.gov PING Statistics---- 23 packets transmitted, 0 packets
received, 100.0% packet loss k19% telnet whitehouse.gov Trying
198.137.240.91... k20% r telnet whitehouse.gov Trying 198.137.240.92... k21%
r telnet whitehouse.gov Trying 198.137.240.92... k22% r telnet whitehouse.gov
Trying 198.137.240.92... k23% r telnet whitehouse.gov Trying 198.137.240.91...
k24% r telnet whitehouse.gov Trying 198.137.240.91... nslookup: Server: local-
host.panix.com Address: 127.0.0.1 Non-authoritative answer: Name: white-
house.gov Addresses: 198.137.240.92, 198.137.240.91 dig whitehouse.gov ;
<<>> DiG 8.3 <<>> whitehouse.gov ;; res options: init recurs defnam

dnsrch ;; got answer: ;; ->>HEADER<<- opcode: QUERY, status: NOERROR, id: 4 ;; flags: qr rd ra; QUERY: 1, ANSWER: 2, AUTHORITY: 3, ADDITIONAL: 3 ;; QUERY SECTION: ;; whitehouse.gov, type = A, class = IN ;; ANSWER SECTION: whitehouse.gov. 2h55m34s IN A 198.137.240.92 whitehouse.gov. 2h55m34s IN A 198.137.240.91 ;; AUTHORITY SECTION: whitehouse.gov. 2h55m34s IN NS dnsauth1.sys.gtei.net. whitehouse.gov. 2h55m34s IN NS dnsauth2.sys.gtei.net. whitehouse.gov. 2h55m34s IN NS dnsauth3.sys.gtei.net. ;; ADDITIONAL SECTION: dnsauth1.sys.gtei.net. 1d8h35m37s IN A 4.2.49.2 dnsauth2.sys.gtei.net. 1d15h10m12s IN A 4.2.49.3 dnsauth3.sys.gtei.net. 1d17h17m33s IN A 4.2.49.4 ;; Total query time: 1 msec ;; FROM: panix6.panix.com to SERVER: default -- 127.0.0.1 ;; WHEN: Fri Apr 6 16:36:19 2001 ;; MSG SIZE sent: 32 rcvd: 193 k35% traceroute whitehouse.gov >> zz traceroute: Warning: whitehouse.gov has multiple addresses; using 198.137.240.91 traceroute to whitehouse.gov (198.137.240.91), 30 hops max, 40 byte packets 1 core1.w18.nyc.access.net (166.84.0.129) 0.487 ms 0.371 ms 0.490 ms 2 S8-0-0-T3.l3core.nyc.access.net (166.84.64.14) 1.280 ms 1.008 ms 0.950 ms 3 bos-l3-r.netaxs.net (207.106.2.186) 6.795 ms 6.652 ms 6.608 ms 4 63.211.168.49 (63.211.168.49) 13.454 ms 18.897 ms 13.680 ms 5 lo0.mp1.Boston1.level3.net (209.247.11.251) 14.059 ms 13.397 ms 23.479 ms 6 so-0-0-0.mp1.Washington1.level3.net (209.247.8.45) 13.406 ms 22.042 ms 12.948 ms 7 pos8-0.core2.Washington1.level3.net (209.247.10.70) 12.027 ms 12.452 ms 15.244 ms 8 209.0.227.102 (209.0.227.102) 13.544 ms 14.053 ms 13.251 ms 9 so-3-0-0.washdc3-nbr2.bbnplanet.net (4.24.4.142) 13.700 ms 13.740 ms 13.371 ms 10 p6-0.washdc3-cr2.bbnplanet.net (4.24.4.138) 13.923 ms 15.314 ms 14.457 ms 11 s2-0.whitehouse.bbnplanet.net (4.24.66.26) 14.165 ms 14.602 ms 19.351 ms 12 *** 13 *** 14 *** 15 *** 16 *** 17 *** 18 *** 19 *** 20 *** 21 *** 22 *** 23 *** 24 *** 25 *** 26 *** 27 *** 28 *** 29 *** 30 *** * he sings stars and stripes forever and kills everyone behind his shiny firewall

[↑ Contents](#)

103. **komninos zervos**

Re: letter, syllable and word parataxis

Fri 6 Apr 2001

Dear Komninos, filmmakers have been doing this since the movie camera was invented, see Snows films as a instance, or ask for a look at the 18 short films i made (shown at film festivals all round australia in the early 90's) where i animated the works of visual poets such as ReA Nikonova/Paula Claire/Robert Rehfeldt/Carol Stetser etc etc, the new media in fact has not only some catching up to do but also MAKE IT NEW!!!!//pete spence

how can i see these movies of yours, and the snow movie you mention. perhaps because they are not out there, i could not take them into consideration. they certainly are not mentioned in the literary texts i have read or the websites i have visited,

i have been told that e melo de Castro in brazil was making videopoetry in 1968, but where is the archive?

But,

the poets and their poems i mentioned in my posts are out there on the net, and maybe you can choose history to select isolated examples from the past, but what i am saying is that there are lots of people using letter and syllable parataxis in their work at the present moment.

the new media may not be new but it is new for many people who perhaps dont have the history of poetry and film-making to draw upon.

then popular art was never your bag.

cheers

komninos

[↑ Contents](#)

104. **bill dunlap**

Take a Take a arazt

Fri 6 Apr 2001

Take

a

newspaper.

Take {tash T ya ZARA}

some scissors {YA DADA}.

Choose \

from

this

paper

an

article

of

the

l

e

n

g

t
h
you
want
to
make
your
poem.
Cut
out
the
article.

Next
carefully
cut
out

each
of
the

words
that
make
up
this
article
and
put
them
all
in
a
bag. eh sha eh sha

Shake gently (oof da!)

YA! Next
take
out
each
cutting
one
after
the

other.
Hoo! Haa!
Copy
conscientiously
in
the
order
in
which
they
left
the
bag.

The poem will resemble you.
The poem will resemble you.
The poem will resemble you.
The poem will resemble you.
Thm poem will resemble you.
Tem poem will resemble you.
Them poem will resemble you.
xThem poem will resemble you.
Them poem will resemble you.
ccThem poem will resemble you.
Them poem will resemble you.xcdfsd
The poem will resemble you.xdf
xcvz
dsf
c x
fcv
xThm poem will resemble yoo.

And there you are - an
infinitely original au
thor of charming sensi
bility, even though un
appreciated by the vul
gar herd.*

YES, .-" "-.
YOU --> / \
(soon enough) | |

```

      |, .- .- .- ,|
      ^ |)(_/ \_)(|
      _V |/ ^ \
      \_V ( ^ ^ ) .-==/~\
      _/_/_/_|IIIII|_/_)/ /{}
      ---,---,---|~\IIIII/~|---,\'-' {}
      \      /  '-==\}/
      \-----\

```

* Example:

when dogs cross the air in a diamond like ideas and the
appendix of the meninx tells the time of the alarm
programme (the title is mine) prices they are
yesterday suitable next pictures/
appreciate the dream era of the eyes

pompously that to recite the gospel sort darkens/
group apotheosis imagine said he fatality power of colours/
carved flies (in the theatre) flabbergasted reality a delight/
spectator all to effort of the no more 10 to 12/
during divagation twirls descends pressure/
render some mad single-file flesh on a monstrous crushing stage/
celebrate but their 160 adherents in steps on put on my nacreous/
sumptuous of land bananas sustained illuminate/
joy ask together almost/
of has the a such that the invoked visions/
some sings latter laughs/
exits situation disappears describes she 25 dance bows/
dissimulated the whole of it isn't was/
magnificent has the band better light whose lavishness stage music-halls me/
reappears following instant moves live/
business he didn't has lent/
manner words come these people

===== !!! ===== the ass bone's connected to the jaw bone
===== !
@! =====

[↑ Contents](#)

105. **richard.tylr**

Re: stupid post, query

Sat 7 Apr 2001

Aaron etal.

Sometimes satire becomes the act, and sometimes act to satire comes.

Richard.

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

From: "Aaron Belz" <[REDACTED]>

To: <[REDACTED]>

Sent: Saturday, April 07, 2001 1:57 AM

Subject: Re: stupid post, query

> >

> > uh, Richard and Aaron, Alan was talking about real things.

>

> Sorry, Beth. It wasn't that clear to me, especially considering the phrase

> "I will confess readily to the [ignorance], even the idiocy of it" at the

> beginning, and then all the backing up and hedging at the end. It sounded

> like a brilliant Sondheim setup/sendup to me, but I see now that I stand

> corrected (and I feel like a heel).

>

> -Aaron

[↑ Contents](#)

106. **richard.tylr**

Re: ECOPOETICS

Sat 7 Apr 2001

Jonathan. i'm interested, but while I love "nature" as we all generally understand it - and my city Auckland (NZ) is a very green city and in a very green country. I have mixed feelings about the often hazy use of natural, or organic, and so on. O'Hara of course also enjoyed getting to the beach and its obvious from his poems that he _emphasises_ the city_but that doesnt exclude flowers etc Anyway: how is it that anything can be considered non natural? Or even non organic. In strict technical terminology water is an inorganic chemical (slightly acidic) and plastic is an organic compound whose structure is fundamentally similar to the long chain compounds that make up 'natural' things.. Much as I am an enthusiast for Wordsworth and others of the Romantics:" think of his poem about London "Upon Westminster Bridge". And what about the human brain: is

that not a natural thing? Operating incredibly and forever mysteriously in its strange consciousness: but just as natural or unnatural as anything else in the universe. Nor am I certain that our human survival or even the survival of anything else is of significance to whatever "Force" motivates the universe. Alan Curnow (of New Zealand, possibly the greatest living poet) has an ambiguous view of nature as revealed in the latest issue of the New Zealand Listener. And so did Wordsworth, Coleridge, even Blake. I myself feel the beauty of nature (as we commonly refer to it) but also the marvellousness of man made things (I say man made purposely, I don't want to weaken my point here) but also the terrible aspects of both. One marvels at the complexity and ingenuity of various machinery...in all cases technology or nature (even IF the two can be separated), like human hands they can either "murder or create" as Eliot puts it in Prufrock. depends whose hands the hands are in, or the technology, or if you turn your back on a tiger at the wrong moment. Just some thoughts. But good luck for your project(s). Regards, Richard. ----- Original Message ----- From: "Jonathan Skinner" <[REDACTED]> To: <[REDACTED]> Sent: Friday, April 06, 2001 3:49 PM Subject: ECOPOETICS

> ECOPOETICS: CALL FOR SUBMISSIONS!

>

> Now that the days are longer, consider contributing to ECOPOETICS / writing

> surrounds.

>

> While honoring the long tradition of "nature writing," ECOPOETICS finds
> pastoralism, art representing nature, at an impasse. At the same time, the

> writing edge seems to offer no new take on surrounds, mainly environmental
> silence, or passive regrets. If there are exceptions, ECOPOETICS hopes to
> gather them.

>

> ECOPOETICS seeks responses to the question: _where_ is writing? Whose
> leaves are contiguous to body, street, yard, park or waterfront, sky, lawn,

> brownfield, industry, farmland, or the "wild"-- environs from the porch to
> the South Pole-- in every case peopled with more than humans.

>

> If, as O'Hara claims, "one never need leave the confines of New York to get

> all the greenery one wishes," any _where_ entails an extended sense of

> people, into other species, and a "greenery" subject to waste

> (mis)management; flows and deposits of gases, heavy metals and synthetic

- > organic compounds; eco-nomics; and the growing map of environmental
- > injustice. Might not discourses and practices of soil, water, air, energy
- > make poetics? Responses from other languages, especially translated along
- > north-south lines, are urgently sought.
- >
- > Examples and discussion both are invited: poems, translations, essays,
- > reviews, letters, journals, investigations, lists, divinations, prayers,
- > riddles, maps, documented acts, performances and installations,
- unearthings,
- > practical advice, etc., will be considered. Preferable means of delivery
- is
- > by email attachment. (If a visually determined piece is accepted, then a
- > hard copy may be useful.) ECOPOETICS will read submissions for the next
- > eight weeks, through May, 2001. Don't miss your chance to participate in
- > the first, exciting issue!
- >
- > Please address all correspondence to:
- >
- > 
- >
- > ECOPOETICS / J. Skinner
- > 106 Huntington Avenue
- > Buffalo, NY 14214

[↑ Contents](#)

107. **richard.tylr**

Re: stupid post, query

Sat 7 Apr 2001

OK Allen. My concern was for Alan Sondheim himself: I didnt mean a "head in the sand approach" but one can get so "burning up inside" (I've done so) that things become distorted. I dont think any terrible disastor(s) will occur. Look back into history... sub specie aeternitatis even if there's (and i doubt it very much) another World War happens or is caused it will be taken in Time's stride: we'll be "shocked" at how many survive and how well. Sure these are important issues, but they are never worth an individual's deaspair or self sacrifice. Deal with things as they arise. Keep cool: stay alert, but dont get too involved! That's the way to survive! Humour. We need more humour, laughter, and fun. "She'll be right." as the old Kiwi saying goes. A good approach is Bruce Andrews sometimes brilliantly funny and simultaneously serious critiques and stimuli through the deliberate distortion and play of language and all them kinda things. Reccommend Andrews as an antidote to "political blues": or the "brainy" bloke's

Seinfeld. Regards, Richard. ----- Original Message ----- From: "Allen H. Bramhall" <[REDACTED]> To: <[REDACTED]> Sent: Friday, April 06, 2001 4:14 AM Subject: Re: stupid post, query

> uh, Richard and Aaron, Alan was talking about real things. advice to 'just
> not worry about it' is what has led to the state of America and *politics
as

> usual*. if we just ignore it, _it won't go away_... but our country will.
> i would suggest the Green Party. they have an interesting and refreshing
> platform. and now that the book 'Green Politics' is no longer banned in
> America, anyone can at least inform themselves, make active thoughtful
> choices.

> hang in there, Alan ! people do care, are working, are talking, are
becoming

> more aware. the greatest danger at this point is despair.

> onward and upward,

> beth

>

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

> From: richard.tylr <[REDACTED]>

> To: <[REDACTED]>

> Sent: Thursday, April 05, 2001 8:06 AM

> Subject: Re: stupid post, query

>

>

> > Aarin. And I thought Alan was talking about real things! Well, some of
the

> > time. Alan is either a madman or a genius, hopfully somewhere eerily but

> > brilliantly in between. But I think Alan (whatever his project is and I

> > admire hime for such a vast project) is incredible. Hope he keeps it up.

> But

> > I feel some concern he might :burn out": no? Hope not. Alan Sondheim is

> > probably keeping Nescafe in business!! But that recent sentence thing

> that

> > someone commented on) by Alan was clever...a lot of excellent stuff

(Alan

> > and Aaron). Amazing,cheers Richard.

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

> > From: "Aaron Belz" <[REDACTED]>

> > To: <[REDACTED]>

> > Sent: Wednesday, April 04, 2001 8:56 AM

> > Subject: Re: stupid post, query

> >
> >
> > > Alan,
> > > Your work is getting eerier and more ironic (if that were possible).
> This
> > > one truly feels like a commonplace "social activist" email, but subtly
> > shows
> > > itself to be a fiction. Simple cues such as "if not hot" and the
quotes
> > > around "lost" in "Bush 'lost'"; the scores of warped statistics and
> > "facts";
> > > the many awkward word breaks (hyphenated as if printed), the seem-
ingly
> > > unselfconscious employment of cliches ("strong and viable
opposition");
> > then
> > > the masterstroke of suggesting impeachment on the basis of broken
> campaign
> > > promises. I have to say, it's good. It has, how shall I say-- soft
> > > lighting. The American TV living room of the Twilight Zone 21st
> century.
> > > The double sunset of democracy-- I love it. Kudos.
> > > -Aaron Belz
> > >
> > >
> > > > (sent to nettime)
> > > > -
> > > >
> > > >
> > > > I'm writing this post out of ignorance, despair, anger. I will
confess
> > > > readily to the first, even the idiocy of it.
> > > >
> > > > What the federal government is doing to the United States and the
rest
> > of
> > > > the world is horrifying. Most of the people I know, admittedly
> > left-lean-
> > > > ing, feel powerless to stop it. Our own freedoms are being taken
away;
> > the
> > > > environment is left to rot; minorities are left out of any real

> > decision-
> > > > making; and some of us, like myself, think we may be on the brink of
> > war -
> > > > cold war, if not hot.
> > > >
> > > > I've protested and sent protest emails, all with the understanding
> none
> > of
> > > > this makes any difference. There are calls for boycotting US
products,
> > but
> > > > that will, I think, effect nothing; if Bush continues on his present
> > path,
> > > > it's in subservience to the mining/oil/development interests at
home -
> > > > which in fact would only be helped by boycotts. This country is one
of
> > the
> > > > largest, if not the largest, consumer per capita, of any country on
> the
> > > > planet - it also has, as you know the largest prison population (per
> > capi-
> > > > ta as well), and next to no health care.
> > > >
> > > > Bush, in order to get elected, made numerous campaign promises -
many
> of
> > > > which he's reversed as soon as he took office. He promised
compromise
> > with
> > > > the Democrats, and has ignored them; he's reversed all environmental
> > prom-
> > > > ises, etc. What he said in the campaign clearly makes no difference
to
> > > > him. He's got Christie Whitman to act as his fall guy - and she
seems
> > in-
> > > > credibly liberal compared to him.
> > > >
> > > > For the first time we have a "president" that has not been elected -
> we
> > > > are feeling the tension and horror of a government the people did

not

> > > > want, and a government which clearly does not want the people. (Yes,
> > there

> > > > have been electoral college reversals before, but not in modern
times;

> > not

> > > > with the collusion of the brother-governor of a state; and not with
so

> > > > much right-wing legislation immediately put into place. Bush "lost"
by

> > > > half a million, which is not inconsiderable, even by official
counts,

> of

> > > > course.)

> > > >

> > > > I am writing to ask the obvious - so it doesn't get kicked around
only

> > in

> > > > our lofts here - is anyone thinking of suing or impeaching Bush? Is
> such

> > a

> > > > thing possible? Can a lawsuit be filed on the basis of campaign
> promises

> > > > immediately reversed? - which leads to the other natural question -
> Can

> > I

> > > > promise _anything_ to get elected, and then proceed otherwise? I
don't

> > > > know if constitutional law plays into this - I doubt it - but is
there

> > the

> > > > possibility of oral contracts established? I know this is the case
> among

> > > > private citizens here - very hard to prove - but with the
government,

> > this

> > > > would be a matter of record.

> > > >

> > > > This country has never had, not since Vietnam, a strong and viable
> > opposi-

> > > > tion; as you know, we have no speaker of the opposition here - and
> cur-

> > > > rently both congress and the supreme court side with right-wing
> concerns
> > > > in general. (While the Senate appears divided, Cheney casts the
> deciding
> > > > vote, and a number of Democrats are fairly right wing; the party has
> > moved
> > > > more in that direction.) In short, on one hand there is intense
> > economic/
> > > > laissez-faire capitalist activity, and on the other - silence,
> analysis,
> > > > theory, self-laceration, blame-placing, futile marches and email.
> > > >
> > > > So many of us are living in despair; if the US continues on its
ultra-
> > > > right path, the world economy and environment will suffer as well.
We
> > are
> > > > indeed a rogue nation, a violent one; we are a nation of murderers,
> > killing
> > > > our own, taking the rest of the world for granted as marketplace,
> > quaint,
> > > > tourist-destination, naive.
> > > >
> > > > I'm well aware of the idiocy of this post, its naivete; I can
> repeatedly
> > > > analyze the current situation, but, again like many of us, "just"
feel
> > > > victimized. I see no way out; I don't want to march and sign
petitions
> > > > that mean nothing - no one is listening anymore.
> > > >
> > > > Any suggestions greatly appreciated. Petitions, anyone?
> > > >
> > > > Alan
>
> >
> >

[↑ Contents](#)

108. **austinwja**

Publication Announcement

Sat 7 Apr 2001

It is my great pleasure to pass along the following announcement. Koja #3 has arrived! Koja is published and edited by those talented poets from the evil empire (Brooklyn, not Russia), Mike Magazinnik and Igor Satanovsky. Go to Kojapress.com for a sampling of reviews. THIS IS THE BIG ONE! Best, Bill

██████████

WilliamJamesAustin.com

Kojapress.com

ACHTUNG! ACHTUNG!

KOJA PRESS IS PROUD TO PRESENT KOJA LITERARY MAGAZINE, ISSUE #3
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[↑ Contents](#)

109. **owner-realpoetik**

RealPoetik

Sat 7 Apr 2001

Catherine Daly

Catherine Daly lives across the street from the La Brea Tar Pits in Los Angeles and works as a software developer. The Hacker's Dictionary definition of "Turing tar pit" is "a place where anything is possible but nothing of interest is practical." She can be reached at ██████████.

Turing Tar Pits

I could take that job and live on the beach for the summer.
Summer would stretch into fall and Christmas
in the Southern Californian way.

We would miss me here at the tar pits.
Take the pet with you.

I could take a job where they'd send me to school,
away from early until late.

You might as well live in paradise then, and be single.

Would you help me fix up my dorm room?
Could I come home weekends?

Even if there were jobs at the tar pits,
doing them would be like being home,
and I want to get away
and then return.

My old job seems more interesting from the tar pits
than it was.

Good jobs and poetry where we don't live.

Without a job, I can't to move anywhere nice,
away from the tar pits.

Nothing interesting is practical.
I had a job an hour away but I didn't see any more people
than I see around the house
after the woman I shared an office with
left since there were no people in the office.

My supervisor escorted me to the women's room
for national security reasons
every time I had to pee. It was a dull job.
I couldn't drink the coffee I needed to stay awake.

I had a job nearby but it didn't pay well enough
for me to get a car.
The bus only dropped off, didn't pick up,
at the stop.

The harder I work,
the deeper writings' inadequacies draw me.

If I live here at the tar pits I can write, yet
I could write dull poetry here until I run out of money.

Catherine Daly

[↑ Contents](#)

110. **Alan Sondheim**

mercy-c

Sat 7 Apr 2001

-

mercy-c

syngular dead fysh staryng ynto th eye of syngular dead mothr:

syngular dead fysh staryng ynto th eye of syngular dead mothr:

syngular dead fysh staryng ynto th eye of syngular dead mothr:

thys on th ground of th stage: wyth cane / abandnd

chayr: charnelhus: wyrd flowers carryd through: so thys ys a

double repetytyon

thys on th ground of th stage: wyth cane / abandnd

chayr: charnelhus: wyrd flowers carryd through: so thys ys a

double repetytyon

thys on th ground of th stage: wyth cane / abandnd

chayr: charnelhus: wyrd flowers carryd through: so thys ys a

double repetytyon

osos thys ys a dance wyrd for th body

osos thys ys a dance wyrd for th body

& we'd meet yn tophat and tayls and monocle and cane 2 dyscuss th

matter & we watchd th world dyssolve yn sch fury:

already yn such mournyng & weakness & dead

syngular dead fysh staryng ynto th eye of syngular dead mothr::syngular dead

fysh staryng ynto th eye of syngular dead mothr::syngular dead fysh staryng

ynto th eye of syngular dead mothr::& we'd meet yn tophat and tayls and mono-

cle and cane 2 dyscuss th deadly dance

-

[↑ Contents](#)

111. **Philip Nikolayev**

Review of August Kleinzahler

Sat 7 Apr 2001

Hi, list!

Thought I'd interrupt my protracted silence by posting my review of August Kleinzahler's early collected. It originally appeared in the fall issue of *_Harvard Review_*. Any opinions/comments are most welcome!

Cheers,

Philip Nikolayev

Live from the Hong Kong Nile Club. Poems: 1975-1990 by August Kleinzahler. Farrar, Strauss and Giroux: New York, 2000. ISBN 0-374-52701-6 (paper). \$15.

The 25-40 year old August Kleinzahler of these poems, essentially continuous with the poet that we know today, already shows a dazzling mastery of Imagist "painting with words." The selections are drawn from a few long-out-of-print volumes, and instead of being arranged traditionally "by book," come divided into two large groups by coast - "East" and "West." While one is struck by the laconic spareness of some of these poems compared to the recent work, their minimalism hides a compressed exuberance. A high density of thought and a persuasive earthiness of tone are aided by the frequent choice of short, chiefly monosyllabic words. The verbal economy gives freedom to a memorable, image-drunk voice. Consistent with the poet's education, his early style is at times exquisitely imbued with dictions borrowed from the Far East, but retains enough melancholy to dispel any suspicions of Zen-clarity, as in this haiku-like stanza: "A cruel word at eventide / and night zips up / like a spider's retreat." The writing is experimental, full-blooded and rooted in life experience. It reveals life's raw, harsh beauty. This is a lyric poetry, peculiar in its self-estranged insight that "the ego is a ghost ship." Its subject-matter is "self" rather than "the self," experience rather than identity. An implicit Machism is at work behind the scenes - a monistic metaphysic which takes experience to be the only substance, thus eliminating the boundary between the self and the world. Experience is captured in clusters of vivid and often disjoint, montage-like images which combine into subjective portraits of moments in the universal flux. The poetic vision is often fractured, yet largely retains a powerful holistic coherence because it posits meaningful continuities in nature, where "spirit and flesh played blithely in each other's yard." The mind is mixed with the body and the body with the world, which is itself perceived in terms of the body - of its various parts, hair, fluids - all purified by the imagination and elevated to the status of empirical abstraction. There are many vivid anthropomorphic portraits of weather and landscape; the texture of some verses has the crunchiness of fresh snow. Kleinzahler is obsessed with the organic, mortal stuff of life. "Storm over Hackensack" begins: "This angry bruise about to burst / on City Hall / will spend itself fast / so fluid and heat may build again." But the poem itself "builds" toward a sublime telos: "This is the gods' perpetual light: / clarity / jeopardy / change." In Kleinzahler's anthropomorphic aesthetics experience supplies not only the subject-matter but also the poetic method itself, which is at once somatic and cosmic, solemn and ironic: "the Mind is a too much thing / cleansing itself like a great salt sea." The whole tenor of the volume works against the postmodern "dissociation of sensibility." Poetic language reconstitutes the meaningful oneness of perception while coloring it in turn with its own

materiality. Perception is mixed with language, and reality is style all along the zigzag from Jersey City to San Francisco. Finally, the self is continuous through empathy with other selves. Kleinzahler portrays people very memorably. In "Where Galuccio Lived," an old Italian is characterized tragically through a description of his abode, vacated by death and now being renovated. Galuccio's painful loneliness, old age and even the fact of his death are all unambiguously implied by the anthropomorphic apartment, but never referred to explicitly. The only thing mentioned about Galuccio himself is that he had a "busted leg." Many of these "early selected" poems have a Dostoyevskian depth, and all invite multiple reading.

Philip Nikolayev

[↑ Contents](#)

112. **derek beaulieu**

Transparency Machine #23 -- Ian Samuels

Sat 7 Apr 2001

Transparency Machine Reading #23

IAN SAMUELS

<http://slought.net/exp/transparency/>

****Monday April 30th, 7:30 pm****

a.u.d.i.o.c.a.s.t -> l.i.v.e

11th Floor, Social Sciences Building, University of Calgary

*** free & open to the public ***

*To prepare for this event, IAN SAMUELS's new excerpt from *Iconnotations*, including a note on this work in progress, as well as his essay, "Mythopoetics and the Migration of Meaning," are available for viewing / download as "Transparency Machine Reading # 23" at:*

<http://slought.net/exp/transparency/>

Further texts -- from a Marvel cosmetics textbook, and by Steve McCaffery, Jackson Mac Low, Harryette Mullen, Barrett Watten, among others -- will be projected (for discussion) the night of the event. Details on exact texts will be forthcoming; please check the website, above.

To sign up and participate in the live audiocast, email [REDACTED]. There are 25 places available on the server.

*IAN SAMUELS is author of *Cabra* (Red Deer Press, 2000) and the chapbook,*

FUGA (housepress, 1998). Excerpts from **Iconnotations**, a work in progress, appear in **W** (<http://www.ksw.net/>) and **dANDeLion** magazines, and are forthcoming in **Capilano Review** (<http://www.capcollege.bc.ca/dept/TCR/>). Most recently, *end*note** (<http://www.telusplanet.net/public/housepre/>) features "Hieroticon: **trans**Genesis in the Retort," co-written with Jill Hartman.

THE TRANSPARENCY MACHINE is an event in which a poet is invited to contextualize her work by means of other texts, images, etc. of her own choosing. The poet's selected texts are made available prior to the event as a viewable / downloadable PDF file. For the event itself, the poet engages with audience expectations (built out of the advance set of texts) by means of transparencies and overhead projector.

For further info, contact [REDACTED].

[↑ Contents](#)

113. **Susan Webster Schultz**

Hawai`i education strikes

Sat 7 Apr 2001

I'm writing to ask everyone to pay attention to the strikes by University of Hawai`i faculty and public school teachers, strikes that began this past Thursday. Like so many things that happen in this state, these are important events, and like so many things that happen in this state, they tend to be ignored on the US continent as some kind of "trouble in paradise."

The UH budget has been slashed by one third (yes!) in the past seven years. When I came to UH in 1990, my salary was competitive with that of other comparable schools; it is no longer. Faculty and student morale is exceedingly low.

The governor at one point offered us a tiny increase but said that we would have to pay retirement and health benefits over the summers "when we don't work." He is now trying to cut our health benefits during the strike. And he won't talk with the unions until Tuesday, though the strike began on Thursday.

The governor is trying to turn UH into a community college. He is trying to break our union and that of the teachers. Please pay attention.

We have a lot of public support, though one man told me today (as I handed him a leaflet he pledged to throw away) that "if you think you're so hot you should get jobs at other universities on the mainland." He didn't seem impressed by my arguments about the importance of research universities or my claim that I and others actually don't want to leave Hawai`i. He was, alas, a "mainland haole," living up to his stereotype, as did several others I encountered today. One man, claiming to be a student, told me I should be "ashamed." He was

driving a red convertible Jaguar. Must have been a business student (they meet on Saturdays).

Strike information is available from kitv.com, honoluluadvertiser.com, star-bulletin.com. I've seen stories in the NY Times, the Washington Post, and heard about us on NPR. The Chronicle of Higher Ed is sending someone to cover the strike.

aloha, Susan

[↑ Contents](#)

114. **Alan Sondheim**

Memories from Another Century: Screen, Screen, I will call You

Sun 8 Apr 2001

-

(I find this unutterably sad... Alan)

Memories from Another Century: Screen, Screen, I will call You

/addworld l Nikuko purlmoo.uib.no 8888

/addworld lingua Asondheim lingua.utdallas.edu 8888

/addworld media Alan mediamoo.media.mit.edu 8888

/addworld pmc Nikuko hero.village.virginia.edu 7777

/addworld talker Alan woodfin.cs.unca.edu 7000

Message 1:

Date: Thu Jun 3 09:02:01 1999 MET DST

From: nikuko (#934)

To: nikuko (#934)

Subject: Hello dark feather

thou dark feather gone on me.

thou must dislike this fallen bough of gone materials.

nothing is written through this migraine and Screen is invisible.

I will call Screen, Screen, and there is no answer.

nothing comes and there are no arrivals or departures.

alas, my breasts are heavy with milk falling down upon Screen.

Screen raises her mouth, does screen.

I am engulfed.

goodbye and hello desire and goodbye invisible Screen.

thy jagged edges, visible migraine.

thou art gone upon me.

teeth.

now and then I still may dream of an unsustained image.

imaginary Screen, come and pour upon me.

More 3_1_____03:29

@mail 1

@read 1

now and then I still may dream of an unsustained image.

imaginary Screen, come and pour upon me.

Screen, Screen.

your darling, Nikuko

_____1_____03:29

@mail 1

@read 1

Nikuko

Brooding Buti or Buda / Pest

She is awake and looks alert.

Carrying:

Budi

iGirl

_____1_____03:29

@examine nikuko

look me

—

[↑ Contents](#)

115. **Tina Rotenberg**

*** ***Go see AMM at Mills today*** ****

Sun 8 Apr 2001

I have been remiss. Please try to make it out to Mills College this Sunday p..m. to see Eddie Prevost, John Tilbury, Keith Rowe (aka AMM) in a rare west-coast appearance from the UK. AMM since their late 1960s manifestation when they were working with Cornelius Cardew has been without doubt among the most consistently amazing creative music ensembles I'm aware of. Highly recommended. Much much healthier than that post tv dinner you are preparing to hunker around this sunday evening. a totally unforeseen music----- steve dickison

VALA: Visual Arts/Language Arts, a project for kids in the public schools

Tina Rotenberg, Director

tel [REDACTED]

fax [REDACTED]

[REDACTED]

[↑ Contents](#)

116. **michael amberwind**

Re: introducing...

Sun 8 Apr 2001

i both simultaneously join this new and exciting movement (if they will have me) - clearly a breath mint for the halitosis of the new millenium and concurrently renounce all affiliations (if they will allow me to leave) for failing poetry utterly and completely and totally and in every way possible - i mean i joined and read the magazines and memorised the manifesto and my poems got not one jot better! - not that the individuals involved were not a more charming, classy sort of folk than the usual sort of person you chat in line with in Starbucks

of course i will be hosting a colloquium through the auspices of the MLA entitled "The Rise and Fall of the School of Continuation: Continuistic Content Theory in a Post-Contextualised Context"

Date: Thu, 5 Apr 2001 12:02:23 -0600

From: Mark DuCharme

<[REDACTED]>

Subject: introducing...

This is to announce to the unwary world the existence of yet another "school" of poetry (but one which will, no doubt, prove more vital than many that have come before)-- the School of Continuation!

The School of Continuation consists of Jane Dalrymple-Hollo, Mark DuCharme, Anselm Hollo, Patrick Pritchett and Laura E. Wright.

The School is, "by temperament of its members more than conscious choice... a micro-community devoted to the study, the selfish pleasure and above all the PRACTICE of poetry. We have no official program; we hold no discussions

of theory; we do not organize conferences or symposia; there are no events (other than readings, which are not official functions of the School). We don't even have meetings, though we all see each other regularly. What we do (excepting Jane, who paints) is write poems.... The tendency of poets to be drawn to, and at the same time be suspicious of, group formations, makes sense when one looks at the social circumstances in which writing occurs. However much the poem may be born of dialogic or even activist impulses, the act of putting words together takes place in a kind of fundamental (if not ideological) isolation. This is so, even though afterwards the poet may socialize with her peers. Not just the isolation of the act of writing, but the heavily marginalized status of poetry and especially of experimental poetry in this country, creates the need for such alliances. One can either give in to the competitiveness which a limitation of resources sociologically fosters -- or one can cooperate in cells of compatible tendency and good will. The School of Continuation is one experiment in the latter form of social production.*

**Except when we do. (The School of Continuation contradicts itself with regularity)."*

The above statement appears on our new web site, which has been graciously designed by Lisa Jarnot. Anyone interested can view the site at:

<http://members.nbci.com/subpress/soc.htm>

There is also a new journal, which so far hasn't been announced on this list, that contains a sampling of works by most of the members of the School, as well as work by a variety of others.

*It is Mantis #1, available
for \$10.00 from:*

*English Department
Stanford University
Stanford, CA 94305-2087*

*Future activities of the School of Continuation
will be announced on this
list whenever it seems relevant to do so. Look
for information in the
coming months about the press we are starting.
Among the publications
planned will be a mini-anthology of manifestos,
poems and drawings by the
members of the School.*

For the School of Continuation,

Mark DuCharme

Do You Yahoo!?

Get email at your own domain with Yahoo! Mail.

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

[↑ Contents](#)

117. **claank design**

Russell Edson and Tomaz Salamon

Sun 8 Apr 2001

Hello,

I am searching for email addresses for Russell Edson and
Tomaz Salamon.

Please backchannel.

Thanks,

Andrea Baker

[↑ Contents](#)

118. **michael amberwind**

Re: Spock Stamp [ad infinitum]

Sun 8 Apr 2001

i think T-Boz has one out now too - too bad i
lost my wallet the other day with my Chapter's
One card so i won't get my discount when i buy 20
copies

not a celebrity poetry book by any stretch - but
an interesting book i remember seeing as a kid
was "How to Be Like Me" by none other than the
semi-famous at the time Tina Yuthers of "Family
Ties" - i'd love to have been in the marketing
meeting that came up with the idea for that one

there's been mention of Marylin Monroe's poetry -
has it been collected anywhere? an interesting
synchronicity because i've been reading Robert
Anthon Wilson's book ABOUT synchronicity titled
"Coincidance" in which he talks about the poetry
Norma Jean read and wrote - along with the usual
RA Wilson conspiracy theories that are always
most excellent

does anyone remember Leaping Lenny Poffo from the
halcyon days of WWF in the 80s? he used to read a
poem mocking his opponents before his ass got
trounced by some guy who was 3x larger than him -
he only got in the WWF because he was the Macho
Man Randy Savage's brother - nepotism pays

my official vote for the poetry stamp is one for
Leaping Lenny Poffo - how many poets do you know
are willing to take a chair in the head for their
art? - some, but not many, certainly not Spock,
who was more or less a pacifist - i picture the
stamp as a blue-red "3D" stamp where if you are
wearing 3D glasses Lenny seems to be flying right
at you with a hard bound copy of "The Collected
Poems of ee cummings" raised over head to smash
the noggin

Date: Tue, 3 Apr 2001 14:17:42 -0700
From: MAXINE CHERNOFF <[REDACTED]>
Subject: Re: Mister Spock Stamp

You also forgot Jimmy Carter.

Maxine Chernoff

On Tue, 3 Apr 2001, Nielsen, Aldon wrote:

*You guys are inspiring me to go through with
a course I've always
threatened to offer:*

The Remaindered Canon of Celebrity Verse

syllabus might well include

Richard Thomas

Leonard Nimoy

Suzanne Summers

*Aly Sheedy (ah, you had forgotten, hadn't
you?!)*

Jimmy Stewart

Rod McKuen

Jewell

and now we can add

Tupac Shakur

Do You Yahoo!?

Get email at your own domain with Yahoo! Mail.

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

[↑ Contents](#)

119. **Alan Sondheim**

<http://www2.sva.edu/~alans/in.html>

Sun 8 Apr 2001

<http://www2.sva.edu/~alans/in.html>

<http://www2.sva.edu/~alans/in.html>

<http://www2.sva.edu/~alans/in.html>

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<http://www2.sva.edu/~alans/in.html>

<http://www2.sva.edu/~alans/in.html>

<http://www2.sva.edu/~alans/in.html>

<http://www2.sva.edu/~alans/in.html>

Internet Text at <http://www2.sva.edu/~alans/>

Partial 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](#)

120. **Wystan Curnow (FOA ENG)**

Re: Poetry videos

Sun 8 Apr 2001

dear herb,

did you have any response to your request for information?

In theory I'd be very interested in most of these myself for teaching purposes.

wystan

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

From: Herb Levy [mailto:[REDACTED]]

Sent: Sunday, 25 February 2001 4:07 a.m.

To: [REDACTED]

Subject: Poetry videos

Hi,

I just received an announcement of new releases from the Downtown Music Gallery in NYC <<http://www.dtmgallery.com>> that includes the list below of videos of, primarily, poets & writers. Could anyone on this list tell me anything more about them? Thanks.

*DMG STOCKS MOST VIDEOS FROM LOCAL DIRECTOR MITCH CORBER!
Each one sells for \$17. and here is a brief description of each title:*

20. JOHN CAGE: MAN AND MYTH

This riveting 60-min. documentary features a classic 1989 Cage interview - interlaced with enlightening visits by Cagean disciples Philip Glass, Glenn Branca, Allan Kaprow, Richard Kostelanetz, Jackson MacLow, Grete Sultan and Johnny Reinhard. Pianist Joshua Pierce displays Cage's 'prepared piano' and performs "Sonatas and Interludes." Cage percolates with zen theory, reads poetry, and plays electric cactus. (1990, 60 min.)

21. ALLEN GINSBERG: BEAT LEGEND, Vol.1

(Captured live 1988-91 - poems performed with mini pump-organ):
CIA Dope Calypso, Spot Anger, Broken Bone Blues, Wales Visitation, Why I Meditate, Velocity of Money, Going to the World of the Dead, Western Ballad, Hum Bom, Hard Labor; many more. (1988-91, 85 min.)

22. ALLEN GINSBERG: BEAT LEGEND, Vol.2

(More essential Ginsberg) -just released February 2001

Please Master, White Shroud, Visiting Father and Friends, Report From China 1985, You Don't Know It, Yahweh and Allah Battle, On the Cremation of Trogyen Trumpa, A Dream of Gaia, and more. (1991-95, 85 min.)

23. GREGORY CORSO: BEAT LEGEND- just released also

Ginsberg's lifelong poet pal. Corso, who sadly just passed away, is remembered best in this charismatic 1991 event. Poems include: Greenwich Village Suicide, 30-Year Dream, The Whole Mess Almost, Flu Ramblings '91, Boticelli's 'Spring', Amnesia in Memphis, Last Night I Drove a Car, Birthplace Revisited, and more. (NYU, 55 min.)

24. GINSBERG SINGS BLAKE:

A vibrant neo-renaissance concert of a suite of ballads. Having spent over two decades on this monumental Blake project - to inject - or re-inject music to poet William Blake's classic 'Songs of Innocence' and 'Songs of Experience' poems. Ginsberg unleashes sheer chanting bliss, by way of singing, historiciznig and playing mini pump-organ. Ensemble trio blends fine harmonic vocals of singer-guitarist Steven Taylor and electric violin of Heather Hardy. (1990, 80 min.)

25. NY BEAT GENERATION, VOL.3 (MUSIC MOVES THE SPIRIT):

An unforgettable 1994 Beat cabaret hosted by David Amram - an evening of jazz/poetry central to the Beat ethos. The Doors' Ray Manzarek and poet Michael McClure collaborate on Kerouac's 'Mexico City Blues'. Allen Ginsberg sings his jaunty 'Put Down That Cigarette Rag'. Amram and poet Ted Joans mount a sizzling bebop number dedicated to Bird. Writer Terry Southern performs a hypnotic prose poem. Charts the wild '50s NY jazz club explosion. (80 min.)

26. ED SANDERS/The FUGS Vol.1

Versatile satiric songwriter Sanders sings poignant political anthems and homages, lacing spoken word over music:

[The Fugs at the Palladium 1989 w/ Tuli Kupferberg & Steven Taylor] Song for Abbie Hoffman, Nothing, Protest and Survive.

[Solo] Sunflower Weary of Time, Equal to the Gods, Tale of the Maximus Myth, The Air in the Hawk's Lung Measures Our Lives. (1994, 55 min.)

27. AMIRI BARAKA - LIVE

(Poems, Political Songs)

Mind of the President, Black Litany, New Music, Prophets, Wailers (for Bob Marley), Class Struggle in Music - I & II, Blues for Coltrane,

Ancient Music, and more. (1989-90, 55 min.)

28. *POETS OF GENERATION X, Vol.1*

NY's current downtown scene. Spoken word gems and tone poems on the cutting edge. Featuring: Emily XYZ, Steve Dalachinsky, Todd Colby, Anne Elliott, Kathy Acker, Bob Holman, Barbara Barg, Gloria, Craig Silver, more. (1995, 65 min.)

29. *POETS OF GENERATION X, Vol.2*

More of downtown's hot scene. Spoken word and musical voices. Featuring: Tish Benson, Eileen Myles, Ed Sanders, Sparrow, Christian X. Hunter, Lee Ann Brown, Mitch Corber, Thad Rutkowski, many others. (1997, 70 min.)

--

Herb Levy

P O Box 9369 Forth Wort, TX 76147

817 [REDACTED]
[REDACTED]

[↑ Contents](#)

121. **David Baratier**

Re: yo and poetry contests

Sun 8 Apr 2001

There is plenty of information on contests in the past archives, some I have contributed on this subject

Unpublished poets win contests?

Yes. The Editors choice for the Pavement Saw Press Transcontinental Award last year was Daniel Zimmerman who only had poems in two magazines, College English and Exquisite Corpse. While I have read a split chapbook of his with John Clarke put out by Oasia, I recognized none of his poems when they arrived to me without a name on the manuscript after the first three readers paired the numbers down. It was my first choice. When the contest judge did not choose this book, I had written down the manuscript number, had it returned, found out who it was and accepted the manuscript. The contest did well enough that we were able to afford to publish this book in addition to the Judges choice: Jeffrey Levine's *Mortal, Everlasting*. Howard McCord, the judge, nor Jeffrey Levine knew who each other was. Creeley, perhaps, would not be writing the introduction for Zimmerman's *Post-Avant* book if good truck on us was not in circulation. Contests can be a useful way in which to make that word more visible once a year. I do not believe Zimmerman, having gone over two decades without a first book, is a "certified poet" in the manner mentioned.

or are publishers simply using a marketing gimmick, one they obviously feel is helpful?

I think many are. I have been told of contests chosen beforehand. From this vantage we see how it happens also. The longer I stay in this business it becomes apparent that WELL KNOWN authors expect me to publish their students material due to a cover letter "introducing" them to me for the contest. Usually this is shortly followed with a phone call (never an e-mail, if you wish to use this method) in which I am queried by the WELL KNOWN author, who usually flatters me at least once before I offend them. This is where I think Bob G. & I agree, poetry ain't about making friends.

We are usually only a first book and selected/collected publisher. I have a noble, & oft called naive, idea about poetry, that it shouldn't be about corruption, whether through coercion by well known brand name endorsement or flat out offers of loot to publish a collection, I have been criticized for rejecting both. So far its been about the poems themselves. We are publishing 10 poetry titles this year, including first books by 5 authors. Our ethical methods of contest use, and our understanding of contests as only one option in a lexicon of marketing tools, has worked for us.

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus OH 43206

USA

<http://pavementsaw.org>

[↑ Contents](#)

122. **David Chirot**

VisualPoetry Anthology O!!Zone 2001 available

Mon 9 Apr 2001

O!!Zone 2001 is now available:

O!!Zone is an annual international anthology of visual poetry, photography and poetry edited by Harry Burrus. Ever wide ranging and eclectic, O!! Zone always presents a vital and vivid sense of the varieties of vocabularies, notations, ideas and idiolects, hieroglyphs, calligraphies being made with great energies today around the world.

The current edition has work by 70 visual poets from 20 countries, as well

as a tribute to the late Peter Olwyler.

Also available are copies of O!!Zone 98, even larger than this year's edition

with works by 62 visual poets and mail artists from 17 countries.

O!!Zone 2001 is available for 20. 00 \$ US plus \$2.00 shipping

O!!Zone 98 is available for 30.00 \$ US plus \$2.00 shipping

From: O!!Zone

1266 Fountain View

Houston, Texas 77057-2204

USA

[↑ Contents](#)

123. **Alan Sondheim** *printing liquid*

Mon 9 Apr 2001

-

printing liquid

liquids and sibilants and print "\n\$that is & clotting everything. - \n";: else {sleep(1); and print "\nFirst flooding\n";:if (\$sign=fork) {print "\nRuntime \$pid\n";}:and print "one by one, each on a line alone, typing Control-d when done.\n";:print "\nHow would you absorb your \$a[\$gen2] \$nnn[\$nnnn]? \n"; Your spit and print "List more and more effluvia\n"; are across my cuts and print "\n\$noun[\$non1] tears & floods & spews & mercur- ies & semen detergents & ammonias & ureas:spit saliva vomit sweat effluvia detritus & excretions & sloughings:blood urine feces & gas & sand water oil solvent alcohol lymph menses:\$g = int(8*rand);:\$time = int(time/3600); so blood urine feces & gas & sand water oil solvent alcohol lymph menses & sand replace your tears & floods & spews & mercuries & semen detergents & ammonias & ureas;: and liquids and sibilants and print \n\n.

-

[↑ Contents](#)

124. **Office**

2001 NPA Performance Schedule

Mon 9 Apr 2001

ANNOUNCING

2001 NATIONAL POETRY ASSOCIATION PERFORMANCE SCHEDULE

April 22 (Sunday): Poet's League Team Slam, featuring teams from San Francisco, Berkeley, Oakland and San Jose. Hosted by Charles Ellick and Sonia Whittle. Ft. Mason Golden Gate Room, 8 PM, \$8.

May 1 (Tuesday): Demonstration slam featuring the UC-Berkeley slam team, with special guests Herman Berlandt and Ian Moore. Hosted by Kenny Mostern. Co-sponsored by USF Literary Club. University of San Francisco, McLaren (Conference Center) 250, 8 PM. \$5 students, \$8 all others.

June 7 (Monday): Poet's League Team Slam, featuring teams from San Francisco, Berkeley, Oakland and San Jose. Hosted by Kenny Mostern. Stork Club, 2330 Telegraph Avenue, Oakland, 8 PM. \$8.

July 28 (Saturday): National Poetry Slam send-off party, featuring members of all local teams and guest appearances from Southern California and national poets coming through on their way to Seattle. SoMArts Gallery, 934 Brannan Street, San Francisco. 8 PM. Sliding scale \$10-\$20.

September 7 (Friday): Second Annual Celebration of the Word. Last year the NPA drew nearly 1400 to our late summer extravaganza with Maya Angelou at the Masonic Theater. This year we intend to headline several of the Bay Area's most important poets (not confirmed yet, so we can't announce names), bring the 2001 National Slam Champion to be chosen in Seattle in August, and feature a strong line-up of NPA all-stars including the members of the Bay Area slam teams. San Francisco Unitarian Universalist Church, 1187 Franklin. 8 PM. Sliding scale \$15-\$25.

REMEMBER: NPA MEMBERS GET INTO ALL EVENTS HALF PRICE!

See you there,

Kenny Mostern
Executive Director

National Poetry Association
934 Brannan Street
2nd floor
San Francisco, California 94103

██████████
██████████ (fax)

"Many voices, one heart!"

If you would like to be removed from this email list, or received multiple copies of this mailing, please simply reply with an email indicating this. If you know anyone who should be added to this list, please forward the message to them and have them write back to [REDACTED] and we'll add them. Thank you.

[↑ Contents](#)

125. **Stephen Cope**
Geoff Young/ Michael Gizzi at UCSD
Mon 9 Apr 2001

A REMINDER!

UCSD's NEW WRITING SERIES kicks off it's Spring 2001 Schedule with a reading by Geoffrey Young and Michael Gizzi, on Wednesday, April 11, 4:30pm.

The reading is free and open to the public.

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 co-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." Celebrated by such poets and critics as John Ashbery, Kit Robinson, and Steve

Evans (among others), Gizzi's publications include *_Too Much Johnson_*, *No Both_*, *_Just Like a Real Italian Kid_*, *_Species of Intoxication_*, *_Avis_*, and the recent audio release *_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.*

Unless otherwise noted, all NWS readings take place at 4:30PM in the Visual Arts Performance Space, in the Visual Arts Complex, located on Russell Lane on the UCSD Campus. Call [REDACTED] or e-mail [REDACTED] for more information.

[↑ Contents](#)

126. **Louis Cabri**

Transparency Reading #23: Ian Samuels

Mon 9 Apr 2001

Transparency Machine Reading #23

IAN SAMUELS

<http://slought.net/exp/transparency/>

****Monday April 30th, 7:30 pm****

a.u.d.i.o.c.a.s.t -> l.i.v.e

11th Floor, Social Sciences Building, University of Calgary

** free & open to the public **

To prepare for this event, IAN SAMUELS's new excerpt from **Iconnotations**, including a note on this work in progress, as well as his essay, "Mythopoetics and the Migration of Meaning," are available for viewing / download as "Transparency Machine Reading # 23" at:

<http://slought.net/exp/transparency/>

Further texts -- from a Marvel cosmetics textbook, and by Steve McCaffery, Jackson Mac Low, Harryette Mullen, Barrett Watten, among others -- will be projected (for discussion) the night of the event. Details on exact texts will be forthcoming; please check the website, above.

To sign up and participate in the live audiocast, email [REDACTED]. 25 places are available on the server.

IAN SAMUELS is author of **Cabra** (Red Deer Press, 2000) and the chapbook, **FUGA** (housepress, 1998). Excerpts from **Iconnotations**, a work in progress, appear in **W** (<http://www.ksw.net/>) and **dANDelion** magazines, and are forthcoming in **Capilano Review** (<http://www.capcollege.bc.ca/dept/TCR/>). Most recently, end*note* (<http://www.telusplanet.net/public/housepre/>) features "Hi-eroticon: **trans*Genesis in the Retort*," co-written with Jill Hartman.

THE TRANSPARENCY MACHINE is an event in which a poet is invited to contextualize her work by means of other texts, images, etc. of her own choosing. The poet's selected texts are made available prior to the event as a viewable / downloadable PDF file. For the event itself, the poet engages with audience expectations (built out of the advance set of texts) by means of transparencies and overhead projector.

For further info, contact [REDACTED], or go to <http://slought.net/exp/transparency/>

[↑ Contents](#)

127. **Igor Satanovsky**

April 15th

Mon 9 Apr 2001

KOJA PRESS and The Pink Pony West Reading series
present a connoisseur of the bizarre and controversial,
New York poet William James Austin
reading from his new book
5 UNDERWORLD 6

Sunday, April 15th, 7pm

Cornelia street cafe
29 Cornelia Street
bet. W4th & Bleeker
NYC

Igor Satanovsky
<http://kojapress.com>
<http://go.to/rushins>

[↑ Contents](#)

128. **Fiona Maazel**

RS reading, sort of

Mon 9 Apr 2001

CHRISTINA DAVIS & NICOLE KRAUSS

MONDAY, APRIL 16 at 7:30 pm

at KGB Bar, 85 East 4th St (Between 2nd and 3rd Avenues, 2nd floor)

Christina Davis's poems have appeared in The Paris Review, New Republic, Boston Review and other magazines.

Nicole Krauss has contributed poems to Double Take, The Paris Review, and Ploughshares. Her first novel is forthcoming from Doubleday in 2002.

If you feel abused by all the emails you get from me, then perhaps I've gone too far, in which case apologies won't do. I am open to suggestions.

[↑ Contents](#)

129. **Aaron Belz**

martha rhodes

Mon 9 Apr 2001

If anyone has her email address, pls. backchannel.

Thanks,



[↑ Contents](#)

130. **Barrett Watten**

Al Filreis talk at Wayne State

Mon 9 Apr 2001

Al Filreis is at the forefront of teachers and scholars in the humanities using electronic media. To see the spirit in which he approaches the possibilities of the internet for the humanities, visit his website at <http://www.english.upenn.edu/~afilreis/home.html>.

Al Filreis

University of Pennsylvania

"No One to Drive the Car":

Experimental Poetry Across Time and Space

A talk, followed by an informal discussion on
humanities teaching, distance learning, and the new media:

"Magic thinking, unmediated access, instant solutions—not"

2147 Old Main • Humanities Center

Wayne State University, Detroit

Friday • April 13 • 12:30 PM

Talk: Using William Carlos Williams's poem "To Elsie" as a model, Al Filreis discusses the advantages of an iterative technology-infused pedagogy for the humanities. Faced with the complexity and richness of modern poetry, which often demands more approaches to reading than the constraints of the classroom allow, he and his students do not learn in any given time (or place). They, and other learners (and practitioners) joining them, learn synchronously and asynchronously at once, in time and over time, through the use of electronic media. Affiliating the class with a local and virtual community of writers outside the classroom, the teacher can break the semester barrier, creating (in effect) an archive of responses that tend to confuse the roles of student and teacher, reader and writer. [For an example of such an archive, visit the collected texts, webcasts, and audio files of Philly Talks at <http://www.english.upenn.edu/~wh/phillytalks/>.]

Discussion: For people who run universities, especially those hard pressed to claim innovation and to respond somehow to the "information age," the allure of clichéd postmodernity is great. The medium, to them, is the message. (Finally.) "Distance learning" is a fat pipeline, a delivery mechanism for content, the content being secondary ("x," a curricular blank to be filled out of material already in the course catalogue). But content, roughly speaking, has been the means by which intellectual communities have formed, and in the politics of the supposed coming cyber-university, real virtual communities are labor-intensive and expensive. And they have all the down sides that any communal activity does when it functions freely within a centrally organized organization. To resist, we assert that the medium is not the message. If the message has been experimental, either pedagogically or aesthetically (or both), then we can say that the message is (and has long been) the message. The phrase "distance learning" is replaced by "distributed learning." The community is enriched rather than dispersed by the introduction of e-media to teaching and learning.

[↑ Contents](#)

131. **Michael Magee**
Magee does PoProj 4/16
Tue 10 Apr 2001

Howdy Folks, shameless plug: I'll be reading this Monday night, 4/16 at 8pm at the Poetry Project, St. Mark's Church, 131 E. 10th St., NYC. Would love to see any and all of you there if you happen to be in the neighborhood, in the neighborhood, in the neighborhood. -m.

[↑ Contents](#)

132. **William Slaughter**
Notice: Mudlark
Tue 10 Apr 2001

New and On View: Mudlark Poster No. 33 (2001)

John Brennen | Carrington to Shore

"i live in sydney. cook for strangers. on sunday we're cooking for the laconic bob dylan. anyway my poems get published in mags with names such as BREW and STRENGTH! broadcast on public radio and issued on cd's by the band Crow D LI-LO-ING and PLAY FOR LOVE. for better or worse richard hugo 'triggered' the poem off. what do you think?"

Letter to Hugo from Carrington

dear Dick: we have no mountains here
no way of knowing the unexpected thrill
of better weather fooling our hearts
people come here to leave our leaders
tell everyone how close elsewhere is
the river makes visitors cross over
to walk through my door i lose
poems and sleepless nights in the bar
does anyone need anything to shred
memory collared by a sudden event
are we any better when you're not alive
a new weed shows up in my garden
with the relief of seasonable change
my ticket is in my pocket

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](#)

133. **Kimmelman, Burt**
Essays needed

Tue 10 Apr 2001

There are still two unclaimed entries for A Companion to Twentieth-Century American Poetry that I am editing: "Frank Samperi" and "Allen Mandelbaum."
Anyone interested in writing one or both of them?

The volume is to be published by Facts on File, Inc., a publisher that enjoys very wide distribution in libraries, colleges and high schools, as well as bookstores, and it will be peer reviewed. Payment for essays will be in presentational offprints. All essays will carry the author's name, and a list of contributors will appear in the back of the book. The list, as well as author guidelines and writing samples, can be viewed at this website:
<http://eies.njit.edu/~kimmelma/companion.html>.

If you are interested in writing for the volume then please contact me at [REDACTED].

Thanks,

Burt Kimmelman

[↑ Contents](#)

134. **Romana Christina Huk**
call for website information

Tue 10 Apr 2001

Dear Poetics-line readers:

Please consider sending information about upcoming conferences, festivals new programs and the like to our new website at Oxford Brookes University. The Centre for Modern and Contemporary Poetry at Brookes is hoping to serve the international community by providing a space on its developing website for people to not only announce already-formulated upcoming events, but also to announce the desire to collaborate on international events. Though such information can be found on this line as well, our sources and the readers we serve will involve a wide array of communities which we hope will grow even wider and more fully international as the word about the website gets out.

Please contact Alice, our graduate student co-ordinator (who is co-creating the site as part of her degree project in computer arts) at this e-address: <[REDACTED]> , with any information you would like to contribute. Feel free to contact me with any queries and especially if you have suggestions.

Many thanks,

Romana Huk
Research Fellow, Centre for Modern and Contemporary Poetry
Humanities Research Centre
Oxford Brookes University
Gipsy Lane Campus
Headington
Oxford OX3 0BP
England

[↑ Contents](#)

135. **gasheart**

Philly: Theater, Music, Film - Issue #40

Tue 10 Apr 2001

-
1. rainbow benefit, to get land, may 12th at killtime
 2. Roxy Music tickets went on sale last sat., for July 19th, i got 5 tix to share at cost
 3. Porgy and Bess, American Opera, i got 2 tix at cost, i saw it before
 4. Talkind Head's David Byrne at TLA, May 12th
 5. Campy 80's music, "Prom Trash" Contest!!!!, Bob and Barbara's, Wed., 4/18, free
 6. tryptic 3 at silk city, wed., april 18th, groovy dj's and video
 7. Gate to Moonbase Alpha, Fri., April 27, at the Rotunda, 4012 Walnut, 8pm, free
 8. Pi Lam's 23rd annual Human BBQ, Great Lineup of Bands, noon til 3am, april 14th
 10. PFWC, Phila. Festival of World Cinema, April 26th - May 7th, Booklet at Ritz
 11. mark lord's "Alice" - based on Alice in Wonderland - free to newsletter recipients, you!
 12. job opening in the arts - at Kelly Writing House at Penn
 13. Secret Cinema shows old short phila. films, Fri., April 20th, 8pm, at Moore

-
1. rainbow benefit, to get land, may 12th at killtime

see phillyrainbowfamily.org, click on 1st link, then click on "lots of love". the idea is that there is a city block in west philly, mostly a vacant lot, with 3 empty buildings, and the rainbow family of living light is trying to get this for free, for community use. the benefit will have music and will be at Killtime (39th and Lancaster) , May 12th. Rainbow has a national event on july 4th weekend, in a different state each year, where about 20,000 people camp out in the woods and share. this benefit is also to support the legal fees involved.....the u.s. government has been trying to make it illegal to camp/gather in the woods.

2. Roxy Music tickets went on sale last Sat., for July 19th, i got 5 tix to share at cost. this i a special offer to people on my list.....since i was already there at 10:30 am on saturday, i got extra tickets, figuring people would want them.....they are all very good seats, and are at cost....1 is \$65, and 4 are \$85, email me directly at [REDACTED] for more info if you are intereste. At the E-Center, now called the Tweeter Center. Roxy Music was a seminal glam rock band in the 70's and 80's, lead singer/crooner Bryan Ferry will be there and so will founding members, Andy Mackay and Phil Manzanera. Their Greatest Hits album is a real gem and went with me thru Europe on my Walkman. " Our exact oasis.....eskimos and chinese.....did the Straand" -josh

3. Porgy and Bess, American Opera, i got 2 tix at cost, i saw it before i subscribe to the opera, and this one i saw before and i don't feel like seeing it again....i have 2 tix and they are at cost....about \$56 each....the date is may 2nd, but can be changed, email me directly at [REDACTED]

"i got plenty of nuthin'....and nuthin's plenty for me"

it is opera, but american and from the 20th century.

4. Talkind Head's David Byrne at TLA, May 12th, 9pm, (\$25.25 in advance, \$27.25 day of show) David Byrne was the lead singer of seminal band from the 70's and 80's called the Talking Heads. great great music worth a listem if you never heard it, it's worth a try.....his solo career since then varies widely in style and is always worth checking out, often with a world beat element. Byrne is also the founder of Luaka Bop Records, which presents a lot of music from around the world.

here is the blurb about his current project, with actual words from David Byrne.

Here's some words from Luaka Bop HQ, David's label:

Aside from putting out the Luaka Bop records, some of you may know that our head honcho . . . the big cheese . . . likes to put out some music of his

own. The new album from David Byrne will be hitting the stores on May 8th and it's called "Look into the Eyeball". Here's a little description from David on what you can expect to hear.

"I had been wondering if there might be a way to include the warm, lyrical, beautiful, emotional sounds and associations of strings and orchestrated parts with groove music and beats for the body. I want to make people dance and cry at the same time."

We've heard it. We know. He succeeded.

Look Into The Eyeball, David Byrne's debut under the Virgin umbrella, is his first album since 1997's Feelings, and the first since leaving Warner Bros., where he began his recording career 24 years ago. The album is a collection of twelve very personal, introspective songs written by Byrne about human relations, with the unique insight that only he could provide.

i met David Byrne twice, one time, i went to a concert at cape cod civic center, and the drummer, steve scales saw my dancing during the show, so he let me backstage....i got to hang with the band for hours, and their parents were there. Their parents were all like, "they make money at this?". bassist tina weymouth was breast feeding, and david byrne was "tense and nervous and i can't relax". Jerry Harrison was all, "Anyone have a fast boat to Martha's Vineyard for last call". recently (two years ago) i went to see david byrne, at Stoned Pony, small bar in Asbury Park, NJ. i went early and got to hear them practicing, and heard them stop in the middle and what david would say. (i felt like i was in their rehearsal studio)

also of note, the lyrics for the song I ZIMBRA are from a dadaist poem from the 1920's.\ also, once i met David Byrne on the streets of New York....it was at a street corner in the upper east side....there he was all of a sudden, surprised, i said "Daaaavid". He looked at me to see if he remembered me.....of course he didn't know me, but i knew him...i think i said i liked his work and i left.....it must be weird being famous. -josh

5. Campy 80's music, "Prom Trash" Contest!!!!, Bob and Barbara's, Wed., 4/18, free

Come cheer on the trashiest Prom queens
as Bob & Barbara's gets set for the 5th Annual
"Prom Trash" Contest!!!!
Dress in Tux and/or Gown and participate!
Prizes for Filthiest Couple, Best Mullet,
and more more more!

As usual, DJ K-Tell spins the best and worst of retro, disco, rock, pop and cheesey music from 10-2AM.

The Dumpsta' Players present guest spots throughout the contest featuring Sheena Easton, Lisa Jones (of Hal Talberts fame), The DeFreako Family, and more!

NO COVER! Info- [REDACTED]
retro, disco, funk, rock, cheese
golden honey, just a touch...
I'm the sole Survivor!

SHOW TIME AT 11PM
WEDNESDAY APR. 18
Bob & Barbara's 1509 South St.

Hope to see you there!

thanks,
K-Tell < [REDACTED] >

6. tryptic 3 at silk city, wed., april 18th, groovy dj's and video

i think these shows are great and i can't believe more people don't go to them
-josh

from gina, aka [REDACTED]:

wednesday april 18. 9pm-2am. \$3. silk city: 5th & spring garden sts.philly
tryptic 3

with:

DJ FLUX (rick of ELTRO. ambient & abstract-electronic beats)

SPORANGIA("Dystopian acid frog beats on the ether-sniffing victorian mad scientist tip")

MYCONOID(video game infused jungle; breakneck drum n bass some like to call the quick-scissor-step)

JUXTAPOSITRON(quirky twisted IDM and minimal techno)

+video

+toys i manage to steal from work

www.zap.to.tryptic

7. Gate to Moonbase Alpha, Fri., April 27, at the Rotunda, 4012 Walnut, 8pm, free

i don't have the lineup yet, but this series is always good, and it's free!

8. Pi Lam's 23rd annual Human BBQ, Great Lineup of Bands, noon til 3am, april 14th, \$10, 3914 Spruce St., www.yarga.net

for \$10 you get many many great bands and all the hamburgers you can eat.... this year they have really outdone themselves, with some incredible bands!

here is the lineup in order of their appearance, from the guy who booked the event.

The lineup is from first to last:

Paperback

Balboa

Bunsen

Warren Commission

Hiroshima Nagasaki (these guys are really good, with Ben Morgan)

Jenny Toomey

Crooked Fingers

Red King (very good, i saw them at human bbq last year, they rock, afterwards i hung with them, made king crimson jokes, you believe they didn't recognize the similarity in their names? -josh)

Burning Brides

Stinking Lizaveta (these guys rock with their own sound, philly's own, not to be missed. -josh)

The Lapse (this band has a lot of people talking, saying how great they are, i want to check 'em out! -josh)

Wesley Willis (Wesley Willis is great, hard to describe, definitely a must see.....all his songs are funny, yet sound similar, he is famous for being in and out in mental institutions. one of his more famous songs is "I kicked Batman's ass", i saw him once at a church in center city and he had 500 people there to see him play, i don't know how all these people are gonna fit into Pi Lam -josh)

Aim of Conrad

An Albatross (These guys are super....they have a wry punk sensibility....i recently overheard ed gieda, the lead singer respond to the question, "What does your singing sound like??" he said, "i sound like the screaming of my mother

giving birth to me." i asked him if i could quote him on that, he said please do!
-josh)

EDO (famous local band)

Image 33

super lineup! -josh

9. lost filmfest - friday and saturday, april 13th and 14th

april 13th, 7pm-midnight, at Pi Lam, 3914 Spruce, \$6 at the door april 14th,
2pm - midnight, at Rotunda, 4012 Walnut St., \$8 at door(\$10 for both days)

see lostfilmfest.com for details on films

██████ scott

██████ gio

10. PFWC, Phila. Festival of World Cinema, April 26th - May 7th, Booklet at Ritz

this festival is terrific, and one can volunteer and get to see some films free.
new artistic director, Raymond Murray, also owns TLA video, also runs phila.
gay/lesbian film festival. the new direction, due to change in mmt., will be less
emphasis on documentary style films from around the world. i liked those films
and felt this was a chance to see how others live. fortunately, there will still be
some in this category. i say we wait and see, i have high hopes.....Ray Murray
knows lots about films....since he owns tla video, the best selection of arts films
anywhere....in fact, bigger than their video rentals, is the web site sales on vhs
and dvd's at tlavideo.com, Ray Murray knows how to p[ut together a film fest,
since he's been running the philly gay filmfest.....so i bet he hits the ground run-
ning.....the booklets/guides are already available, weeks early, at Ritz theaters,
i think this is a sign they really have their act together.....www.phillyfests.com
-josh

11. mark lord's "Alice" - based on Alice in Wonderland - free to newsletter recip-
ients, you!

He brought you Across, in the Fringe fest, and teaches theater at Bryn Mawr
College, now "Alice". Free if you get this newsletter, just mention Josh or Gas-
heart at the door. otherwise \$8 to get in. i'm sure this will be a dreamy and spir-
ited interpretation of an already dreamy work. outfits and lighting will be sure
to shine, as well as the muses.

where?

The College address is 101 N. Merion Ave.

Goodhart Hall on the Bryn Mawr College Campus. in Bryn Mawr, PA

when? what? Tickets are available now for ALICE UNDER GROUND, the spring semester's mainstage production by the Theater Program of Bryn Mawr & Haverford Colleges. Adapted from the books and poems of Lewis Carroll, ALICE UNDER GROUND takes its audience on an unforgettable tour through a landscape of the mind. ALICE UNDER GROUND opens Wednesday, April 11, and plays Wed-Sat nights through April 21st at 8 p.m.

ALICE UNDER GROUND is directed by Mark Lord, with designs by Hiroshi Iwasaki, Mat Sharp, and Miriam Jones, music by David Forlano, and dramaturgy by Amy Peltz. Rose Bochansky stage manages. The cast includes Carter Churchfield, Josh Dilworth, Caroline Drucker, Christian DuComb, Louisa Edwards, Leila Ghaznavi, Erika Haglund, Ashley Havey, Sasha Karlins, Dan Kazemi, Margot LeClair, Denette Lienau, Andrea Marcus, Liz Mattson, Crystal Nicodemus, Rachel Nehmer, Kirsten Poehling, Jakki Rowlett, Laurel Swan, Scott Watson, and Nick White.

The Mock Turtle, Duchess, Red Queen, Cheshire Cat, Mad Hatter, March Hare, The Caterpillar, Pigeon, Tweedles Dum and Dee, the King and others will all be there to amaze and puzzle Alice. Come share her amazement and puzzle along with her.

To reserve tickets, call [REDACTED] or email [REDACTED]. TICKETS ARE FREE TO ALL STUDENTS FROM ANY SCHOOL.

[REDACTED]

12. job opening in the arts - at Kelly Writing House at Penn

The Kelly Writers House at the University of Pennsylvania is seeking to hire a full-time Program Coordinator, to start on July 1, 2001.

A description of the Program Coordinator position is at this web page:

www.english.upenn.edu/~wh/programcoordinator.html

would you like to quit your office job and working the arts? -josh contact

[REDACTED]

13. Secret Cinema shows old short phila. films, Fri., April 20th, 8pm, at Moore

The Secret Cinema at Moore College of Art and Design presents more lost Philadelphia films

Moore College of Art and Design
20th & Race Streets, Philadelphia

Friday, April 20

8:00 pm

Admission: \$6.00

On Friday, April 20, The Secret Cinema at Moore College of Art and Design will offer FROM PHILADELPHIA WITH LOVE 2: MORE INDUSTRIAL, EDUCATIONAL AND OTHER LOST LOCAL FILMS, a sequel to one of its most ambitious and best-loved programs. This follow-up to the original FPWL show presented in 1999 will feature 100% new programming -- and will also include an introduction by one of the films' original creators.

While most area residents are familiar with Philadelphia films such as ROCKY, TRADING PLACES, and THE SIXTH SENSE, there is a whole world of locally-made films that has been forgotten -- the "ephemeral" short films that were primarily made by small independent companies for the then-booming non-theatrical market.

Just a few highlights of FROM PHILADELPHIA WITH LOVE 2 are:

OUR CHANGING CITY (1955) - Made by the city during the administration of Mayor Joseph Clark, this vivid color film makes the case for urban renewal (i.e., demolition and new construction) while showing a wide range of cityscapes, from new homes in the Northeast to the poverty of people living in houses without plumbing or electricity.

IMPORTANT PEOPLE (1950) - This brief and wonderful color film was made by the old PTC (that's the predecessor to SEPTA for you younguns who didn't know!) to encourage their bus and streetcar drivers to be polite to customers, and includes priceless views of a bustling Market Street and now vanished rolling stock. "There's nothing to be gained by arguing!"

Date With a Stranger - A rare episode of a 50s TV anthology drama program, in which a romance is launched by a chance meeting of two lonely tourists -- in Independence Hall.

A BRIDGE IS BORN - A fascinating look at the construction of the Walt Whitman Bridge from Louis W. Kellman Productions, for many years Philadelphia's largest studio of industrial and sponsored films. LWK Filmmaker Gino Aureli will be in person to introduce this film.

And much, much more...

SECRET CINEMA WEBSITE: www.voicenet.com/~jschwart

well, that's all for now.....let me know of any groovy happenings out and about.....

any add/deletes, contact me....

we are still looking for a space for the next art party. any ideas?

anyone want to rent/buy a 5 bedroom house in northern liberties, near 3rd and spring garden, nice view, all new appliances, new plumbing, electric, heating systems, wanna take a look at it? it is my piece of art work, been working on it for about a y

[↑ Contents](#)

136. **Gary Shapiro**

big NYC reading on April 12: Charles Simic, Jackson Mac Low, and others

Tue 10 Apr 2001

=====

Buffalo Poetry Listserv members are cordially invited.

Location of event:

15 Gramercy Park South

(near 20th Street & Park Avenue)

New York, New York

Take 6 train to 23 street station.

Email [REDACTED] for more information.

FREE EVENT 7:00pm

Thursday, April 12, 2001 at 7:00pm

Free event

New American Writing 30th Anniversary

The magazine began as OINK! in 1971 and changed its name to New American Writing. Based in California, the magazine is celebrating three decades of publication. Join Charles Simic, Jackson Mac Low, Kenward Elmslie, Geoffrey O'Brien, Eleni Sikelianos, Elaine Equi & Jerome Sala, Milcho Manchevski (director of the film "BEFORE THE RAIN"), David Lehman, William Corbett, Marjorie Welish, Ron Padgett, Charles Bernstein, Keith and Rosmarie Waldrop, Maxine Chernoff, Paul Hoover and others. =====

[↑ Contents](#)

137. **Wanda Phipps**

Wanda Phipps & Merry Fortune at the Mid-Manhattan Library

Tue 10 Apr 2001

Here's a reminder

Voices From the Mix Authors Series

Presents

Wanda Phipps

accompanied by Joel Schlemowitz

with

Merry Fortune

author of Blind Stints

Wednesday, April 11, 2001 at 6:30

at the Mid-Manhattan Library

455 Fifth Avenue

6th Floor Conference Room

New York, NY

Admission free

--

Wanda Phipps

Hey, don't forget to check out

Wanda's website MIND HONEY

<http://users.rcn.com/wanda.interport>

(and if you have already try it again)

poetry, music and more!

[↑ Contents](#)

138. **Nielsen, Aldon**

another brother gone

Tue 10 Apr 2001

News this weekend of the death of Poet Raymond Patterson, author of the incomparable "Twenty-Six Ways of Looking at a Black Man." (many years prior to the similarly titled book by Henry Louis Gates, I hasten to add)

Raymond was a great friend to other poets everywhere -- He can be seen in the video series "Furious Flower" -- though you may be hard pressed to find any of his books these days --

" 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](#)

139. **Nielsen, Aldon**
Poetry Reading in Los Angeles
Tue 10 Apr 2001

Tuesday, April 17 -- 8:00 PM

Ethelbert Miller

reads at Loyola Marymount University
University Hall #1000 (auditorium on first floor)
enter campus on LMU Drive, off Lincoln Blvd.
near Los Angeles Airport

" 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](#)

140. **juliana spahr**
support hawai'i poets
Tue 10 Apr 2001

As Susan already wrote to you, the state of Hawai'i is making history--for the first time there is no public education at all in a state. We're on non-work day four here (but there were pickets over the weekend). I'm sun stroked, fairly tan, blistered, slightly sick, exhausted, always sweaty, worried about May's rent,

and gaining weight from eating too many picket line malasadas. Susan is a picket captain and a very slow walker. I blame my blisters on her.

Meanwhile the state is refusing to meet with our union to negotiate.

What you can do... please email or call Cayetano (that is our gov) and tell him that you have heard that he is refusing to negotiate with either union (HSTA=K-12; UHPA=faculty) and that this is wrong. That you would expect better from Hawai'i, which is a well known democrat state. Please tell the governor where you live (the hope here is that some out of state pressure will be another sort of pressure--this strike already has huge amounts of local support; I've never seen such positive media coverage of a strike before).

I'll spare you the gory details. But this is from the union website (<http://www.uhpa.org/strike>):

Governor Cayetano stated at a news conference Monday afternoon that he would not resume talks until HSTA and UHPA reduced their salary demands.

UHPA is ready and willing to sit down and negotiate a settlement to this dispute. But so far the Governor's Office and his Chief Negotiator are not willing to bargain again unless we give up our position on wage increases. Our team is ready whenever the State decides it is willing to sit down without preconditions.

Clearly the Governor needs to hear from all UHPA supporters that the time is now to sit down and settle. Help us and the University of Hawaii by contacting him and urging him to come back to the table.

Contacting Governor Cayetano:

E-mail: [REDACTED] *

*Please include your postal address so you can get a reply to your e-mail.

Postal mail:

Governor Benjamin J. Cayetano
Executive Chambers
Hawaii State Capitol
Honolulu, HI 96813

Phone: [REDACTED]
Fax: [REDACTED]

[↑ Contents](#)

141. **Elizabeth Treadwell**
report from New Orleans

Tue 10 Apr 2001

Hi listing ones, I went to New Orleans last week to read at Lit City; it was great; Camille Martin and Bill Lavender are simply fab and inspiring to start a literary nonprofit in our dear new century. I read with Christy Sheffield Sanford, a webular writer from Florida; the audience had all these great questions at the end. They're set up in a moderniz'd warehouse near Lee Harvey Oswald's old digs, aka the Contemporary Arts Center. I was especially excited by the Excitement there amongst the local writers and readers....also it was just fab to go south and swamp, I took my mom with me, who said 'even the air is more ornate'....Things are happening in New Orleans, and also William Faulkner's 2nd novel, Mosquitoes, is a hilarious portrait of artist and writer and patron types around that fair city in the 20s. I also recommend Mary Gehman's The Free People of Color of New Orleans: An Introduction. Cheers, Elizabeth

Double Lucy Books & Outlet Magazine
<http://users.lanminds.com/dblelucy>

Elizabeth Treadwell
<http://users.lanminds.com/dblelucy/page2.html>

[↑ Contents](#)

142. **K.Angelo Hehir**
Labor Is Mobilizing Across Borders to Stop the FTAA

Tue 10 Apr 2001

VERMONT MOBILIZATION FOR GLOBAL JUSTICE
FOR IMMEDIATE RELEASE APRIL 6, 2001
CONTACT [REDACTED]

Labor Is Mobilizing Across Borders to Stop the FTAA

BURLINGTON, VT -- Opposition to the proposed Free Trade Area of the Americas (FTAA) is deepening within the labor movement, both within the US and throughout the Western Hemisphere.

As FTAA negotiators met in Buenos Aires this week to iron out the details of their plan, Argentine police patrolled a barricaded perimeter to keep out labor union groups concerned about the impacts the proposed agreement. More than 100 organizations from Argentina and other Latin American countries participated in large nonviolent protests during the planning session.

Hugo Moyano, director of the so-called "rebel" wing of the General Labor Confederation, one of Argentina's largest umbrella union groups, told reporters the FTAA agreement would make the Argentine people "slaves of the United States." Under the plan, he added, "We're going to be more exploited than a dignified country should be, that's what we're fighting."

In the US, Congressman Bernie Sanders (I-Vermont) will outline his concerns and those of US labor during a panel discussion at the Vermont Statehouse in Montpelier on Saturday, April 7. Sanders has been a congressional leader in the opposition to corporate-led globalization and free trade deals.

The panel discussion is part of a statewide anti-FTAA campaign being coordinated by the Vermont Mobilization for Global Justice, a coalition that will provide regional support for large protests expected in Quebec City, the tightly-guarded summit site.

"Since the FTAA is being negotiated behind closed doors it's difficult for people to learn much about it," explained Vermont Workers' Center Executive Director James Haslam. " This forum will give the public a terrific opportunity to learn more about the FTAA, something that is sure to have a huge impact on everyone's lives."

Sponsors of the Vermont event include the state's AFL-CIO, United Electrical Workers, Vermont Workers' Center, and Vermont Progressive Party. Sanders will be joined by Prof. Elaine Bernard, director of Harvard University's Trade Union Program, AFL-CIO trade expert Thea Lee, Andre Marcoux from the Center for International Workers Solidarity, and Claire Lalande, Director of the Centrale de syndicats du Québec, a group of federations representing over 250 Quebec local unions.

During the trade talks in Canada, heads-of-state throughout the Western Hemisphere will push for implementation of the agreement by 2005. Known as "NAFTA on Steroids," the FTAA would be the farthest reaching trade agreement in history. Objecting to the secrecy surrounding the text, unions, environmentalists, community organizations and activists are demanding a public debate. The plan is expected to skirt labor and environmental linkages, the issue that led to side deals to NAFTA.

Speaking for the Ontario Federation of Labor, vice-president Irene Harris says, "We are very concerned about the process of deregulation of labor markets, the

growth of sweatshops, wholesale privatization of social services and downsizing of social security provisions that are inherent in the FTAA. That's why many local and national organizations are joining in the campaign to stop the FTAA race to the bottom."

Even though the FTAA is one of President George W. Bush's top priorities, opposition is coming from so many directions that it may never be adopted. Critics range from sugar growers and other farmers to environmentalists and trade unions, including the AFL-CIO and steelworkers. Even Latin American banks and financial services companies are concerned. If investment barriers are removed, they fear being overwhelmed by US companies such as Citigroup and Chase Manhattan.

Major rifts are also emerging among potential free trade partners, including Brazil. "Without trade-promotion authority, negotiations on market access cannot go forward, I'm sure of that," said Jose Alfredo Graca Lima, Brazil's vice minister of foreign economic relations, speaking on the first day of meetings in Buenos Aires. But winning fast track authority could be difficult for Bush. Democrats are largely opposed, unless Republicans agree to address environmental protection and preserving labor rights.

-30-

Vermont Mobilization for Global Justice

P.O. Box 604

Burlington, VT 05402

██████████

██████████ Fax

Email: ██████████

www.vermontactionnetwork.org

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[↑ Contents](#)

143. **Daniel Kane**

contact info for allen de loach

Tue 10 Apr 2001

does anyone have it? if so, could you email me at ██████████?

thanks in advance,

--daniel

[↑ Contents](#)

144. **Fiona Maazel**

RS Reading

Tue 10 Apr 2001

Next WEDNESDAY, April 18th:

Poet and critic,
James Fenton,
reads his poems.

at
The Russian Samovar
256 West 52nd St. (btwn 8th and Broad)
7:00 PM
\$3.00

[↑ Contents](#)

145. **Alan Sondheim**

attention attention notice

Wed 11 Apr 2001

-

attention attention notice

hello i am the president and i am sending a wake-up call to america.

hello this is the wake-up call from the president of america.

we will have to use foresight. who in america has foresight.

i am the president and i have foresight. we will have to have hindsight.

who in america has hindsight. i am the president and i have hindsight.

foresight and hindsight are the key to our wake-up call.

a wake-up call is a call in destiny, readiness, and preparation.

i am the president and i have readiness and preparation.

with your wake-up foresight and hindsight i will have in destiny.

hello america is the greatest country ever on the face of the earth.

this means that the face of the earth is our in destiny.

with hindsight and foresight we will claim our in destiny with readiness.

with the greatest preparation i do send out my wake-up call.

who in america can send out the wake-up call.
the president in america can send out the wake-up call.
who in america is the greatest president ever.
the president in america is the greatest president ever.
i am the president of america and this is the wake-up call in destiny.
i am in destiny and america.

—

[↑ Contents](#)

146. **Stefans, Brian**

**::: Rod Smith & Redell Olson @ Double Happiness ::: This Saturday ,
April 11, 4pm :::**

Wed 11 Apr 2001

::: A RARE CONVERGENCE OF DISTANT PLANETS ::: The Segue Foundation and Double Happiness present on Saturday, April 14th at 4 pm a poetry reading by Rod Smith and Redell Olsen. ::: ROD SMITH is the author of *In Memory Of My Theories* (O Books), *The Boy Poems*, *Protective Immediacy*, and with Lisa Jarnot and Bill Luoma, *New Mannerist Tricycle*. *The Good House* and *The Given* are forthcoming in 2001. He edits *Aerial* magazine, publishes *Edge Books*, and manages *Bridge Street Books* in Washington, DC. Poems:

<http://writing.upenn.edu/spc/cartograffiti/contents/issue1/poems/smith/> Interviews with: <http://www.jps.net/nada/smith.htm>

<http://www.washingtonreview.com/dsw.htm> Louis Cabri on Rod Smith:

<http://www.english.upenn.edu/~afilreis/88/phillytalks-andrews-smith.html> Re: *In Memory of my Theories* <http://www.obooks.com/inmem.htm> Miscellaneous:

<http://sports.espn.go.com/nfl/players/profile?statsId=3328>

<http://www.eog.state.fl.us/eog/govdocs/legal/statesaty/8th/8thcirc.html>

REDELL OLSEN is the author of *Book of the Insect* and *Book of the Fur* (rem press). One of a growing crop of exciting younger writers coming out of London, England, she has an MA in fine art and has worked in video, performance, and installation. Poems: <http://www.onedit.net/contents.html>

http://www.departments.bucknell.edu/stadler_center/how2/current/new-writing/olsen/index.html Installations / Video Work: http://web.staffs.ac.uk/cgi-bin/ariadne/show?artist=olsen_r <http://www.artension.com/arolse.htm>

::: 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 for one drinks, no questions asked. Curated and introduced by Brian Kim Stefans

:::

(If you want to be taken off this mailing, please write me [be nice]).

[↑ Contents](#)

147. **Thomas Bell**

Fw: Poetics of internet art/activism

Wed 11 Apr 2001

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

From: <[REDACTED]>

To: "Curating digital art - www.newmedia.sunderland.ac.uk/crumb/"

<[REDACTED]>

Cc: <[REDACTED]>

Sent: Wednesday, April 11, 2001 11:01 AM

Subject: Poetics of internet art/activism

> as an aging activist in real-life movements who has become involved
> artistically in an imbroglio with internet and 'real-life' social,
political
> dimensions which touches on 'real' lives. This drama began on the
internet
> (email, bb's, and a web site or two) and continues to unfold there and
> through snail mail, phone calls, conversations with doctors, etc. - it has
> become somewhat of a symphony in my opinion, but I'm disappointed that I
have
> not been able to find much useful in print or on the net regarding the
> aesthetics or poetics of net movements. I find myself returning to
Alinsky
> and MLK for inspiration and Aristotle for guidance.
> As far as net work with impact there is Reiner's project of a few
years
> ago with it's aesthetic esprite but I've found little else. There is the
> sound-poetry-performance movement in the international 'art world' which
has
> it's roots in the early years of the century just ended, but this type of
> discussion too often degenerates into classification and definition
battles.
> The Prix Ars Electronica has at least three separate categories and my
> general impression is that there are tiny bits of potentially useful
> information scattered all over the net and nobody communicates with
anybody
> else. There seem to be a lot of turf wars being fought for attention and
a
> lot of slivers of dirt being tossed in the air at random. [this last might

> just be a reflection of my current morass]
>
> HELP. suggestions?
>
> tom bell
> ----- Original Message -----
> From: "Minerva Cuevas" <[REDACTED]>
> To: <[REDACTED]>
> Sent: Wednesday, April 11, 2001 10:43 AM
> Subject: Re: from Grant Kester
>
>
> > > Or is it just that that the _rhetoric_ of the medium says it will be
> > > good for the job of international communication and networking? I'm
> > > struck by the relatively few examples of successful international
> > > net.art activism (irational being amongst them) and I'd be very
> > > interested to hear about what does work, and what is just rhetoric.
> > > I'm also interested that artists like Susan Collins and Paul Sermon
> > > have work which is very much about skills of enabling dialogue,
> > > although it may not be explicitly activist.
> >
> > For MVC the important thing about online strategies is to target an off
> line
> > social context.
> >
> > I do reject the idea of net activism, the net is only one of the tools
or
> > mediums to reach people, there is no such a thing as "political art" or
> "art as
> > activism", activism is there if the real concern is to make a social
> > statement/action as a political actor.
> >
> > I like to think about irational.org as one of this political actors, not
> an
> > online server, and results are there: work/campaigns are developed via
> online
> > tools. MVC has target the public assistance that should be provided by
the
> > national lottery (Mexico), the inclusion of the homeless people as part
of
> the
> > national census (Mexico), or the discounts/free admision to cultural

> centres
> > and public transport using student ID cards (international), pirate
radio
> > stations are opened, help is provided, statements are made.
> >
> > I think results should not be expected on line but in the idea of the
> world we
> > want to live in and in daily life...
> >
> >
> >
> >
> >
> >
> >
> >
> > --
> >
> > Please help us to keep in contact with you.
> >
> > Details for [REDACTED]
> >
> > Name: ??
> > Homepage: ??
> > Postal address: ??
> > Settlement: ??
> > Postcode: ??
> > Country: ??
> > Telephone: ??
> > Mobile telephone: ??
> > Fax: ??
> >
> > Visit the link below to amend details:
> >
> >
>
http://www.irational.org/cgi-bin/irational/contacts/amend.pl?action=guest_ed
> it&the_key=[REDACTED]
> >
> > If you are using your work email then enter your work details,
> > otherwise provide your home information.
>

>
>

[↑ Contents](#)

148. **Daniel Kane**

pictures from the lower east side, 1962-1970?

Wed 11 Apr 2001

I'm looking for photographs specific to the Lower East Side poetry community of the 1960's, especially photos taken of poets and audiences inside Les Deux Megots, Le Metro, and the Poetry Project when it was first founded (1966 - 1970 especially). If anyone can point me in the right direction, I'd much appreciate it. If you have any questions, please email me at [REDACTED]. Thanks in advance. --daniel

[↑ Contents](#)

149. **Lourdes Vazquez**

Latitude South: Work in translation

Wed 11 Apr 2001

The Gathering of the Tribes

presents

Latitude South: Work in Translation

Cecilia Vicuña Marianela Medrano

Sunday April 29

5:00-7:00p.m.

Marianela Medrano, born in the Dominican Republic, has been living in the U.S. for the last 10 years. Her poetry is designed to redefine women and their roles in society. While in the Dominican Republic she published *Oficio de vivir* and *Los alegres ojos de la tristeza*. In 1998 she published a bilingual poetry selection *Regando Esencias* (The Scent of Waiting). Medrano works in the social work field for women and families of low income. She is also involved with a multicultural program that aids emerging artists, sponsored by the Connecticut Commission on the Arts and The Institute for Community Research.

Cecilia Vicuña is a Chilean poet, filmmaker, performance artist and sculptor. According to the Spanish magazine *Quimera* Cecilia is "one of the most vivid and creative personalities of the Latin American scene." The author of eight books of poetry, she has performed "ritual readings" throughout the U.S., Europe and Latin America. Her films, installations and performances pieces have been exhibited at MOMA, and the New Museum of NY as well as museums in Latin

America. Among her latest books are *Unravelling Words* and *the Weaving of Water and Precario/Precarious*. She is the editor of the anthology *UL:Four Mapuche poets*.

Latitude South series is gathering together a group of Latin American and Caribbean exciting and innovative poets, translators and performers living or passing by the city. Thanks to The Gathering of the Tribes the series will present a group of poets during the months of February-March-April-May and September-October-November 2001. Latitude South series is being curated by Lourdes Vázquez.

Check the Poetry Calendar for dates or contact
The Gathering of the Tribes
<www.Tribes.org> or [REDACTED]
285 East Third Street, Second Floor

[↑ Contents](#)

150. **K.Angelo Hehir**
Free Verse Area of the Americas
Wed 11 Apr 2001

Press Release for Immediate Distribution:

Free Verse Area of the Americas

IN times of crisis, when communities are stressed, citizens are called on to contribute beyond the routine of the everyday. Poets, working on the workshop floor in the foundry of language, have a civic responsibility to make their voices heard.

At the upcoming Summit of the Americas in Quebec City, poets from throughout the Americas are converging join in the giant protests of the FTAA as well as to establish The Free Verse Area of the Americas as a creative response to the silencing of dissenting voices through censorship or mainstream media indifference.

This event encourages open participation from all different voices and hopes to unit poets in the mass struggle against corporate globalization.

The reading/listening will take place on the evening of

Friday, April 20th
cafe of CEGEP Limoulou
1300 8th Ave
Quebec City
8:30

Come to attend a free evening of verse in opposition to global capitalism.

Can't make it to Quebec City? Create your own Free Verse Area just by standing up and reciting a poem. Then offer everyone within earshot citizenship.

Free Verse Area of the Americas:

for more information contact:

Stefan Christoff

██████████

Montreal

Shawn Whitney

██████████

Toronto

Kevin Angelo Hehir

██████████

St. John's

Kaie Kellough

██████████

Montreal

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.

Ramez

Qureshi

-30-

[↑ Contents](#)

151. **Halvard Johnson**

NYC event

Thu 12 Apr 2001

If you're in the NYC area, Lynda Schor and Jane Lazarre will be reading at Barnes & Noble, 240 E. 86th St., New York, NY 10028, on Tuesday, May 1, at 7:30 p.m.

Both readers are contributors to *Mother Reader: Essential Writings on Motherhood*, published by Seven Stories Press and edited by Moyra Davey, who will also participate in the reading/discussion.

Store contact: Frances Kelly--██████████

[↑ Contents](#)

152. **Al Filreis**

June Jordan via webcast

Thu 12 Apr 2001

"...the increasingly fearless child, who
would grow up to become one of America's
fiercest literary figures and social
activists, is also the hope of an
African-American generation..."
--from a review of Jordan's
new memoir, *SOLDIER*

the Kelly Writers House Fellows program very proudly presents

poet and activist

J U N E J O R D A N

via live webcast

10 AM Tuesday, April 24 a conversation with June Jordan
conducted by Al Filreis

This program will be webcast live;
to participate via web audiocast,
write to << [REDACTED] >>.

Kelly Writers House
3805 Locust Walk
215 573-WRIT
www.english.upenn.edu/~wh

The Kelly Writers House Fellows program is made possible by a generous
grant from Paul Kelly. For more information about the spring 2000 Fellows
program, see << www.english.upenn.edu/~whfellow >>.

Writers House Fellows 2001
Tony Kushner Feb 12-13
David Sedaris Mar 5-6
June Jordan April 23-24

JUNE JORDAN is Professor of African American Studies at the University of California, Berkeley, where she also directs the POETRY FOR THE PEOPLE program, which she founded. She has published many volumes of poetry and political essays, including *CIVIL WARS*, *TECHNICAL DIFFICULTIES*, *NAMING OUR DESTINY* (her selected poems), *HARUKO/LOVE POETRY*, and *KISSING GOD*

GOOD-BYE. In her book of political essays, AFFIRMATIVE ACTS, she writes with lyric power, often in anger or disconsolateness (or both), of the dismantling of affirmative action, on real as opposed to imagined cultural pluralism, on bisexuality - ruminating on the combustible intersections of race, class, sexual choice, and injustice, reflecting on the palpable hatred that infuses American society, speaking out against worldwide suffering. Her essay and poems present the "intimate face of universal struggle," in her phrase. Her recently published memoir, SOLDIER, lovingly and angrily depicts her brutal father, a West Indian elevator operator who wanted his only child to be extraordinarily successful-to attain the dignity and power allowed only to white men at the time. To advance this ambition, he repeatedly challenged the young June physically, psychologically, and intellectually. The memoir ends as June is 12, offered admission, and a full scholarship, to the prestigious (all-white) Northfield Academy. "I knew if I said, 'No, thank you,' my father would kill me... And I wondered if I was about to become a first." In SOLDIER we encounter the making of the lyricism and the musicality, as well as the strength and outrage, that characterizes the poet whose widely discussed, widely anthologized poems we have come to know.

[↑ Contents](#)

153. **gene**

Re: Take a Take a arazt

Thu 12 Apr 2001

Dy-no-mite:)

Gene

At 08:24 PM 4/6/01 -0700, you wrote:

>Take

> a

> newspaper.

> Take {tash T ya ZARA}

> some scissors {YA DADA}.

>

> Choose \

> from

> this

> paper

> an

> article

> of

> the

> l

> e
> n
> g
> t
> h
> you
> want
> to
> make
> your
> poem.
> Cut
> out
> the
> article.
>
>Next
> carefully
> cut
> out
>each
> of
> the
> words
> that
> make
> up
> this
> article
> and
> put
> them
> all
> in
> a
> bag. eh sha eh sha
>Shake gently (oof da!)
>
> YA! Next
> take
> out
> each

> cutting
> one
> after
> the
> other.
>Hoo! Haa!
> Copy
> conscientiously
> in
> the
> order
> in
> which
> they
> left
> the
> bag.
>
>The poem will resemble you.
>The poem will resemble you.
>The poem will resemble you.
>The poem will resemble you.
>Thm poem will resemble you.
>Tem poem will resemble you.
> Them poem will resemble you.
>xThem poem will resemble you.
>Them poem will resemble you.
>ccThem poem will resemble you.
>Them poem will resemble you.xcdfsd
>The poem will resemble you.xdf
>xcvz
>dsf
>c x
>fcv
>xThm poem will resemble yoo.
>
> And there you are - an
> infinitely original au
> thor of charming sensi
> bility, even though un
> appreciated by the vul
> gar herd.*


```
>
>
>-----
>
>  YES,      .-"  "-.
>  YOU -->   /      \
>(soon enough) |      |
>              |, .-. .-. ,|
>              ^  |)(_/ \_)( |
>              _V  ||  ^  \_  \_
>              \_V  (  ^  ^  _ ) .-==/~\
>              __/_/_/_\_|IIIII|_/_)/ /{}
>              ---,---,---|-\IIIII/-|---,\'-' {}
>              \      /  '-==\}/
>              \-----\
>
>-----
>
>
>* Example:
>
>when dogs cross the air in a diamond like ideas and the
>appendix of the meninx tells the time of the alarm
>programme (the title is mine) prices they are
>yesterday suitable next pictures/
>appreciate the dream era of the eyes
>
>pompously that to recite the gospel sort darkens/
>group apotheosis imagine said he fatality power of colours/
>carved flies (in the theatre) flabbergasted reality a delight/
>spectator all to effort of the no more 10 to 12/
>during divagation twirls descends pressure/
>render some mad single-file flesh on a monstrous crushing stage/
>
>celebrate but their 160 adherents in steps on put on my nacreous/
>sumptuous of land bananas sustained illuminate/
>joy ask together almost/
>of has the a such that the invoked visions/
>some sings latter laughs/
>exits situation disappears describes she 25 dance bows/
>dissimulated the whole of it isn't was/
>magnificent has the band better light whose lavishness stage music-halls me/
```

>
>reappears following instant moves live/
>business he didn't has lent/
>manner words come these people
>
>
>===== !!! ===== the ass bone's connected to the jaw bone
=====

>===== !@!
=====

[↑ Contents](#)

154. **Rena Rosenwasser**
Renee Gladman and Elizabeth Robinson

Thu 12 Apr 2001

Please join Kelsey St. Press and Small Press Traffic for a reading and book party to celebrate the publication of two recent books of poetry:

JUICE by Renee Gladman and House Made of Silver by Elizabeth Robinson

Friday, April 20th, at 7:30pm
Timken Lecture Hall
California College of Arts and Crafts
1111 Eighth St., San Francisco

Gladman's four short stories offer a truly fresh view of a modern world of fragmentation and lost wholeness. What unites these tales is the eye under which they tell their truths, the large, all-seeing eye of the oracular and the small. Renee Gladman was born in Atlanta, GA in 1971 and lives in San Francisco. She is the author of two chapbooks, *ARLEM* (Idiom Press) and *NOT RIGHT NOW* (Second Story Books). She is the former editor of *CLAMOUR*, a journal dedicated to experimental writing by women of color and is current editor of a new chapbook imprint, *LEROY*.

In *House Made of Silver*, Robinson uses spare, elegant language to explore spiritual themes in a manner evocative of the compressed intensity of Emily Dickinson. Within the architecture of daily domestic scenes, a complex world is revealed to the reader in which objects and relationships are illuminated by Robinson's exquisite perception and highly burnished verse. Elizabeth Robinson's previous publications include in the sequence of falling things (paradigm, 1990) and *Bed of Lists* (Kelsey St., 1990) and numerous chapbooks, most recently *Other Veins*, *Absent Roots* (Instress, 1998), *As Betokening* (Quarry Press, 2000) and *Lodger* (Arcturus Editions).

Kelsey St. Press
50 Northgate Ave.
Berkeley, CA 94708
www.kelseyst.com

[↑ Contents](#)

155. **The Poetry Project** **Announcements!**

Thu 12 Apr 2001

Next week at the Poetry Project:

Monday, April 16th at 8 pm MICHAEL MAGEE AND EDDIE BELL Michael Magee, editor of the poetry journal Combo, is the author of two chapbooks, *Morning Constitutional* (Handwritten Press, 1999) and *Leave the Light on* (Boog Lit, 2000). Recent poems can be found in *New American Writing*, *Callaloo*, *Lungfull!*, *Washington Review*, and *CrossConnect*. Eddie Bell is an alumnus of the Ragdale Foundation's Artist Residency Program in Lake Forest, Illinois, where he began writing his first book of poems, *Capt's Dreaming Chair*. According to novelist Patricia Eakins, Bell's poems are "elegiac portraits ... vividly drawn and thoughtfully situated in African American history and culture."

Wednesday, April 18th at 8 pm ALAN BERNHEIMER AND TIM DAVIS Alan Bernheimer is the author of *Billionesque* and *Café Isotope* (The Figures), and *State Lounge* (Tuumba). His collected collaborations with Kit Robinson, *Cloud Eight*, was published by Sound & Language in 1999. His work has been anthologized in *In the American Tree*, *Up Late*, and *American Poetry Annual*, and has appeared in *The World*, *The Paris Review*, *Shiny*, and other journals. He lives in Berkeley and works in Silicon Valley. "These poems, like life itself, are filled with the joy of doubt," writes Lyn Hejinian of Mr. Bernheimer's work. Poet and photographer Tim Davis is the author of a book of poetry, *Dailies* (The Figures), and two chapbooks, *My Life in Politics ~or~ A History of N=A=R=R=A=T=I=V=E Film* (Object Editions/Poetscoop) and *The Analogy Guild* (Arras Press). Writes Charles Bernstein, "Dailies is bright, teasing, and with enough sass to light up the Brooklyn Bridge and large parts of the Palisades."

Friday, April 20th at 10:30 pm HA! HA! HA! STAND UP POETRY NIGHT New poets from slam culture to academia explore the humor in poetry. Featured comedic poets include Jason Schneiderman, Cristin O'Keefe Aptowicz, Carol Rosenfeld, Rob Neill, and F. Omar Telon. Cristin O'Keefe Aptowicz is the Urbana Slam Master at CBGB's Gallery. An MFA student at NYU, Jason Schneiderman brings the sonnet form to slam. Carol Rosenfeld is the first-ever

Provincetown slam champion. Cute-Boy 2001 Slam champion Rob Neill is an ensemble member of the performance group Too Much Light Makes the Baby Go Blind. F. Omar Telon is a part of the CreateNow writers group at the Asian American Writers Workshop. Following the featured performances there will be an open mike. Audience members will compete for prizes for the funniest two-minute bit.

* * *

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](#)

156. **chris stroffolino**

Killian & Lu

Thu 12 Apr 2001

Does anybody have a backchannel address, or snail mail, for how
I can contact Kevin Killian and Pamela Lu?
Please backchannel if so you have...Thank you---

Chris Stroffolino

[↑ Contents](#)

157. **chris stroffolino**

Gil Ott tribute

Thu 12 Apr 2001

Hey, it occurs to me (though I could be wrong) that nobody's mentioned
the
new Gil Ott tribute that Kristen Gallagher edited and that was
co-published by
her press and Charles Alexander's CHAX....
an interesting collection (I don't have table of contents handy)
that contains many essays, poems, and remembrances to (of) Ott--
it seems most think "The Whole Note" is his best book---
there's also interviews with Gil, and some previously unpublished
poems...

Chris

[↑ Contents](#)

158. **Steve Dickison**

**** Ernesto CARDENAL, Thurs April 19th, 7:30 pm ****

Thu 12 Apr 2001

P O E T R Y C E N T E R 2 0 0 1

The Poetry Center & American Poetry Archives
presents

A very special evening with
ERNESTO CARDENAL

Thursday April 19, 7:30 pm

\$5-10 donation

Special Location

@ The Women's Building

(3543 18th St, between Valencia & Guerrero)

presented in collaboration with

New College of California & Mission Cultural Center

*** Seating is limited! No advance reservations. Doors open at 7:30. ***

". . . in the twentieth century . . . poetry written in the Spanish language began and ended--in short, was led--by two Nicaraguan poets, on the one end, Rubén Dario and, on the other, Ernesto Cardenal." --Roberto Fernandez Retamar
"Prologue to Ernesto Cardenal," in *Caliban and Other Essays*

World-renowned Nicaraguan poet-priest ERNESTO CARDENAL--former Minister of Culture under the Sandinista government, and among the most significant Latin American literary figures of the past half-century--visits San Francisco in a rare appearance, co-sponsored by The Poetry Center, New College of California, and Mission Cultural Center. Among his many books to appear in Spanish and in English translation over the past decades are *Oracion por Marilyn Monroe y otros poemas*, *Hora O/Zero Hour*, *Homenaje a los Indios Americanos*, *Cosmic Canticle*, *El estrecho dudoso/The Doubtful Straits*, *Apocalypse and Other Poems*, *Flights of Victory*, *Quetzalcoatl*, and others. Father Cardenal will read his poetry in Español, with spoken English translations read by poet Alejandro Murguía.

Ernesto Cardenal was born in 1925 in Granada, Nicaragua. He attended the University of Mexico (1944-48) and Columbia University (1948-49), as well as the Trappist monastic community in Gethsemane, Kentucky directed by Thomas Merton. In 1965 he was ordained a Roman Catholic priest, and developed a politics and practice he considered "Christian-Marxist." He is well-known throughout Latin America and North America as a spokesman for social justice and self-determination.

=====

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-llyâyly 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](#)

159. **Laura Wright**

Kapil Rider, Catanzano, J.Wright read April 19 in Boulder

Thu 12 Apr 2001

the LEFT HAND READING SERIES
presents

a reading by

BHANU KAPIL RIDER

JOHN WRIGHT

AMY CATANZANO

THURSDAY, APRIL 19th

in the V Room

at the

DAIRY CENTER FOR THE ARTS
2590 Walnut

Boulder, Colorado

8 p. m.

Donations are Requested

For more information about the Left Hand Reading Series, call [REDACTED]
or [REDACTED].

BHANU KAPIL RIDER is a fiction writer who lives in Boulder. She is the author of a chapbook, *Autobiography of a Cyborg* from Leroy Press. Her book *The Vertical Interrogation of Strangers* is forthcoming from Kelsey Street Press. Her writing has appeared in the journals *Conjunctions* and *Chain*.

JOHN WRIGHT is a 1991 graduate of Naropa University's Writing and Poetics MFA program and currently resides in Brooklyn, New York. He teaches at Hunter College and Pratt Institute and is involved in community garden and environmental activism in the city. Some recent publications include an essay on New York City community gardens in *Avant Gardening* from Autonomedia, and poems in *The Portable Boog Reader* from Boog Literature and *A Poet's Alphabet* from Treehouse Press. He was featured in the PBS series *United States of Poetry*. In 1998 he received a Wisconsin Council of the Arts grant to construct a stone archway at Dreamtime Village at West Lima, WI. He is a landscape gardener and designer, sculptor and stonemason, scholar of Gaelic poetry and American folk music, and plays the guitar and five string banjo.

AMY CATANZANO returned to Boulder, where she grew up, after receiving her Master of Fine Arts in Poetry from the Iowa Writers' Workshop in 1999 and her bachelor's in English from Colorado State University in 1996. She has taught English at the University of Iowa and Metropolitan State College of Denver and is currently working as a research analyst for the CU Foundation. Honors have included a Maytag Fellowship from the Iowa Writers' Workshop, and a grand-prize winner award from CSU's 1996 Creative and Performing Arts Scholarship contest. She has been a featured reader at the Iowa City Public Library, the Stone Lion Bookstore, and Avogadro's Number. Her poetry has appeared in *Columbia Poetry Review*, *Iowa Journal of Cultural Studies* and *Greyrock Review* and is forthcoming from *American Letters and Commentary*.

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). This reading marks the finale of the series' 2000-2001 season. The Left Hand Reading Series will return in the Fall for another exciting season, including a reading by the distinguished poet and translator PIERRE JORIS in September.

[↑ Contents](#)

160. **Eileen Tabios**

Kelsey St. Subscription Series, 2001

Fri 13 Apr 2001

Kelsey St. Press invites you to participate in its new Subscriber Program. Subscribers receive each of its 2001 books as soon as they are released. All subscribers benefit from free shipping/handling; student subscribers receive a 30% discount.

A 2001 Subscription covers the following three books:

1) *_The Vertical Interrogation of Strangers_*, prose poetry by Bhanu Kapil Rider. \$12.

This is another debut work of a young writer who composes, within new conceptual frameworks, fresh and surprising narratives. Bhanu Kapil grew up in the Punjab and London and currently resides in Colorado. In India, she was home-schooled in the tales of the Ramayan and the novels of Dostoevsky. Her writing charts unusual sensational logics of taste, color, touch.

2) *_CUSP_*, prose/poetry by Jocelyn Saidenberg. \$10.

CUSP is the second winner of the Frances Jaffer Book Award for a first book. Barbara Guest, the judge for this selection, writes, "CUSP is a poem of exceptional sensibility and ardor." Jocelyn Saidenberg grew up in New York City and currently lives in San Francisco. In this collection, the fast pace of message transmission has changed values and definitions. CUSP suggests possible writing acts as ways to come to terms with the swift takes of social and political life and to organize an individual moral scale and relevance.

3) *_Nude_*, poetry by Anne Portugal, translated from the French by Norma Cole. \$12.

These poems retell the biblical story of Susannah and the elders as a set of adventures, family outings, romps in hotel rooms and in trysts on the Riviera. Translations of Portugal's work have appeared in *Serie d'écriture* Nos. 4 & 7, *Five Fingers Review* 16, and *Violence of the White Page*. Norma Cole is a poet and translator whose work has been published recently in *Crosscut Universe: French Writing on Writing* from Burning Deck Press.

To become a Subscriber (California residents must pay tax), send a check for the following amounts:

California residents: \$36.81

California student residents: \$25.76

Non-California residents: \$34.00

Non-California student residents: \$23.80

Please send orders to:

Kelsey St. Press Subscriber Series

Attention: Eileen Tabios

50 Northgate Avenue

Berkeley, CA 94708

[↑ Contents](#)

161. **Jonathan Skinner**

ECOPOETICS

Fri 13 Apr 2001

Richard,

Thanks for the thoughts. It's precisely these kind of nature-human dualities you enumerate that ECOPOETICS wants to call into question-- without, however, abandoning the urgencies that might have called them up in the first place, or that continue to keep "nature"-- for better or worse-- in our vocabulary. "For" or "against" something hazily called "nature" is the least interesting approach, hardly a poetics at all. But ethics toward the nonhuman, or thinking of and making in environments conceived as relationships (between more than one species), do offer choices. Water or plastic are neither good nor bad in themselves; what counts is what we do with them. (Now throw language into that mix!) In that sense, "nature" with all the pious baggage it carries, is probably more obfuscating than useful. Eco is not a synonym for natural.

Best,

Jonathan

[↑ Contents](#)

162. **Claire Dinsmore**

The new issue [volume 3] of cauldron & net

Fri 13 Apr 2001

[apologies for cross-posting]

featuring peter ganick & lawrence upton is now online.

the issue encompasses almost 50 contributions [so i shan't bother to list all the

names] in 5 sections:

features, confluence, verbal, visual & aural.

<http://www.studiocleo.com/cauldron/index.html>

immerse yourself [as i have for months ...] and enjoy ...

claire dinsmore/studio cleo

--

"What am I, if not a collector of vanished gazes?"

- Theo Angelopoulos, Ulysses' Gaze

Latest [Flash5] web work: "The Dazzle as Question":

<http://trace.ntu.ac.uk/frame5/>

<http://www.studiocleo.com>

Editor, Cauldron & Net: an on-line journal of the arts & new media

<http://www.studiocleo.com/cauldron/>

[↑ Contents](#)

163. **richard.tylr**

Re: Hawai`i education strikes

Fri 13 Apr 2001

Good on you. It takes courage to strike and struggle. Richard Taylor.

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

From: "Susan Webster Schultz" <[REDACTED]>

To: <[REDACTED]>

Sent: Sunday, April 08, 2001 2:51 PM

Subject: Hawai`i education strikes

I'm writing to ask everyone to pay attention to the strikes by University of Hawai`i faculty and public school teachers, strikes that began this past Thursday. Like so many things that happen in this state, these are important events, and like so many things that happen in this state, they tend to be ignored on the US continent as some kind of "trouble in paradise."

The UH budget has been slashed by one third (yes!) in the past seven years. When I came to UH in 1990, my salary was competitive with that of other comparable schools; it is no longer. Faculty and student morale is exceedingly low.

The governor at one point offered us a tiny increase but said that we would have to pay retirement and health benefits over the summers "when we don't work." He is now trying to cut our health benefits during the strike. And he won't talk with the unions until Tuesday, though the strike began on Thursday.

The governor is trying to turn UH into a community college. He is trying to break our union and that of the teachers. Please pay attention.

We have a lot of public support, though one man told me today (as I handed him a leaflet he pledged to throw away) that "if you think you're so hot you should get jobs at other universities on the mainland." He didn't seem impressed by my arguments about the importance of research universities or my claim that I and others actually don't want to leave Hawai'i. He was, alas, a "mainland haole," living up to his stereotype, as did several others I encountered today. One man, claiming to be a student, told me I should be "ashamed." He was driving a red convertible Jaguar. Must have been a business student (they meet on Saturdays).

Strike information is available from kitv.com, honoluluadvertiser.com, star-bulletin.com. I've seen stories in the NY Times, the Washington Post, and heard about us on NPR. The Chronicle of Higher Ed is sending someone to cover the strike.

aloha, Susan

[↑ Contents](#)

164. **Poetics List Administration**
list delay

Fri 13 Apr 2001

Somehow, once again we have an Inbox full of messages heterogeneously dated from earlier in the week, all having shown up over-night last night; most likely, these were restored after a problem with UB's mail server caused us to lose service on Tuesday and Wednesday. Apologies to those subscribers whose messages have been delayed.

Christopher W. Alexander
poetics list moderator

[↑ Contents](#)

165. **Marcella Durand**
zinc bar reading

Fri 13 Apr 2001

On Thursday, April 19th at 6:37 pm

In the amiable zinc-and velvet-plated environs of the Zinc Bar
located in downtown NYC
is a reading by poets

Joe Elliot

&

bill bissett

Joe Elliot is the author of several marvelous poetry chapbooks, including his latest, *Fourteen Knots*, and of a collaborative art-and-poetry book, *If It Rained Here*, published by Granary Books. He is the publisher of Situations Press and co-owner of Soho Letterpress.

bill bissett hails from Canada, and is the author of *th influenza uv logik*, *inkor-rect thots*, and *loving without being vulnrabul*, along with many other publications. A new collection, *lunaria*, is forthcoming from Granary Books, and may even be availabul by the time of the reading ??

Zinc Bar is located at 90 W. Houston, between Thompson and Laguardia, under the storefront with the little barbie dolls in fur coats.

And quothe from Brendan Lorber, co-host (with Dgls. J. Rthschjld), "For more information [REDACTED] or [REDACTED] or [REDACTED]"

[↑ Contents](#)

166. **daniel labeau**

Russakoff/Silver reading postponed

Fri 13 Apr 2001

This Philadelphia reading, previously posted here for April 11, has been postponed. The new date will be posted when it is handed to me. Thank you all.

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

[↑ Contents](#)

167. **Hoa Nguyen**

N E W POSSUM POUCH!

Fri 13 Apr 2001

Check out

The Possum Pouch

April 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.

FEATURING

=== The New Peri Bathous by Emma Featherwaite ===

Or the Art of Falling Flat on Your Face and Embarrassing Yourself in Poetry

(excerpt) "The ability to produce howlers in the midst of otherwise solemn poetry should not be confused with less intense variations of the muse. These include not only repetition, forms of self-parody common to most poets, but poetry written when the mind is out to lunch, on days when personal elevators don't quite reach the top floor. Two such examples will quickly establish the great superiority of the previous examples."

=== Linh Dinh reports from Saigon ===
Hit Ya' Back!

(excerpt) "Eighty percent of Vietnamese will claim that they are Buddhists. What this means, most of them will have a hard time explaining. Visits to a temple are for the purpose of praying for personal gains, not to hear a sermon...In the Vietnamese universe, Buddhism is merely a thin blanket half hiding an animist demon. "

=== Pouch Notes by Dale Smith ===

Regarding the latest by Eshleman, Irby, Silliman.

=== Dig it! ===

Possum recommended links, dig.

.....

We welcome responses and pouch submissions--write to

██████████.

** If you'd like to be removed from this list, kindly email me here **

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

[↑ Contents](#)

168. **katy**

Portal

Fri 13 Apr 2001

Surf on over to <http://www.spectacularbooks.com> to get some new poetry skinny:

Featuring:

* A new links page

* John Tranter's Blackout (Barque Press, U.K.), which is now being distributed in the U.S. through Spectacular Books

* Lyn Hejinian's new chapbook *The Beginner*

* The renewed availability of Martin Corless-Smith's *The Garden. A Theophany &c.*, a book which had been out of print, until copies were discovered in a filing cabinet drawer....

<http://www.spectacularbooks.com>

[↑ Contents](#)

169. **Creativity Workshop** ***Summer Workshops Update***

Fri 13 Apr 2001

Hello

I'm Karen Bell and I am the administrative associate for the Creativity Workshop. We've just added new housing and hotel possibilities for our summer workshops in Europe, covering a wide range of alternatives from family guest houses to three and four star hotels. If you are interested in reading more about the workshop, we can send you some very interesting articles and interviews which have been written about it. Don't forget we have a two day weekend workshop in New York City this May 12 and 13th. Please see below our complete calendar for May-August 2001. For more extended information please go to

<http://www.creativityworkshop.com>
or call Tel: [REDACTED]

Regards,

Karen Bell
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 2001 CALENDAR

New York City

May 12 - 13

2 day weekend workshop

Tuition Fee: from \$300

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: from \$1,500 (includes housing)

Florence, Italy

July 23 - August 3, 2001

12 day workshop

Tuition Fee: from \$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)

Tuition Fee: from \$900

Paris, France

August 13 - 18

6 day workshop

Tuition Fee: from \$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 Karen Bell:

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](#)

170. **Susan Webster Schultz**

Fw: Susan's strike report, April 12, 2001

Fri 13 Apr 2001

Hawai'i's governor Cayetano keeps buying huge newspaper ads (guess whose
> funds are used to pay for them) saying that the state wants a contract
> settlement. It would help if they would agree to negotiate, is all I can
> say.

>

> Today we met at the capitol for a rally: Juliana and Steve and Leigh and I
> were all there. Even before the official rally began, we were told to go
> to the Federal building, some three or four blocks away, where the state's
> negotiator was actually meeting with our union. We were supposed to make
> sure he didn't leave the building. So we marched (sort of) through
> downtown Honolulu, greeted by the reassuring honks of sympathetic
> motorists. Once we got to the Federal building (as lovely and grand as
> the Murrah building ever was), there were no instructions, so we wandered
> around for a while until we were told to go inside without our signs. I
> entered a door beyond which the metal detector didn't work, so it was slow
> going. We ended up sitting in a long corridor on the fourth floor where
> the meetings were supposedly taking place.

>

> I was sitting outside the office of Neil Abercrombie, a congressman
> who used to be something of a flaming radical. He now calls himself a
> "progressive conservative." I think you get the picture. He's become

> more pro-military over time, and his pony tail got cut off several years
> ago. At any rate, he was reputed to be with the governor. His aide, when
> asked if Neil was "with us 100%" managed a very weak, "well sort of," and
> said only that the congressman supports more pay for lecturers because "he
> was once one himself." This is the guy the union wanted to be the next
> president of UH because he's such a supporter of ours.

>

> I don't think these Democrats (at least they call themselves that) are
> going to know what hit them come election time. Everyone I talked to said
> they wouldn't vote for a Democrat next time around. The Greens and the
> Republicans will benefit (sound familiar??).

>

> Then the state's mediator, Davis Yogi, actually walked down the hall in a
> red aloha shirt. He must have several, since he's always on tv wearing
> one. They have so little footage of him on local tv that they've started
> running video of him entering a room in slow-motion; that strange bit is
> shown over and over again.

>

> The meeting between UHPA and Yogi broke up an hour later, but they said
> they'd be meeting this evening. In the meantime, Abercrombie's office had
> provided us with coffee and cookies. I find that I've become quite
> demanding of coffee during this strike. I got Starbucks to give me four
> cups of iced coffee for my line--though I had to buy four more from them
> to effect the bargain. In general, I now feel that I have the right to
> stop traffic when I want and to demand food from strangers. Oddly enough,
> it sometimes works.

>

> Then those of us left in the long corridor wandered back to the capitol
> where we were asked by a tv station to stay until the 5 p.m. news. Lots
> of hollering and honking and my friend Gaye Chan had driven her old gray
> Volvo station wagon up with a new sign on the roof: "Ben Over; Time for
> Somone Else to Drive." Her Ben as Satan puppet was with her, too. He had
> a very red face, horns, and his torso was covered with money (you know,
> the missing money that gets siphoned off via our third world economy of
> graft).

>

> There's also a wonderful huge puppet that takes three or four grown men to
> carry. It's on the UHPA web site and also made the CNN site. A skeleton
> dressed in black carrying a baby, which is, of course, public education.
> In a fierce wind or rain, this puppet becomes dangerous to its bearers,
> who begin to resemble medieval death marchers. The artist who made the
> puppet walks beside the men bearing death on their shoulders and talks to

> the media when they approach. She did one of the new Tinfish covers, the
> one with "Gauguin's zombie enjoying Tinfish with his friends." Also a
> rather morbid piece...
>
> The godfather of Hawai'i politics, Sen. Inouye, got nowhere with the
> governor yesterday. Rumor (from one of the negotiators via one of my
> picket captains who is married to her) has it that the governor wants our
> strike to last two weeks so he can get the pay lag he's been wanting for a
> long time. The state and UHPA were so close to an agreement last
> Wednesday, this scenario seems possible, along with the rather more simple
> "punish them for daring to disagree with the dictator" theory.
>
> At any rate, the UH faculty are much more united than they were before the
> strike. I am astonished regularly by the sight of two of my colleagues
> who otherwise hate each other sharing a laugh on the picket line. There
> is that. And there's a lot of tension, too. And a lot of nastiness from
> people in cars who can't bear to wait two minutes to get past our line.
> One guy yesterday yelled that he hoped we all ended up on
> welfare--something else he probably doesn't like. I thanked him for his
> support, and believe that we should thank everyone, including those who
> offer their third fingers to us (it's sometimes hard to tell if people are
> giving us the shaka or the finger). And many kind regular folks who
> volunteer their support when you wander around in strike garb.
>
> We get Good Friday off here in this strange state, so tomorrow we rest our
> weary bones. One only hopes that the negotiators will lose some sleep
> this weekend and bring this to a close soon. The school teachers are not
> as close to agreement as are we. My husband's been picketing his high
> school during high scab times (his school has 4-7 scabs). Our little boy,
> Sangha, who is now 21 months old, was there one evening when a scab was
> left sitting behind a picket line in his white pickup truck, as the cop
> stood apart talking on his cell phone, ignoring the scene as best he could
> (he didn't call for a break at any point). Sangha waved at all of them,
> picketers and scab. Perhaps there is hope, after all.
>
> 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/eazines/tinfish>
>

[↑ Contents](#)

171. **K.Angelo Hehir**

Re: Fw: Poetics of internet art/activism

Fri 13 Apr 2001

I'm not sure where this thread got started but as far as art and activism and the net go, or creative dissent as I like to call it you might want to check out <http://www.tao.ca/>

bye,
kevin

[↑ Contents](#)

172. **charles alexander**

Re: Gil Ott tribute

Fri 13 Apr 2001

and chax has a new ott book out, the complete TRAFFIC,
that one and the tribute, titled THE FORM OF OUR UNCERTAINTY are available for sale. I'll post details next week, and will offer a discount to this list.

thanks,

Charles Alexander
Chax Press

At 05:19 PM 4/12/2001 -0400, you wrote:

>Hey, it occurs to me (though I could be wrong) that nobody's mentioned
>the
>new Gil Ott tribute that Kristen Gallagher edited and that was
>co-published by
>her press and Charles Alexander's CHAX....
>an interesting collection (I don't have table of contents handy)

>that contains many essays, poems, and rememberances to (of) Ott--
>it seems most think "The Whole Note" is his best book---
>there's also interviews with Gil, and some previously unpublished
>poems...
>
>Chris

charles alexander / chax press

fold the book inside the book keep it open always read from the in-
side out speak then

[↑ Contents](#)

173. **Arielle C. Greenberg**
Thalia Field reading in Syracuse

Fri 13 Apr 2001

Hi -- this is especially for the poetics people actually *IN* Buffalo, and for anyone in Central/Western NY. Thalia Field, author of Point and Line, will be reading on the Syracuse University campus on Friday, April 27 at 6:30 PM. If you want to come, please backchannel email me so I can make sure we have room for you, and give you directions.

Thanks!
Arielle

[↑ Contents](#)

174. **bill dunlap**
SATIE DIET BREAD

Fri 13 Apr 2001

NEWSFLASH!!! INCREDIBLE DISCOVERY

Based on 2000 year old recipe

HOUSEWIFE IN SWEDEN ACCIDENTALLY INVENTS A BREAD THAT
MIRACULOUSLY STOPS YOUR APPETITE AND HUNGER

TZARA DIET BREAD is said to beat all fad diets hands down.

It's the fastest, healthiest, easiest & no discomfort way
to lose weight...RAPIDLY !!

IF YOU'VE EVER BEEN FIGHTING A CONSTANT BATTLE AGAINST
INCREASING CHATTLE...This is the molly oxen exit new you
will jibber EVER near !!

By Frederic Jameson,
Special feature writer

=====

Here is a massage to all you genius research scientists trying to find a painless way for people to lose weight. It's been done! Not by a scientist, but,..... by a housewife.

Being hailed here as the NATURAL wish loss me to of the century, UBU DIET BREAD is rolling out like a juggernaught!

THIS IS NOT UBU no phoney story...it is 100% REAL G.W. FOLKS..!!

IF YOU'VE BEEN LOOKING FOR THE MIRACLE FOR DEATH WITH NO HOPE, NO LOSS OF FEAR then read on...!!

Like most great inventions & breakthroughs in medicine & discoveries of the past, The bread was discovered by accident.

Lotte Svenson, wife of a Swedish lab coat held her

Hunza sheath health researcher trying to duplicate a
2,000-pound, high concept paradigm bread used by little known
little-voiced scholars -- all as thin as potato chips. The
Hunzas watched from the parapets, icy and molten.

The Ubus are considered to be the healthiest people on earth. Their fat is pure gold. Lotte was trying to make fire sticks in the silent flatlands in between. This bread good tasting she concluded, so that her children would eat of it and KNOW.

She succeeded in coming up with a recipe that was absolutely delicious: 1) Don't you always burn with a desire to deface a lovely monument? 2) When will you disrupt the flow of traffic and burn your money? 3) Do you dream of a hole where bureaucrats, politicians, and news anchors are dropped down into to writhe in stinky muck? 4) Everybody loved it.

RUIN !!

But, then a startling discovery was made. Just one or two very small pieces of bread would ruin a person's appetite for 5 or 6 hours!

At first, fight Lotte Mr. Svenson (hung) Hunza for years little food in the winter. Was the bread an ancient discovery of a hungry Pope doing you-know-what in the woods?

... bread as such ...

Theory 1 is mind-numbing existence of order and good manners. Theory 2 grammar are syntax and down down le toilet with um. Theory 2.1 Men father children at 100 years and older. Theery 4 espelink isd hoot duh winder salso.

"I consider their bread to be one of the main reasons for this."

"Ubu men are tall, and short, brood-shouldered, deep-encrusted, slime, waisted, heavy-lidded, and have their hands full. Of Ubu women they are straight, and bent, tall-bosomed, complex, and unctuous with hair. Both men and women share their teeth and eyesight even at 100 yards or more! They are frill, runcible, gyre and jimble. And you can't find an overweight one.

Fatigue is an eye-opening experiment of normal rats. Put them on a typical English diet of Pepys and Woolf and they die!

After a period the rats showed absolutely no weight, and were completely beyond normal health.

BUT GETTING BACK TO THE FOCAL POINT OF THIS MATTER, REGARDLESS OF WHERE IT CAME FROM, WE HAVE IT. AND, IT'S TESTED AND IT WORKS."

Get UBU bread and starve for dinner. Your guests will kick you for it. But, then I found that when I served it at dinner, everybody ate smaller dreams of happiness. It got to the point -- WE WERE CRAZY FOR 2000 YEARS! And I weigh nothing now...

We realise that there are a lot of ripoffs on the internet and you may be a bit sceptickle.... but... PLEASE BE ASSURED THAT THIS IS 100% REAL AND GENUINE ... you WILL receive the recipe for the amazing Debord Diet Bread - we promise you will not be disappointed !! Please believe in us - we wont let you down.

VELOCIPED PUBLISHING
FCM134
P.O.BOX 7020
114 79 PATA
FISICAL

=====
===== NOTE: PLEASE, PLEASE, PLEASE MAKE SURE YOUR
EMAIL ADDRESS IS CLEAR AND READABLE AND IS A CURRENT VALID
ADDRESS, WE TAKE NO RESPONSIBILITY IF YOUR EMAIL ADDRESS IS
UNDELIVERABLE
=====

POSTSCRIPT: At 7:30 p.m. I phoned the Svenson's with the remains of General "Buck" Turgidson in my pants. It went like clockwork, exactly as they held me. I wasn't happy for 6 hours. Their bread really is great. I am truly impressed and am now back in the bleak and twisted horror of my own feeble mind. This is

too easy - "a piece of cake, or... I should say - "a piece of COBRA DIET BREAD"!!

***** 27111

[↑ Contents](#)

175. **derek beaulieu**

back in print - KIYOOKA by Roy Miki

Fri 13 Apr 2001

housepress is pleased to announce the release of a new chapbook:

KIYOOKA by Roy Miki

originally printed in an edition of 60 numbered copies,
housepress has recently reissued Roy Miki's meditation of Roy Kiyooka
in an edition of 50 numbered copies,
each copy handbound with handprint linocut covers.
\$5.00 per copy.

for more information, or to order
contact derek beaulieu at:



[↑ Contents](#)

176. **Alan Sondheim**

Easter Reading, Talking, & Learning at trAce (fwd)

Fri 13 Apr 2001

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

Date: Fri, 13 Apr 2001 09:44:26 +0000

From:

To:

Subject: Easter Reading, Talking, & Learning at trAce

READING: Randy Adams

Randy Adams is the first writer and artist to be awarded a trAce Writer's Studio. Born in Edmonton, "a Canadian city of moderate size, located 53° 34' N / 113° 31' W: parkland mostly, somewhere between plains and tundra." He now lives on Vancouver Island, surrounded by water and mountains. Visit the studio and journey through Adams' particular narrative landscape, a mix of new media work and texts. Explore places "where the corporeal world converges with myth".

<http://trace.ntu.ac.uk/studio/radams/>

TALKING: trAce/elo Chat: Sunday 15th April: DAC/E-poetry

Join the Eliterature Organization and trAce to warm us up for both DAC and E Poetry conferences! Get that conference "buzz" without having to leave your computer.

<http://trace.ntu.ac.uk/news/article.cfm?news=180>

LEARNING

Enrolment for the trAce Online Writing School will open in early May, with teaching beginning in early June. All the courses will last 6 weeks, and we'll be starting with a great line-up including:

- * Animated Poetry in Flash, taught by Peter Howard
- * Creative Writing Workshop, taught by Marjorie C. Luesebrink
- * Cyberculture and Literature, taught by Alan Sondheim
- * Factual Writing for New Media, taught by Bill Thompson
- * Hypertext and its Double, taught by Talan Memmott
- * Searching the Web, taught by Helen Whitehead
- * Short Fiction, taught by Kate Pullinger
- * Textual Machines: Building Web-Based Narratives, taught by Carolyn Guertin
- * Writing an Online Family History, taught by Liz Swift

There will also be a Common Workshop, free to all enrolled students and hosted by Alan Sondheim.

Further courses to be launched later this year include poetry, scriptwriting, writing for children, journalling and other types of writing for both web and print media.

To register your interest in the School, please visit

<http://trace.ntu.ac.uk/school.cfm>

Best wishes

Sue Thomas

Artistic Director

trAce Online Writing Centre

The Nottingham Trent University

Clifton Lane

Nottingham

NG11 8NS

ENGLAND

Tel: [REDACTED]

Fax: [REDACTED]

<http://trace.ntu.ac.uk>

[REDACTED]

[↑ Contents](#)

177. . **sandra**

call for website information (fwd)

Fri 13 Apr 2001

hi

there's an international poetry festival coming soon in Portugal (27th-30th May 2001)

check the web-site, the english version were be availabe soon

.sandra guerreiro

<http://www.uc.pt/poetas>

----- Forwarded Message -----

Date: April 10, 2001, 11:07 AM -0400

From: Romana Christina Huk <[REDACTED]>

To: [REDACTED]

Subject: call for website information

Dear Poetics-line readers:

Please consider sending information about upcoming conferences, festivals new programs and the like to our new website at Oxford Brookes University. The Centre for Modern and Contemporary Poetry at Brookes is hoping to serve the international community by providing a space on its developing website for people to not only announce already-formulated upcoming events, but also to announce the desire to collaborate on international events. Though such information can be found on this line as well, our sources and the readers we serve will involve a wide array of communities which we hope will grow even wider and more fully international as the word about the website gets out.

Please contact Alice, our graduate student co-ordinator (who is co-creating the site as part of her degree project in computer arts) at this e-address: <[REDACTED]> , with any information you would like to contribute. Feel free to contact me with any queries and especially if you have suggestions.

Many thanks,

Romana Huk

Research Fellow, Centre for Modern and Contemporary Poetry

Humanities Research Centre

Oxford Brookes University

Gipsy Lane Campus

Headington

Oxford OX3 OBP

England

----- End Forwarded Message -----

178. **George Fouhy**

Poetry: Cornelius Eady, OPEN MIKE and More

Sat 14 Apr 2001

Creative Arts Café Poetry Series Celebrates National Poetry Month
Including Pulitzer Prize Nominee Cornelius Eady

For more information, photos and poem samples log onto:
<http://www.cyberscribes.com/poetrycafe/>

Mt. Kisco, NY: The Creative Arts Café Poetry Series at Northern Westchester Center for the Arts celebrates National Poetry Month with a selection of events at NWCA and beyond! April 16th at 7:30, NWCA 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. April 18th at 7:00, the poetry series presents a community poetry reading at the FLYING PIG Café Farm Market located at the Mt. Kisco Train Station. The Feature group is the Putnam Poets. An open mike follows. April 23rd at 7:30, the series hosts a Book Poetry for our own in-house poet, RON PRICE to celebrate his newest book *A Small Song Called Ash From the Fire*. A reception and Open mike follow. This event takes place at NWCA. AN OPEN MIKE FOLLOWS EACH READING.

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.

Ron Price was born in Milwaukee, Wisconsin, grew up in Memphis, Tennessee, and currently lives in New York City, where he is Poet in Residence at the Juilliard School. His poems have appeared in *The American Poetry Review*, *Northeast Corridor*, *The Painted Bride Quarterly*, *Poetry*, *Rattapallax*, *Southern Exposure*, & others. He has poems in various anthologies including *Downtown Poets*, & *New Rain: Our Fathers, Ourselves*. The past recipient of a Pennsylvania Council on the Arts Fellowship, in 1996 Price was a U.S.I.A. Visiting Poet to Belgium. In addition to *A Small Song Called Ash From The Fire*, he is the author of a chapbook, *Surviving Brothers*, & a sixty minute recording called *A Crucible for the Left Hand*. Fae Myenne Ng, author of *Bone*, described *A Crucible for the Left Hand*, as "powerful, richly textured poems that capture the brutality of fear and a man's fierce surrendering to love... Like the songs of redemption, these poems are gifts of hope. They nourish." In a review of *Surviving Brothers*, Alexandria Fortunato wrote, "Price is a poet drawn to the moment after things break down, when a man bends his knee and begins to pick up the broken pieces. There is a rhythmic feel," she continued, "that seems to arise as much out of the earth as out of the poet's acute sense of place," what the *Painted Bride Quarterly* described as "intense moments in the midst of the continuing earth." European writer and editor Joris Duytschaever wrote, "Reading Price is a gripping experience. He shows affinities with Rilke and the masters of empathy."

Responses to *A Small Song Called Ash from the Fire*:

It's our great good fortune that the daunting places and undaunted presences possessing this poet so vividly inhabit his poetry... I like this work, I've liked it since the first time I saw it, I'm going to enjoy and admire it for years to come.

- William Pitt Root, author of *Faultdancing* and *Trace Elements from a Recurring Kingdom*

Musical, keenly seen and given...powerful poems of family life, loss and violence... Price's gift for language, his affinity for the natural world of hawk, river, oak, coupled with his story telling skills, mark him as a poet of vision and grace... - Colette Inez, author of Clemency and Getting Under Way

Ron Price has created in poem after magnificent poem a grand song, at once mosaic and splintered solitude, of an America bloody-born in the Mississippi delta... What a splendid fire, this book of poems. - Indran Amirthanayagam, author of The Elephants of Reckoning

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](#)

179. **richard.tylr**

Re: ECOPOETICS

Sat 14 Apr 2001

Jonathan. Well, I remember travelling North of Auckland and my father talking about how much of the NZ bush was regenerated: and my brother and I were both fascinated by hearing bell birds and tuis (natives) in the bush. So I think very few people would be out of synch with that kind of love and concern of "nature" at that level. So I support that, but take issue with many of the more simplistic arguments of the "Greenies": they become purists. At one extreme I suspect them of wanting to perpetuate the "doomsday" mythologies. I did a study of this whole issue in about 1978 and have found that the "doomsdayers" continually defer the imminent destruction of the planet. Then there are all the other things we know about: its seen in Wordsworth's famous passage in "The Prelude" that Huxley quotes in "Texts & Pretexts" (Huxley's best book for me) when what was a rowing excursion toward a mountain suddenly turns fearful: he see's the "dark" side of nature. Something that comes into Allan Curnow's poetry...and many other poets. In fact another major poet Kendrick Smithyman, on close reading, exhibits both a fascination and a repulsion to nature and "Man" etc Perhaps they are proto-postmodernists (if you can put them in a box). I also think of Williams Carlos Williams and even Stevens: then Stevens of course is more, I emphasise more, in or from his imagination (thus mind thus brain thus nature). And so on. I think this area you are in is important because (to put it a bit simply here) the non-scientific are too simplistic while at other extremes the "hard realists" or whatever dismiss the sublime, the mysteriousness (that W W saw and others). One can see a "philosophic" link via the Romantics to W C W and Blake could be seen to parallel Stevens somewhat and or Coleridge (of his more contemplative poems). I think I am with you tho on your

project and of course eco isn't a synonym for natural: I jumped there onto that. But yes, I would be interested in writing something. But only if I'm going to enjoy such writing...might do a "poessay" (my friend Scott Hamilton's term) as a way out and into rather than a long "academic" thing. But what I write will be what I write, full stop. My own poetry tends to come straight "from my head" altho often some external incident may trigger it. When I have attempted the direct approach I am always dissatisfied...any way I think the questions raised are important because one can be piously a "Great Nature Writer" or piously obscurantist to the point of dullness. Or can one? Is possible to be "pretentious"..after all, what one writes will be what one writes. Interesting and important questions here. Please keep me informed. Thanks for your reply. Regards, Richard. ----- Original Message ----- From: "Jonathan Skinner" <[REDACTED]> To: <[REDACTED]> Sent: Friday, April 13, 2001 4:35 PM Subject: ECOPOETICS

> Richard,
>
> Thanks for the thoughts. It's precisely these kind of nature-human
> dualities you enumerate that ECOPOETICS wants to call into question--
> without, however, abandoning the urgencies that might have called them up
in
> the first place, or that continue to keep "nature"-- for better or worse--
> in our vocabulary. "For" or "against" something hazily called "nature" is
> the least interesting approach, hardly a poetics at all. But ethics
toward
> the nonhuman, or thinking of and making in environments conceived as
> relationships (between more than one species), do offer choices. Water or
> plastic are neither good nor bad in themselves; what counts is what we do
> with them. (Now throw language into that mix!) In that sense, "nature"
> with all the pious baggage it carries, is probably more obfuscating than
> useful. Eco is not a synonym for natural.
>
> Best,
>
> Jonathan

[↑ Contents](#)

180. **David Chiro**

Re: ECOPOETICS

Sat 14 Apr 2001

Dear Joel Skinner and ECOPOETICS:

(or--Echo Poetics--that would be an interesting avenue--especially the Narcissus-Echo implications--or "ecco"--Italian "here"--)

Last night saw show about DNA--that half of the DNA genome is not human information but that assembled by all manner of other beings, so humans not some special exceptional development, but part and parcel of all other earthly beings.

As well, humans part and parcel of all those elements which are found throughout the universe.

"As above, so below" as Hermes Trismagestus made clear--
from Alchemy to "Alchemy of the Word": Rimbaud's "I is an other."

In graduate school one thirty below zero day--the Professor expounded the doctrine that "nature is a construct"--one pointed out to him that it was not a construct which prevented his car from starting--and stranded him trembling with fear of frost bite--amid icy wind swept wastes glinting in an implacable sun--

Working with found materials, one Finds--("I don't seek, I find"--Picasso) that there is "waste" yet not necessarily the "wasted" --that "refuse" may be indeed a way to "refuse" just this dualism in regards to Eco which as you note has so often been Nature/Human Manichean split--

Refuse which does refuse silence--recycled into community/communication for Visual Poetry, Mail Art, anything one finds as possibilities in the materials about one.

A good deal of American literary history and thought--is concerned with Nature--

"The blank and ruin we see in Nature is in our own eye"--Emerson, "Nature"--
an essay ec(h)o-ing ever since--1830s . . .

Putting to use "ruins," fragments, refuse found in streets, an Ecosystem of Found materials in making works--"art" or "protest" or "redemption" (recycling center near here called "redemption center"--calling up Visions!--amid the "fallen world"--)

Frank O'Hara--finding plenty enough green in NYC--(lots of "green" growing, flowering and dying in rapid seasons down on Wall Street, too--)

i would add to this all the non-green found materials as part of your ECOPOETICS--

(send you some if you like--)

long history of it in "Modern Art"--since Baudelaire first defined it--(In "The Painter of Modern Life") --From Schwitters to sampling alone but some of the trajectories mapped out--

Two interesting commentaries on some of your ECOPOETICS questions found today rummaging about (are there no "chance encounters"?):

Art is one thing and Nature another. I love Art very much and I very much love Nature. If you accept the representations that a man makes of Nature, that proves that you love neither Art nor Nature. --Vicente HUIDOBRO, "Creationism" In MANIFESTOS MANIFEST (Kobenhavn & LA: Green Integer 20, 1999; 64-5).

Out-of-Doors n. That part of one's environment upon which no government has been able to collect taxes. Chiefly useful to inspire poets. --Ambrose BIERCE, THE DEVIL'S DICTIONARY (New York: Dover, 1958; 95)

Long before Emerson's revelations, (that one had lost the way in supposing what one sees as "blank and ruin" rather than recognizing just this in one's own abilities, interests, energies in perceiving . . . in finding--amid the ruins other worlds/words yet which are uncanny--at once strange and familiar--"It is new to me, yet not unknown" as Emerson also notes--) the "Obscure" or "Dark" One set down this fecund Eco poetics system all about:

"The most beautiful world is a heap of rubble tossed down in confusion"

--Heraclitus

--onwo/ards!

--david baptiste chirot

[↑ Contents](#)

181. **lisa jarnot**

Burgess, Waters, Luna and Jarnot read in NYC

Sat 14 Apr 2001

FOR IMMEDIATE RELEASE Contact: Rory Golden

April 2, 2001 [REDACTED]

[REDACTED] <mailto:[REDACTED]>

THE CENTER FOR BOOK ARTS CONTINUES "THURSDAY NIGHT SERIES"
WITH POETRY READING BY LOCAL AUTHORS

New York, NY - The Center for Book Arts continues its "Thursday Night Series" with a poetry reading at 7:00 p.m. on May 3, 2001. CBA instructor and poet Lisa Jarnot, along with local authors Matthew Burgess, Christopher Luna and Jacqueline Waters will read from their recent work. Limited edition

"broadside" of the authors' work, designed and letterpress printed at CBA, will be available for sale to benefit The Center.

Jarnot, assistant professor at Long Island University, will curate the event. Jarnot is currently writing a biography of American poet Robert Duncan. She has been a visiting writer at New York City's The Poetry Project, The University of Colorado, and the Naropa Institute.

The Center's unique broadsides consist of the authors' poems and imagery relating to the work. The collaborate effort, between Jarnot and The Center, is the first. Christopher Luna, whose work has appeared in numerous publications, is currently editing the selected correspondence of the filmmaker Stan Brakhage and Michael McClure. Jacqueline Waters' first book of poetry, *A Minute without Danger*, will be published this summer by Adventures in Poetry. Matthew Burgess' work has appeared in *Lungfull*, *The Brooklyn Review*, and *Greetings*.

The event is free for CBA members; and for non-members, there is a \$5 suggested donation. The Center is located at 28 West 27th St., on the 3rd floor, between 6th Ave. and Broadway. To get to The Center by train, take the N, R to 28th St. and Broadway; the F to 23 at 6th Ave.; or the 1 or 9 to 28th St. and 7th Ave. Please call The Center for details on parking in the neighborhood. For further information or to register for workshops and classes, call The Center at [REDACTED] or visit www.centerforbookarts.org <<http://www.centerforbookarts.org/>> . # # #

ABOUT THE CENTER FOR BOOK ARTS

The Center for Book Arts is dedicated to the preservation of the traditional craft of bookmaking, as well as encouraging contemporary interpretations of the book as an art object. Founded in 1974, it was the first non-profit organization of its kind in the nation. The Center organizes exhibitions related to the art of the book and offers an extensive selection of educational courses, workshops and seminars in traditional and contemporary bookbinding, letterpress printing, and other associated arts. The Center for Book Arts is supported by local businesses, various foundations, and its members.

[↑ Contents](#)

182. **Gerard Greenway**
ToC: Angelaki : General Issue 2000
Sat 14 Apr 2001

ANGELAKI 5.3 : General Issue 2000

Now out, the new issue includes work from Gilles Deleuze, Jacques Derrida and Slavoj Žižek. Please find the contents listing below.

This issue completes volume 5. The two theme issues for volume 6 are: *Subaltern Affect*, edited by Jon Beasley-Murray and Alberto Moreiras (6.1; June), and *Gift, Theft and Forgiveness*, edited by Constantin V. Boundas and Andrew Wernick (6.2; September).

For further information about *Angelaki: journal of the theoretical humanities*, please go to:

<http://www.tandf.co.uk/journals/routledge/0969725x.html>

volume 5 number 3

GENERAL ISSUE 2000

issue editor: pelagia goulimari

CONTENTS

Editorial Introduction

-- Pelagia Goulimari

Hostipitality

-- Jacques Derrida

From Animal Life to City Life

-- Simon Glendinning

The Body in the Thought of Kenneth Burke: A Reading of "The Philosophy of Literary Form"

-- Kumiko Yoshioka

Born with the Dead: Blanchot's Mourning

-- Lars Iyer

Having to Exist

-- Andrew Benjamin

The Idea of Genesis in Kant's Aesthetics

-- Gilles Deleuze

Bad Timing: The Subject as a Work of Time

-- Agata Bielik-Robson

Didion's *Democracy*: "Dated in a Deconstructing Universe" -- Stephen Jarvis

Math Anxiety

-- Aden Evens

What's Lacking in the Lack: A Comment on the Virtual

-- Nathan Widder

DEBATE: From Proto-Reality to the Act: A Reply to Peter Dews* -- Slavoj Žižek

* Slavoj Zizek writes in response to Peter Dews' piece in *_Angelaki_* 4.3. We encourage the submission of responses to work published in the journal. These will be considered for publication in the annual general issue.

"Each issue of *_Angelaki_* arrives like a scouting report from the edge of the known world, the one trembling right now under our feet. Fearless and inventive, this journal has reset the agenda for the theoretical humanities. Long may it thrive." Peggy Kamuf, University of Southern California, USA

Angelaki: journal of the theoretical humanities

3 issues per volume

Current volume: 6 (2001)

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Gerard Greenway



managing editor

A N G E L A K I

journal of the theoretical humanities

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<http://www.tandf.co.uk/journals/routledge/0969725x.html>

36A Norham Road

Oxford OX2 6SQ

United Kingdom

[↑ Contents](#)

183. **J Gallaher**

So, what's your favorite book of poetry from 2000?

Sat 14 Apr 2001

Ah, misty listies,

What's your favorite book of poetry published in 2000?

Huh?

--JG

JGallaher

"How has the human spirit ever survived
the terrific literature

with which it has had to contend?"

--Wallace Stevens

[↑ Contents](#)

184. **owner-realpoetik**

RealPoetik

Sat 14 Apr 2001

Daniel A. Olivas

Daniel is the author of the novella, *The Courtship of Mara Rivera Pea* (hope your character set can read that!) to be published by Silver Lake Publishing in late December 2000. His short stories and poems have appeared in *Exquisite Corpse*, *THEMA*, *Perihelion*, *3rd Muse*, *The Pacific Review*, *Red River Review*, *The Morpo Review* and many others. He currently lives in the San Fernando Valley.

One of the more interesting seders around.

"Blood, Frogs"

Blood, Frogs....

Do you know me, Adonai?

A latecomer to your Seder table?

A visitor waiting for Elijah?

Vermin, Wild Beasts....

You blessed the Moabite,

Ruth, with an honored place

in Ketuvim, so there must be

hope for me.

Pestilence, Boils....

My people have suffered, too,

though nothing like the Inquisition

or the Holocaust. But the Aztecs

were fooled and then slaughtered,

raped and oppressed by

the Spaniards who rode proud horses

roughshod over meso-America

creating a mixed gente,

the Mestizos. And then discrimination,

a glass ceiling we hit, in this great

country, as we scratch towards

the American dream.

Hail, Locusts....

But here I sit, a Jew for only
twelve years, looking at the
matzo, bitter herbs, shank bone,
amidst other symbols of oppression
and subsequent Exodus, Diaspora.
My wife's family (and even my son!)
easy and familiar with it all, as much
a second nature as my Chicanismo
is to me. But each year, I
recognize more and more,
mouthing the Hebrew faster and
faster. Is there hope for this old dog?

Darkness, Slaying of the First Born....

I took the name of Ysrael when
I converted because Jacob wrestled
with the angel and saw the face
of G-d, before he, too, became a
Jew and took a new name.
I wrestled, struggled (did I see
the face of G-d, too?), for over
six years before making the choice.
It is a choice I do not regret, but, at times,
when my ten-year-old son breezes through
the Four Questions in Hebrew (not English!),
I am a stranger searching in bewilderment's
twilight for my soul. Can an outsider
take on another people's traditions,
burdens and history while maintaining
his own proud history?
Can an outsider ever stop wandering?
Will I ever be at home?

Daniel A. Olivas

[↑ Contents](#)

185. **Alan Sondheim**

[-z] An obviousness in Film, a residue in Literature

Sat 14 Apr 2001

[-z]

An obviousness in Film, a residue in Literature

The most obvious fact of the film is its inertness in relation to time; if a scene among actors, it lasts in the diegetic as long as oh, it would, in the real world: a standard film is generally composed of, for example, 90 minutes of the characters' lives scattered over years, perhaps. Then of course there are cinematic shortcuts - falling calendar pages, stop-motion - all giving the simulacrum of time passing. Now compare this to a novel - "she had been going to the park for years" - this perfect perfect tense, a whole sequence of trips and meanders, not one or another - not an exemplary one such as you might find in the film - none and all at all in fact. The most obvious fact is the cinematic/theatrical/performative lack of the perfect - without the use of iconic devices at the very least. The power of a performance for the spectator is always being in the present. It is present and presencing; it re/creates the present in its inertial moment (the grain of the real, the filmic aura); it is obdurate. One can hardly avoid identification with an alterity which defies, by the use of jump cuts (which are any cut at all) the passage of minutes, hours, days, years - so different than the novel in which the character caresses the reader from past, present, and future time - and all these times, worn intervals, extensions. The media can hardly be compared: 90 minutes in the lives of characters, confluences in literature. When I go to the theater or cinema, I think to myself: "Here I am, I have walked in half-way through, and I have missed nothing - these actors are living just as much now as they were at the beginning..."

[↑ Contents](#)

186. **matvei yankelevich**

reminder for ducklings

Sun 15 Apr 2001

a reminder about SOON!

this Tuesday at 9pm (the 17th) is

THE BORIS & EGON SHOW

with Jenny Smith (EGONS) & Matvei Yankelevich (BORISES)

...accompanied by a banjo duo.

at THE BOUCHE BAR, 540 East 5th St., between A and B

*** THIS IS THE BIG ONE ***

APRIL 19th * Thursday * 7:30pm

UNVEILING ONE TANGERINE: 6x6 # 3 ecstatic gala reading/party to celebrate the release of the lovely, speckletoned, issue number three of 6 poets x 6 pages.

HALCYON, 227 Smith St. in Brooklyn, between the Bergen St and Carol St F

stops (corner of Butler St.) the readers include...Nathaniel Farrell * Samantha Visdaate * John Coletti * Elizabeth Reddin ...and more surprises

***APRIL 28: 1-4pm at TONIC: Loudmouth Collective's ANTI-READING.

***MAY 5: Matvei Yankelevich reads with the Boston's "Dead Cat Bounce" at the Knitting Factory. details to follow...

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.

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).

NATHANIEL FARRELL has made his printed debut in 6x6 issue #3, but he's been seen around the city wearing various hats at Horace Mann Theatre, Nada, and Clemente Soto Valez. As an actor he will be reappearing in Yelena Gluzman's staging of Howard Barker's Scenes From An Execution in June at chashama. He is also known as Willie (Wile E.) Lumiere of the Lumiere Bros., editors of The Emergency Gazette. Mr. Farrell was born and grew up in Western Pennsylvania, attended Columbia University and now resides in Queens, where he spies on his neighbor. He would like to thank Mr. Chaplin and Ms. Susie Q.

JOHN COLETTI lives in Bushwick, BK. Recent or forthcoming work appears in Prosodia, Chain, A Portable Boog Reader, The Highwire Anthology, TheEastVillage.com, Ixnay, and The Brooklyn Review On-line.

SAMANTHA VISDAATE doesn't know what she likes and dislikes anymore. Her backbone is made of rigor. She doesn't usually call herself a poet, although she has written poems. She is happy to be published by the Ugly Duckling Presse.

EUGENE OSTASHEVSKY currently teaches at a Turkish University. That is why he could not attend the reading tonight. Before Turkey, he lived in San Francisco, where he was a member of the performance trio Vainglorious and, before that, the writers' cartel 9X9 Industries. He enjoys volleyball and shuffleboard. His poems have appeared in 6,500, Combo, Lungfull! and Oxygen. Like Matvei, he is translating the Russian absurdist Aleksandr Vvedenskii.

***see Insound.com for an interview about Ugly Duckling Presse:

contact: [REDACTED]

...if you wish to unsubscribe, or be put on a list for your geographical area, please say so.

Do You Yahoo!?

Yahoo! Mail Personal Address - Get email at your own domain with Yahoo! Mail.

[↑ Contents](#)

187. **chris stroffolino**

Re: another brother gone

Sun 15 Apr 2001

Thanks for this sad news---

I was turned on to Patterson by Lamont Steptoe in the late 80s--

I know my copy of "26" is around here somewhere---

Chris

"Nielsen, Aldon" wrote:

News this weekend of the death of Poet Raymond Patterson, author of the incomparable "Twenty-Six Ways of Looking at a Black Man." (many years prior to the similarly titled book by Henry Louis Gates, I hasten to add)

Raymond was a great friend to other poets everywhere -- He can be seen in the video series "Furious Flower" -- though you may be hard pressed to find any of his books these days --

*" 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](#)

188. **Charles Bernstein**

E-Poetry 2001: A Digital Poetry Festival April 18-21

Sun 15 Apr 2001

E-Poetry 2001: A Digital Poetry Festival
starts this Wednesday, April 18, at SUNY-Buffalo
continuing on through Saturday night.

Loss Pequeño Glazier has been working around the clock to coordinate all the details, large and small. The program is extraordinary.

The Festival is an Electronic Poetry Center production sponsored by the Poetics Program of the Department of English, SUNY-Buffalo, and the Just Buffalo Literary Society.

I paste below part of the Festival announcement.

Go to

<http://epc.buffalo.edu/e-poetry/2001/>

to get full information and a complete schedule of events and participants

E-Poetry 2001: A Digital Poetry Festival

Next week, UB will be the site for a major international conference on the relation of the new digital technologies to poetry.

E-Poetry 2001 will bring 50 new media artists from 13 countries to Buffalo in an exploration of the possibilities of digital poetry. Digital poetry is new media work that combines text and image through computer technology in order to produce works that in most cases cannot exist in the codex medium. The poets who are attending are skilled in specifically practices that would represent a community of artists specifically focused on aspects of innovative or avant-garde poetry practice in the digital medium.

Please see the conference web site for more info, including a detailed conference program. The Festival is an Electronic Poetry Center production sponsored by the Poetics Program of the Department of English and the Just Buffalo Literary Society, with much appreciated support from the College of Arts and Sciences.

***** Full Schedule:

WEDNESDAY 4/18

OPENING READING, CENTER FOR THE ARTS

4:00-5:30 PM - Digital Readings/Presentations [Charles Bernstein, Chair],

SCREENING ROOM, CENTER FOR THE ARTS, STATE UNIVERSITY AT

BUFFALO, AMHERST

-- Jim Andrews, Canada

-- Komninos Zervos, Australia

-- Kenneth Goldsmith, USA

6:00-7:00 PM - Reception at Lebro's Restaurant, 330 Campbell Blvd., Getzville, NY (██████████)

7:00-8:30 PM - Dinner (Self-pay) at Lebro's

THURSDAY 4/19

9:00-9:30 AM - COFFEE and REGISTRATION, BALLROOM 4, Buffalo-Niagara Marriott,

1340 Millersport Highway, Amherst, New York 14226 (██████████)

9:30-10:15 AM - Festival Introductions

PANEL, MARRIOTT BALLROOM 4

10:15-11:30 AM - Panel [Tim Shaner, Chair]

-- Komninos Zervos, Australia, "Words in Three Dimensions - New Literary Devices"

-- Christian Bök, "The Policeman's Beard is Half-Constructed"

-- George Hartley, USA, "SCRIPT LANGUAGE='POETRY': the Poetic Potential of JavaScript and DHTML"

11:30-12:30 PM - LUNCH at the Marriott (Pre-pay, reservation required)

PANEL, MARRIOTT BALLROOM 4

12:30-1:45 PM - Vocabularies, Objects, Procedures, Part I [Charles Bernstein, Chair]

-- Loss Pequeño Glazier, USA, "Thinking Procedure"

-- Giselle Beiguelman, Brazil, "What You See is What You Get? (On Line Writing and The Loss of Inscription)"

-- Janez Strehovec, Slovenia, "The Digital Poetry Objects"

PANEL, MARRIOTT BALLROOM 4

2:00-3:15 PM - Vocabularies, Objects, Procedures, Part II [Charles Bernstein, Chair]

-- Kenneth Goldsmith, USA, tba

-- Katherine Parrish, Canada, "The Art of Noise: Randomness in Automatic Poetry Generators"

-- Brian Kim Stefans, USA, "A Vocabulary for Web Poetics"

3:15-3:30 PM - COFFEE

3:30-3:45 PM - Presentation of "Jabber: The Jabberwocky Engine", Neil Hennessey,

Canada

READING, MARRIOTT BALLROOM 4

3:45-4:45 PM - Digital Readings/Presentations [tba, Chair]

-- Patrick-Henri Burgaud, The Netherlands

-- Nazura Rahime, Malaysia

-- Xavier Leton, Belgium

-- Reiner Strasser, Germany

4:45-5:00 PM - Technical Q+A with Readers

6:00-7:00 PM - DINNER (Self-pay) at the Central Park Grill, 2519 Main Street, Buffalo 2519 Main Street, Buffalo (██████████)

READING, HALLWALLS

7:30-7:45 PM - Presentation of "Dinner Table" (Video), Marc

Bohlen, USA, Hallwalls Contemporary Arts Center, The Tri-Main Center, 2495 Main

Street, Suite 425, Buffalo, New York 14214, (██████████)

8:00-9:00 PM - Purkinge Group Reading, "The Awopbop Groupuscule and the Forms of

Improvisation". Featuring: Sandy Baldwin, Don Byrd, Nancy Dunlop, Chris Funkhouser, Belle Gironde, Thomas Mackey, Christina Milletti, Derek Owens, among others, USA, Hallwalls

9:00-11:00 PM - INAUGURAL RECEPTION with the Jim Beishline Jazz Trio featuring

Janice Mitchell, Hallwalls

FRIDAY 4/20

9:00-9:30 AM - COFFEE and REGISTRATION, BALLROOM 4, Buffalo-Niagara Marriott,

1340 Millersport Highway, Amherst, New York 14226 (██████████)

PANEL, MARRIOTT BALLROOM 4

9:30-10:45 AM - Reading/Writing E-Media [Tim Shaner, Chair]

-- Miekal And & Maria Damon, USA, "eros(ion)"

-- Lawrence Upton, UK, "Spondees, Spondulicks and Sponsors"

-- Jonathan Minton, USA, "Digilogues: C++ and Algorithmic Writing"

PANEL, MARRIOTT BALLROOM 4

10:45-12:15 PM - Inscriptions of E-Authority [Charles Bernstein, Chair]

-- Joel Kuszai, USA, "Collaboration, Composition and

Distribution on the Web: Site-Building as Poetic Praxis"

-- Christopher Alexander, USA, "Moderating the Poetics Listserv"

-- Martin Spinelli, USA, "What Digital Audio Editing Isn't Doing"

-- Charles Bernstein, USA, "Electronic Pies in the Poetry Sky"

12:15-1:15 PM - LUNCH at the Marriott (Pre-pay, reservation required)

PANEL, MARRIOTT BALLROOM 4

1:15-2:45 PM - Papers [tba, Chair]

-- Jim Andrews, Canada, "Nio and the Art of Interactive Audio for the Web"

-- Jorge Luiz Antonio, Brazil, "The Digital Poetry Genre"

-- Philippe Bootz, France, "Une Littérature du Processus

(Littérature Procédurale)"

-- Juan José Díaz Infante, Mexico, "¿Donde Esta el Poeta?/Where Is the Poet?"

2:45-3:00 PM - COFFEE

3:00-3:30 -- A PHILADELPHO MENEZES TRIBUTE. Introduction by Loss Pequeño

Glazier, USA. Featuring Wilton Azevedo, Brazil: "Interpoesia" by

Menezes/Azevedo & "Looppoesia" by Azevedo.

READING, MARRIOTT BALLROOM 4

3:30-4:30 PM - Digital Readings/Presentations [tba, Chair]

-- Lucio Agra, Brazil

-- Christopher Funkhouser (with images by Amy Hufnagel), USA

-- Thomas Swiss, USA

-- Neil Hennessy, Canada

4:30-4:45 - Technical Q+A with Readers

6:00-7:00 PM - DINNER (Self-pay) at Casa di Pizza, 477 Elmwood Avenue
Buffalo, NY 14222 (██████████)

READING, BIG ORBIT

7:30-8:30 PM - UBU Digital Readings/Presentations, Big Orbit Gallery, 30 Essex
Street, (██████████) [Kenneth Goldsmith, USA, Chair]

-- Brian Kim Stefans, USA, "The Dreamlife of Letters"

-- Derek Beaulieu, Canada

-- Darren Wershler-Henry, Canada

-- Christian Bök, Canada

8:30-9:00 PM - Technical Q+A with Readers

9:00-11:00 PM - EVENING RECEPTION, Big Orbit

SATURDAY 4/21

10:00-11:30 AM - PARTICIPANT BRUNCH at the Marriott (Pre-pay, reservation
required), SALON C & D, Buffalo-Niagara Marriott, 1340 Millersport Highway,
Amherst, New York 14226 (██████████)

PANEL, 120 CLEMENS, SUNY AMHERST CAMPUS

11:45-1:00 AM - Web As Medium [Patrick Durgin, Chair]

-- Deena Larsen, USA, "Exploring New Roles for Digital Poetry"

-- Alan Sondheim, USA, "Avatars, Programs, Lists, and Writing"

-- Barrett Watten, "Beyond the Demon of Analogy: www.poetics"

PANEL, 120 CLEMENS, SUNY AMHERST CAMPUS

1:00-2:15 PM - E-Publishing Panel [Richard Deming, Chair]

-- Chris Funkhouser, USA, "Editing and Design 2K+: the Cybertext Issue
of Newark Review"

-- Mike Kelleher, USA, "What Is Electronic Writing?"

-- Jennifer Ley, USA, "Sustainability: On Line Publishing and the Literary Gift
Economy"

2:15-2:30 PM - Presentation of ALIRE, Philippe Bootz, France

2:30-2:45 PM - COFFEE

PANEL, 120 CLEMENS, SUNY AMHERST CAMPUS

2:45-4:00 PM - UBU Panel [Kenneth Goldsmith, USA, Chair]

-- Derek Beaulieu, and Russ Rickey, Canada, "Abort; Retry;

Fail; Ignore: a Report on Internet Poetry and Poetics"

-- Craig Dworkin, USA, "Technologies of Translation"

-- Darren Wershler-Henry and Bill Kennedy, Canada, "Apostrophe"
READING, 120 CLEMENS, SUNY AMHERST CAMPUS
4:00-5:00 PM - Digital Readings/Presentations [Barbara Cole, Chair]
-- Aya Karpinska, USA, "ek-stasis"
-- Tammy McGovern, USA
-- Alan Sondheim, USA
-- Jennifer Ley, USA
6:00-7:00 PM - DINNER (Self-pay).
CLOSING READING, CEPA
7:30-8:30 PM - Digital Readings/Presentations, CEPA 617 Main Street, Suite
201,
Buffalo (716
[REDACTED])[Kenneth Goldsmith, Chair]
-- Loss Pequeño Glazier, USA
-- Jim Rosenberg, USA
-- Giselle Beiguelman, Brazil, "<Content=No Cache>"
-- John Cayley, UK/Canada, "RiverIsland"
8:30-9:00 PM - Technical Q+A with Readers
9:00 PM-11:00 PM - CLOSING RECEPTION with Tree-Lined Highway, CEPA
11:00 PM - ATTENDEES ARE INVITED TO AN AFTER HOURS PARTY with The
Knowmatic
Tribe at Club 658, 658 Main Street, Buffalo

[↑ Contents](#)

189. **derek beaulieu**

new from housepress NBB's "Gestures of Language"

Sun 15 Apr 2001

housepress is pleased to announce:

NBB's "Gestures of Language"

- an enveloped portfolio of proto-language script and graphics
 - limited edition of 30 numbered copies.
- \$6.00 each.

and still available from housepress:

Spence, Pete "Untitled"

- visual poem, 40 copies (openpalm series 2.13)
- \$1.00 each.

TransCanada Research Team "BUG REPORT"

- a TCRT Quality Assurance Publication, printed as a "pataphysical response to Christian Bok's STRING VARIABLES

- limited edition of 70 copies, printed as openpalm series 2.11
\$1.50 each.

Miki, Roy "Kiyooka" - originally printed in a numbered edition of 60 copies, september 2000, "Kiyooka" has been newly reprinted in an edition of 50 numbered copies folded & handbound in a modified japanese style with handprinted incut front covers. \$5.00 each.

Goldsmith, Kenneth "DAY" - "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 - 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) and No.111 2.7.93-10.20.96 (the figures, 1997). he is also editor of UbuWeb Visual, Sound, and Concrete Poetry \$20.00 each.

Cabri, Louis "Curdles" - limited edition of 70 handbound and numbered copies with 25% cotton linen 24lb. watermarked gray granite bond with 110lb. card covers. \$8.00 each.

Upton, Lawrence "Initial Dance"

- visual poem series

- limited edition of 50 handbound and numbered copies with 25% white cotton linen paper and 65lb. card covers.
\$5.00 each.

Peters, Mark "S from Medley"

- limited edition of 60 handbound and numbered copies with 25% white cotton linen paper and 60lb. card covers. pages folded and handbound japanese style.
\$6.00 each.

for more information, or to order copies, contact derek beaulieu at



www.telusplanet.net/public/housepre

[↑ Contents](#)

190. **Mary Burger**
Narrativity 2 launch reading
Sun 15 Apr 2001

Join us Wednesday, April 18 at 8:00 for a reading to celebrate NARRATIVITY, issue 2!

Readers will be Narrativity editors Robert Gluck (of SF) and Gail Scott (of Montreal), along with contributor Betsy Andrews (of New York). Editors Mary Burger and Camille Roy will host.

At:

New Langton Arts
1246 Folsom St at 9th
SF, 94103

Tickets: \$6 general, \$4 members

Reservations: [REDACTED]

Narrativity is an online forum focusing on theoretically-informed narrative. The site provides a place for writers and readers to share ideas on the many possibilities for narrative in theoretically-informed writing, and to develop a critical vocabulary for responding to this writing. Contributors to Issue 2 include Nicole Brossard, Susan Gevirtz, Aaron Shurin, Renee Gladman, Gad Hollander, Elizabeth Robinson, and many more.

See the site at: <https://www.sfsu.edu/~newlit/narrativity/> Issue 2 will be posted by April 18!!

[↑ Contents](#)

191. **jesse glass**
Dark Poetry Project
Sun 15 Apr 2001

The Dark Poetry Project-Please Spread The Word

Attention Goth, Surreal, Occult, Horror, Extreme, Absurd, Bizarre & Experimental Poets.

A major print anthology is in the works to present the best of the midnight explosion!!!!

Send 3-5 typed poems on A4 paper with a short (~200 word) biographical statement before Dec. 31st, 2001 to:

Jesse Glass /D.P.P.

Meikai University

8 Akemi

Urayasu

Chiba [REDACTED]

Japan.

Include your e-mail address. No manuscripts will be returned, so keep copies.

You may also submit via e-mail to [REDACTED] (do not send to gol.com account)

DO NOT SEND FILES! APPENDED FILES WILL NOT BE READ. Do not send links. Paste your submission into the body of an e-mail. Put "d.p.p. submission" and your name in the heading.

IF WE LIKE WHAT YOU SEND WE WILL CONTACT YOU. No correspondence will be entered into regarding your poetry. No queries will be answered.. If you haven't heard from us within three months after the final deadline, assume that you won't.

What we are looking for:

Anything that excites us.

Things to avoid:

The trite and the sentimental. Archaic language, and the self-consciously "poetic" (Thee, thou, thine, mine, ye, alas, Oh!, Alack! Alas!). Inverted syntax. Rhyming, unless it's done well. Political propaganda. Harlequin romance. Song lyrics. Suicide notes. Kiddie Porn. Weltschmerz. Haiku.

Poetics We Recognize:

Modern & Post-Modern forms: i.e. Ezra Pound, William Carlos Williams, H.D., Mina Loy & after.

Guiding Stars of The Dark Poetry Project (If you haven't read 'em, do!):

Heraclitus, Yunmen, Dee & Kelly, de Sade, Potocki, Baudelaire, Lautreamont, Rimbaud, Kleist, Nerval, Melville, Walt Whitman ("The Sleepers"), Emily Dickinson, Nietzsche, Jarry, The Dadaists, The Surrealists, The Absurdist, Artaud, Michaux, Maria Sabina, Helen Adam, William Burroughs, Jack Spicer, Kathy Acker and other kick-ass writers & thinkers from many times and many lands.

Memorable Quote:

"If your darkness does not come from within, it had better not come at all." - Clapperclaw 8/12/200.

About Jesse Glass. How to order his books.

<http://www.letterwriter.net/html/jesse-glass.html>

[↑ Contents](#)

192. **megan minka lola camille roy**

Narrativity, a reading

Sun 15 Apr 2001

New Langton Arts Presents: A reading!!

Betsy Andrews (from NYC)

--and--

Gail Scott (from Montreal)

--and--

Robert Gluck (SF's own)

will be reading at the launch party for the second issue of 'Narrativity', at New Langton Arts, wednesday, april 18, 8pm. Address is 1246 Folsom Street in SF, phone [REDACTED] for info or reservations.

'Narrativity' is designed as a place for writers, readers, and fans to create a critical vocabulary for responding to experimental narrative. The brave can browse the new issue, before the moment of official unveiling and unofficial revelations at: <http://www.sfsu.edu/~newlit/narrativity/issuetwo.html>

The *fabulous* 'Narrativity' second issue includes work by:

Mike Amnasan, Betsy Andrews, Taylor Brady, Nicole Brossard, Mary Burger, Brenda Coultas, Aja Duncan, Corey Frost, Susan Gevirtz, Renee Gladman, Gad Hollander, Daniel Nester, Doug Rice, Elizabeth Robinson, Kathy Lou Schultz, Aaron Shurin, Brian Strang, Lawrence Upton

as well as selections from critical and other work related to innovative narrative by the editors.

See you there!

camille roy

--

<http://www.grin.net/~minka>

"If this is going to be a calm equality, there will be no people."

(L. Scalapino)

[↑ Contents](#)

193. **Stephen Cope**

Yusef Komunyakaa @ UCSD

Sun 15 Apr 2001

A REMINDER!

UCSD's NEW WRITING SERIES continues its Spring 2001 schedule with a reading by Yusef Komunyakaa on Wednesday, April 18, 4:30pm in the Visual Arts Performance Space, Russell Lane, UCSD.

The reading is free and open to the public.

* 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.

* UCSD NEW WRITING SERIES SPRING 2001:

Wednesday, April 25:
HARRY MATHEWS

Thursday, May 3:
MICHAEL HELLER

Wednesday, May 9: No Reading.

Wednesday, May 16:
ELENI SIKELIANOS & HUNG Q. TU

Wednesday, May 23:
PETER COOK & FLYING WORDS
(IRPS Auditorium, Marshall College, UCSD)

Wednesday, May 30:
EDWIN TORRES & LORENZO THOMAS

All readings at 4:30pm, Visual Arts Performance Space, Russell Lane, UCSD
(unless otherwise noted).

Reading are free and open to the public.

E-mail: [REDACTED] for more information.

[↑ Contents](#)

194. **Bill Berkson**
euro-sf poetry festival
Sun 15 Apr 2001

2nd Euro-San Francisco Poetry Festival
April 26-29, 2001
Schedule of Events:

Thursday, April 26, 7:30 p.m.
San Francisco Art Institute, Lecture Hall
Dacia Maraini (Italy)
Volker Braun (Germany)
Joanne Kyger (USA)
Charles Dantzig (France)
Admission \$6 (\$4 SFAI members, students from other
schools; free to all SFAI students).

Friday, April 27, 7:30 p.m. at Small Press Traffic
(Timkin Hall, CCAC, San Francisco campus).
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.,
Intersection for the Arts.
Manuel Mantero (Spain)

Massimiliano Chiamenti (Italy)
Stefaan van den Bremt (Belgium)
Bay Area Poet t.b.a.
Admission \$5 (suggested donation)

Saturday, April 28, 7:30 p.m.
The Poetry Center & American Poetry Archives
(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., reception at 4:00 p.m.,
San Francisco Art Institute, Lecture Hall
Euro-San Francisco Poetry Festival Closing Reading
A group reading with participating European poets and
translators and featuring San Francisco poets Barbara Barrigan,
Bill Berkson, Taylor Brady, Norma Cole, Lawrence Ferlinghetti,
Janice Mirikitani, Genni Gunn, Joanne Kyger, Denise Newman,
Michael Rothenberg, Tarin Tower, Leslie Scalapino, Cedar
Sigo, Hugh Steinberg and Elizabeth Treadwell.
Admission \$6 (\$4 SFAI members, students from other
schools; free to all SFAI students).

[↑ Contents](#)

195. **dbuuck**
TRIPWIRE 4 NOW AVAILABLE
Mon 16 Apr 2001

TRIPWIRE 4: WORK

edited by Yedda Morrison & David Buuck

Eileen Myles
Jeff Derksen
Laura Elrick
Bobbie West
Rodrigo Toscano
Alan Gilbert
Catherine Daly
Steve Farmer
Camille Roy
Pye Banbou (trans. by Jack Hirschman & Boadiba)

Karen Brodine

Olga Cabral

Rob Fitterman

Heriberto Yepez

France Theoret (trans. by Gail Scott)

An EZLN communique

In conversation:

Rosmarie Waldrop (with CD Wright & Carole Maso)

Rob Fitterman & Bruce Andrews

reviews:

Mark Wallace on Kevin Davies

Brian Kim Stefans on Hung Tu & Tim Davis

Bruce Andrews on Object 9 & Miles Champion

Kevin Killian on Mike Amnasan & Alvin Orloff

Ramez Qureshi on Oliver Cadiot

artwork by:

Bibiana Padilla Maltos

Axel Lieber

Heriberto Yepez

photonovela by Stephen Callis, Leslie Ernst & Ruben Ortiz Torres

180+ pages, \$8.

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SF CA 94142

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<http://www.mail2web.com/> .

[↑ Contents](#)

196. **dbuuck**

FORTHCOMING: TRIPWIRE 5

Mon 16 Apr 2001

FORTHCOMING SPRING 2001:

TRIPWIRE 5:

EXPANDING THE REPERTOIRE: INNOVATION AND CHANGE IN AFRICAN-AMERICAN WRITING

Documenting the Small Press Traffic conference. With essays, poetry, prose & artwork by Will Alexander, Wanda Coleman, C.S. Giscombe, Renee Gladman, Erica Hunt, Nate Mackey, Mark McMorris, Harryette Mullen, Julie Patton, Giovanni Singleton, Lorenzo Thomas, & Arnold J. Kemp.

also available:

TRIPWIRE 3: GENDER

Ward, Barber, Saidenberg, Russo, Lennon, Christie, Cahun, Cole, Cox, Robinson, Tribble, Halpern, Killian, Harryman & Hejinian, Hofer & Kaipa, Tejada, Tu, & more. 160 pages.

TRIPWIRE 2: WRITING AS ACTIVISM

Toscano, Prevellat, Collobert, Friedlander, Hirschman, Bellamy, Chen, Lu, de Lissovoy, Fitterman, Farmer, Smith, Stefans, Durgin, Spahr, Crow, & more. 180 pages.

\$8 each

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(outside US please add \$2 per issue)

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<http://www.mail2web.com/> .

[↑ Contents](#)

197. **dbuuck**

CALL FOR SUBMISSIONS: TRIPWIRE 6

Mon 16 Apr 2001

CALL FOR SUBMISSIONS:

TRIPWIRE 6 (OPEN ISSUE)

Tripwire invites submissions on contemporary and emergent poetics for its next issue. Essays, translations, interviews, art & book reviews, bulletins, letters responding to previous issues, visual art. Visual art submissions should be reproducible in black & white; visual artists are encouraged to include a statement

about their work. At this time, we are not accepting unsolicited poetry for publication. All submissions should include a hard copy. Deadline for submissions to issue 6 is September 1, 2001.

TRIPWIRE

c/o Morrison & Buuck

PO Box 420936

SF CA 94142



www.durationpress.com/tripwire

Mail2Web - Check your email from the web at
<http://www.mail2web.com/> .

[↑ Contents](#)

198. **dbuuck**
derksen

Mon 16 Apr 2001

looking for email/address info for jeff derksen
b/c fine thanks
D.Buuck

Mail2Web - Check your email from the web at
<http://www.mail2web.com/> .

[↑ Contents](#)

199. **J Gallaher**
Joey Ramone 1951-2001

Mon 16 Apr 2001

From the New York Times:

TOP ARTS NEWS

=====

Punk Rocker Joey Ramone Is Dead at 49

Singer Joey Ramone, the punk rock icon whose signature yelp melded with the Ramones' three-chord thrash to launch an explosion of bands like the Clash and the Sex Pistols, died Sunday.

<http://www.nytimes.com/aponline/arts/AP-Obit-Ramone.html>

[↑ Contents](#)

200. **Ron Silliman**

Osman & Perelman @ Tredyffrin Library 4/19

Mon 16 Apr 2001

Jena Osman

&

Bob Perelman

read

Thursday, April 19

7:30 PM

Tredyffrin Public Library

582 Upper Gulph Road

Wayne, PA

 for details

[↑ Contents](#)

201. **Stefans, Brian**

::: Sally Silvers and Mac Wellman @ Double Happiness :: This Saturday, April 21, 4 pm

Mon 16 Apr 2001

::: FROM THE OTHER SIDE OF THE SCENERY :::

The Segue Foundation and Double Happiness present on Saturday, April 21st at 4 pm an afternoon of poetry readings featuring Sally Silvers and Mac Wellman.

:::

SALLY SILVERS is the innovative, equal parts Keaton/Cunningham choreographer/performer whose theoretical writing, scores, and poetry have appeared in many journals including The Drama Review, Aerial and The Impercipient. She is probably best known to the poetry world as long-time collaborator with Bruce Andrews, musical director of Sally Silvers Company; she has also worked on several films with Henry Hills ("Mechanics of the Brain," "Little Lieutenant") and Abigail Child. Her next dance performances are in NYC at Construction Company, May 5, 6, 7. This will be her first full-length poetry reading.

Bio:

<http://www.horsemouth.org/dancers/ny/silvers.htm>

"Sally Silvers' Idea Factory":

http://dailycardinal.com/issues/1995/10/951012/951012.art_performance.html

Crease (with Bruce Andrews), performance at the Whitney Museum of American

Art:

<http://epc.buffalo.edu/documents/99/whitney/> (Real Video)

<http://writing.upenn.edu/epc/documents/99/whitney/whitney.html> (about)

On The Construction Company:

<http://www.marcpeloquin.com/newyork.htm>

She did not write this article about sewing:

<http://www.sewnews.com/library/this2.htm>

MAC WELLMAN, one of the country's great playwrights, has published several books including *A Shelf in Woop's Clothing* (his third collection of poetry, from *Sun & Moon*), *The Bad Infinity*, and *Crowtet I* (*A Murder of Crows & The Hyacinth Macaw*). He was co-editor of *From the Other Side of the Century II: A New American Drama 1960-1995* (*Sun & Moon*). Known in his plays for the uncompromising verbal pyrotechnics of his soliloquies, his poems are equally tours-de-farce of lyrical, often absurdist, play.

On his plays:

<http://www.actorstheatre.org/humana/25th/white/white.html>

<http://www.theatrezone.org/productions/past/sincerity/sincerity.htm>

<http://members.ozemail.com.au/~opencity/rt41/evans.html>

On his novel "Annie Salem: An American Tale":

http://www.sunmoon.com/naf/wellman_annie.html

On *From the Other Side of the Century II*:

<http://www.sunmoon.com/classics/other.html>

:::

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 for one drinks, no questions asked. Curated and introduced by Brian Kim Stefans

[↑ Contents](#)

202. **Avery Burns**

Canessa Readings 4/18 & 4/29

Mon 16 Apr 2001

Canessa Park Reading Series

708 Montgomery St.

San Francisco, CA

Admission \$5

Just a quick note on the next two readings at Canessa.

Wednesday April 18th @7:30 pm
Micheal Gizzi & Geoffrey Young

visiting from the east

Sunday April 29th @ 5 pm
Todd Baron & Diane Ward

visiting from L.A.

Hope to see you there,
Avery E. D. Burns

Do You Yahoo!?

Get email at your own domain with Yahoo! Mail.
<http://personal.mail.yahoo.com/>

[↑ Contents](#)

203. **David Chirot**

"Too Tough to Die" Long Live Joey Ramone

Mon 16 Apr 2001

The newspapers say Joey Ramone has died, age 49, of lymphoma. This is not entirely true--as anyone knows, Joey was "Too Tough to Die." Ramones' songs blast out at ballparks and Ramones prodigies and progenies the world over stalk street corners and haunt garages with two and three cord blasts and comic book lyrics of a deadpan dysfunctional dystopia america--or anywhere--inciting savage glee, gallows humor and good times despite all. Joey may have taken his "Permanent Vacation"--but the work goes on, wherever the immortal words and rhythms of "Gabba Gabba Hey" burst forth in energetic glory!

"Whenever I find myself growing grim about the mouth; whenever It is a damp, drizzly November in my soul; whenever I find myself involuntarily pausing before coffin warehouses, and bringing up the rear of every funeral meet; and especially whenever my hypos get such an upper hand of me, that it requires a strong moral principle to prevent me deliberately knocking people's hats off --then I account it high time to . . . "

put on a Ramones record!

for you, Joey--

dbc

[↑ Contents](#)

204. **whirl2**

Paul Beatty | Pratt Institute | Apr 19

Mon 16 Apr 2001

WRITERS LIVE! at Pratt Institute presents:

Paul Beatty author of The White Boy Shuffle and Tuff (Knopf)--
as well as two volumes of poetry,
Big Bank Take Little Bank and Joker, Joker, Deuce

Thursday, April 19 at 6:30 pm
Memorial Hall, 200 Willoughby Ave, Brooklyn

FREE and OPEN to the PUBLIC

Check our website for more detailed info:

www.pratt.edu/writerslive

or call [REDACTED]

Hope to see you there!

Marcella

[↑ Contents](#)

205. **pete spence**

Re: letter, syllable and word parataxis

Mon 16 Apr 2001

Thanks Komninos for redirecting this onto the listserve, i see very little being done by recent people that could do without having a good knowledge of what has transpired in film and writing over the past 100 years, to take a dive into new medias and to do something that suits the new media really needs a float of information of what has been accomplished to date, as far as my films go they are stored in my workroom if you are ever down melbourne way i can always put on a screening for you, as i e-mailed you recently "Populist = entertainment//entertainment is the dross that erodes self empowerment//pete spence

Dear Komninos, filmmakers have been doing this since the movie camera was invented, see Snows films as a instance, or ask for a look at the 18 short films i made (shown at film festivals all round australia in the early 90's) where i animated the works of visual poets such as ReA Nikonova/Paula Claire/Robert Rehfeldt/Carol Stetser etc etc, the new media in fact has not only some catching up to do but also MAKE IT NEW!!!!//pete spence

*how can i see these movies of yours, and the snow movie you mention.
perhaps because they are not out there, i could not take them into
consideration. they certainly are not mentioned in the literary texts
i have read or the websites i have visited,*

*i have been told that e melo de Castro in brazil was making
videopoetry in 1968, but where is the archive?*

But,

*the poets and their poems i mentioned in my posts are out there on
the net, and maybe you can choose history to select isolated examples
from the past, but what i am saying is that there are lots of people
using letter and syllable parataxis in their work at the present
moment.*

*the new media may not be new but it is new for many people who
perhaps dont have the history of poetry and film-making to draw upon.*

then popular art was never your bag.

*cheers
komninos*

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

[↑ Contents](#)

206. **pete spence**

Re: letter, syllable and word parataxis

Mon 16 Apr 2001

Komninos for a little entertainment value maybe you should see Peter Green-
aways THE FALLS or any of his early shorts like H or WATER RACKETS etc in
Australia maybe look at the films of Dirk de Bruyn, Aggie Reid etc etc//pete
spence

*Dear Komninos, filmmakers have been doing this since the movie camera
was invented, see Snows films as a instance, or ask for a look at
the 18 short films i made (shown at film festivals all round
australia in the early 90's) where i animated the works of visual
poets such as ReA Nikonova/Paula Claire/Robert Rehfeldt/Carol
Stetser etc etc, the new media in fact has not only some catching up
to do but also MAKE IT NEW!!!!//pete spence*

how can i see these movies of yours, and the snow movie you mention.

perhaps because they are not out there, i could not take them into consideration. they certainly are not mentioned in the literary texts i have read or the websites i have visited,

i have been told that e melo de Castro in brazil was making videopoetry in 1968, but where is the archive?

But,

the poets and their poems i mentioned in my posts are out there on the net, and maybe you can choose history to select isolated examples from the past, but what i am saying is that there are lots of people using letter and syllable parataxis in their work at the present moment.

the new media may not be new but it is new for many people who perhaps dont have the history of poetry and film-making to draw upon.

then popular art was never your bag.

*cheers
komninos*

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

[↑ Contents](#)

207. **J Gallaher**

Stephen Dunn

Mon 16 Apr 2001

Well,

Another year winds off and Stephen Dunn is the best poet in America!

(Well, this year, as the Pulitzers say! [Or as the Pulitzers yell. Something like that.])

And it wasn't even a selected poems!

(At least I don't think it was . . .)

HA!

--JG

JGallaher

"How has the human spirit ever survived
the terrific literature
with which it has had to contend?"
--Wallace Stevens

[↑ Contents](#)

208. **Devin Johnston**
FLOOD EDITIONS

Mon 16 Apr 2001

FLOOD EDITIONS SPECIAL OFFER:
receive two books for just \$20.

In order to take advantage of this discount, send us your mailing address and a check for \$20 by May 15th. Later that month, 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.

FLOOD EDITIONS
P.O. Box 3865
Chicago IL 60654-0865

Pam Rehm, GONE TO EARTH

Rehm is the author of four previous volumes of poetry including To Give It Up, a winner of the 1994 National Poetry Series award.

"...the singular brilliance of this poet. She makes each edge of sound, of a word's various meaning, articulate with impeccable art. Her insistent intelligence is a great light in the all-too-surrounding darkness." — Robert Creeley

Ronald Johnson, THE SHRUBBERIES

This volume represents Johnson's final poems, which are condensed and cosmic meditations on death and the natural world — "the halftones of reality / of veritable life / a various weave of stuff."

"I have always thought Ron Johnson a terrific poet: everything he has written has surprised and delighted me." — Thom Gunn

www.floodeditions.com

Forthcoming in October:

Tom Pickard, HOLE IN THE WALL: NEW & SELECTED POEMS

Philip Jenks, ON THE CAVE YOU LIVE IN

[↑ Contents](#)

209. **Rova Saxophone Quartet**

Re: So, what's your favorite book of poetry from 2000?

Mon 16 Apr 2001

AmErIcAn RaMbLeR by Dale Smith gets my vote

DC

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

From: UB Poetics discussion group

[mailto:██████████]On Behalf Of J Gallaher

Sent: Saturday, April 14, 2001 12:40 PM

To: ██████████

Subject: So, what's your favorite book of poetry from 2000?

Ah, misty listies,

What's your favorite book of poetry published in 2000?

Huh?

--JG

JGallaher

"How has the human spirit ever survived
the terrific literature
with which it has had to contend?"

--Wallace Stevens

[↑ Contents](#)

210. **Broder, Michael**

Ear Inn Readings--April 21 & 28, 2001

Mon 16 Apr 2001

The Ear Inn Readings

Saturdays at 3:00

326 Spring Street, west of Greenwich

New York City

FREE

April 21

Susan Cronin, Phillis Levin, Kate Light

April 28

Lynn Domina, Patrick Henry, Ann Scott Knight, Gail Segal

The Ear Inn Readings

Michael Broder, Director

Patrick Donnelly, Lisa Freedman, Kathleen E. Krause, Jason Schneiderman,
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 [REDACTED] Ave.

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

[↑ Contents](#)

211. **Murat Nemet-Nejat**

Re: [_-z] An obviousness in Film, a residue in Literature

Mon 16 Apr 2001

In a message dated 4/16/01 3:36:15 PM, [REDACTED] writes:

. Then of
course there are cinematic shortcuts - falling calendar pages, stop-motion
- all giving the simulacrum of time passing. Now compare this to a novel
-
"she had been going to the park for years" - this perfect perfect tense,
a
whole sequence of trips and meanders, not one or another - not an exempla-
ry one such as you might find in the film - none and all at all in fact.
The most obvious fact is the cinematic/theatrical/performative lack of
the
perfect -

Well, you might say "panning" is the cinematic version of the "perfect," except that it takes place through the eye; time is experienced through the eye. To assume that the eye is lobotomized from the rest of the brain is nonsense. What does the film being "inert in relation to time" mean? Except perhaps that Alan likes words, believes in their inherent superiority to the eye and has an experience of movies which is like a pre-toddler's experience of his/her mother -out of sight, no ma! To me, Alan's view of movies is a continuum of separation anxiety.

"Jump cuts," in effect, are another way the "perfect" records itself in movies. In a jump-cut, the mind projects a compressed series of events between two shots,

unless it is lobotomized or, like the poor guy in the movie "Memento," it lost its ability to make new memories.

| *the filmic aura... is obdurate.*

I assume Alan means something bad by it; I think it is good.

| *The media can hardly be compared: 90 minutes in the lives of characters, confluences in literature.*

What does this exactly mean? Weren't Virginia Wolfe in her novels and James Joyce in "Ulysses" trying to do somethin akin to an ideal of "90 minutes in the lives of characters"? Of course, "confluences" may have saved them from doing it.

| *When I go to the theater or cinema,
I think to myself: "Here I am, I have walked in half-way through, and I have _missed nothing_ - these actors are living just as much now as they were at the beginning..."*

Are you implying that Hamlet lives less in Act III than in Act I?

I have an anecdotal footnote to add. My son writes movies scripts and is studying to be a director. He won't see a movie even if he is going to miss half of the credits. I am less militant about it and often drive him crazy if we are going together. Sometimes, from the get go, I begin to make loud comments if the movie appears to me will be stupid -to the annoyance and occasional laughter of the audience. Other times I take a twenty minute nap. Not really that different from what you are doing, Alan, except that I don't feel I am being involved in an inferior activity.__

Ciao.

Murat Nemet-Nejat

[↑ Contents](#)

212. **Thomas Bell**

Re: ECOPOETICS

Tue 17 Apr 2001

<http://members.tripod.com/~trbell/cobble/124.htm>

tom bell

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

From: "David Chirot" <[REDACTED]>

To: <[REDACTED]>

Sent: Saturday, April 14, 2001 6:03 AM

Subject: Re: ECOPOETICS

[↑ Contents](#)

213. **Thomas Bell**

Re: Fw: Poetics of internet art/activism

Tue 17 Apr 2001

interesting site, kevin. thanks.

i was looking more for a 'poetics' of activism, but i guess the way to go at this is through examples.

tom bell

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

From: "K.Angelo Hehir" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, April 13, 2001 1:16 PM

Subject: Re: Fw: Poetics of internet art/activism

*I'm not sure where this thread got started but as far as art and activism
and the net
go, or creative dissent as I like to call it you might want to check out
<http://www.tao.ca/>*

*bye,
kevin*

[↑ Contents](#)

214. **shemurph**

poethia: writing on-line - issue 04

Tue 17 Apr 2001

<poethia: writing on-line>, an electronic magazine, sent for free to anyone as a text attachment, is ready to publish its fourth issue. each issue contains the work of about eight writers. a diversity of approaches is presented in this e-zine.

for a free subscription to <poethia>, send your intentions to <[REDACTED]>. also, submissions of poetry are encouraged. please inquire of one of the editors listed below before sending submissions for guidelines.

sincerely,

Peter Ganick <[REDACTED]>

Annabelle Clippinger <[REDACTED]>

James Finnegan <[REDACTED]>

[↑ Contents](#)

215. **richard.tylr**

Re: transition[

Indentensions

Tue 17 Apr 2001

Damon. I like this a lot...especially things like: "eclecstatic" ,
"ontoloportunity", "neverflow of lipsill sticky buckets", "spocked at the
outset", "enorm pink", "overglimming" and the whole effect is better when I
read it aloud. Excellent. My first impressions. We should all put more work
on. Good stuff. Oh, and "Volsions"! What a word! Richard.

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

From: "mIEKAL aND" <[REDACTED]>

To: <[REDACTED]>

Sent: Saturday, March 31, 2001 5:26 AM

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 -- ontoloportunity?
hollow only to mallow blossom in swamp lowland -- enorm pink --waft-water
verse filled to overglimming --
spocked at the outset as exercise in expenditure --hibiscus attarology --
neverflow of lipsill sticky buckets when all is in fact ridged plain
unaltiarad*

Tradiscension Among The Rancor

*Able to speak in syllables
Blessed the tongulary arrivals
Volsions in me genilimnital
It will all guarantee a trace
Seeven days the summer came back*

damon / and 2001

[↑ Contents](#)

216. **richard.tylr**

Re: Ramez Qureshi URLs

Tue 17 Apr 2001

Gary. Ramez was clearly an extraordinary thinker and his poetry highly imaginative and intelligent. Uncannily I have just been looking through Fanny Howe's book of poems (I purchased it here a month or so ago) and his explication and thoughts on it are timely and fascinating for me. Also his review of J H Prynne's book has inspired me to purchase his collected poems. (Finally..its not cheap!) His reviews are incredibly attentive to what he has read. The Prynne book is quite large, and would daunt many, but Ramez is very thorough and perceptive. I also liked Ramez's very imaginative poem with the multiple Eves and so on. Obviously a highly energetic and enthusiastic thinker...I'm still working through these reviews. Fascinating. Thanks. Richard. ----- Original Message ----- From: "Gary Sullivan" <[REDACTED]> To: <[REDACTED]> Sent: Saturday, April 07, 2001 2:53 AM Subject: Ramez Qureshi URLs

I've put together what URLs for Ramez's work online I could find. I know there's at least one missing (a review of Hejinian's Happily in How2, which is temporarily inaccessible), and maybe others will be found. If you know of any not here, please email me. Thanks.

Poetry

from "An Idea and/but (an) Idea alone of Order"
<http://www.jps.net/nada/ramez.htm>

"Forgotten"
<http://homepages.nildram.co.uk/~simmers/52forgot.htm>

"Fields" (a verse review of the Francesco Clemente retrospective at the Guggenheim)
<http://www.StudioCleo.com/cauldron/volume2/contents/index.html>

Essays and Reviews

Review of Jerome Rothenberg's A Paradise of Poets
<http://www.jacket.zip.com.au/jacket12/rothenberg-rev-qureshi.html>

Review of Barbara Guest's Rocks on a Platter

<http://www.jacket.zip.com.au/jacket10/guest-rev-by-qureshi.html>

Review of J.H. Prynne's Poems

<http://www.jps.net/nada/prynne.htm>

Review of Armand Schwerner's The Tablets

<http://www.jps.net/nada/tablets.htm>

Review of Stuart Merrill's The White Tomb

<http://www.jps.net/nada/merrill.htm>

"Rothko and the Sublime"

<http://www.jps.net/nada/rothko.htm>

Review of Tom Raworth's Tottering State

<http://www.acsu.buffalo.edu/~foust/B2.html>

Review of Nick Piombino's Theoretical Objects

<http://www.bath.ac.uk/~exxdgdc/lynx/lynx152.html>

Review of Fanny Howe's Selected Poems

http://www.departments.bucknell.edu/stadler_center/how2/current/alerts/qureshi.html

Review of Richard Kostelanetz's John Cage: Writer

<http://www.raintaxi.com/cage.html>

Review of Johanna Drucker's Figuring the Word

<http://www.heelstone.com/meridian/ramez4.html>

Letter to NY Times re Eugene Montale

<http://www.nytimes.com/books/99/03/14/letters/letters.html>

[↑ Contents](#)

217. **Jonathan Monroe**

Re: POETICS Digest - 5 Apr 2001 to 6 Apr 2001 (#2001-51)

Tue 17 Apr 2001

Date: Thu, 5 Apr 2001 09:22:36 -0500

From: Marcella Durand <[REDACTED]>

Subject: call for submissions

This may not get Bush thrown out of office, but it might make some of >us
feel like we're doing _something_...

Marcella

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

From: "K.M. Sutherland" <[REDACTED]>

To: "s-----cs" <[REDACTED]>

Sent: Tuesday, April 03, 2001 8:28 AM

Subject: CALL FOR SUBMISSIONS - One Hundred Days (fwd)

[In case anyone here hasn't yet seen this...please do contribute. We plan to get as much coverage here as possible, now that the manipulated brink of another global arms race + environment meltdown has come about as it obviously had to...]

BARQUE PRESS invites you to submit to a special publication:

ONE HUNDRED DAYS.

To be published on 30 April, one hundred days after George W Bush was inaugurated.

We urgently request critical responses to the first centenary of this >new administration, from writers and artists in the US and around the >world. Poetry, prose, satire, collage, red marginalia, infuriated scribblings, utopias, lament cycles, editorials, comic monologues, vexed >encyclopedias, sick cartoons, dream poems, scatologies, prophecies, journalistic digs, grammatical treatises and any misshapen deformed genre conceived in his image, all welcome.

If we receive enough contributions, the volume will be distributed and deposited, as a feeble testament to creative dissent in a terrible >time.

Please send submissions, questions or suggestions by return (to this >e-mail address: [REDACTED]) or to: A. Brady, Gonville & Caius College, Cambridge, CB2 1TA, ENGLAND.

Please also forward this invitation to all able-minded potential participants.

And if you need inspiration, you might recall that during his first >seventy days in office...

-- appointed the richest cabinet in history: seven of its members own >assets worth more than \$10m (£6.8m); eleven of the remaining 12 are >millionaires; most

have ties to the energy, drug, and technologies industries;

-- appointed John Ashcroft - prohibitionist, religious zealot, racist, misogynist, Confederate hardliner, right-wing reactionary - Attorney General;

-- nominated, as ambassador to the United Nations, John Negroponte: >U.S. ambassador to Honduras from 1981 to 1985, and a zealous anti-Communist crusader

in America's covert wars against the leftist Sandinista government in Nicaragua

and the FMLN rebels in El Salvador, Negroponte abetted and covered up >human rights crimes, including the kidnapping, torture and murder of hundreds >of Hondurans by Battalion 316, a secret army intelligence unit trained and supported by the CIA;

-- appointed Donald Rumsfeld US Defence Secretary, with Paul Wolfowitz >as his

deputy; both are hawks and longtime supporters of active US efforts to promote

the overthrow of President Saddam by sanctions, military strikes and military

and other aid to the Iraqi opposition;

-- stripped the ABA of its role as a vetting agency in the appointment >of federal judges; that role is now occupied, unofficially, by the >Federalist Society for Law and Public Policy, a right-wing organization opposed to affirmative action, laws against sexual harassment, and environmental protection legislation;

-- reinstituted the 'global gag rule' banning US foreign aid to international

organizations or groups in foreign countries that promote abortion or include

it as an option in their counseling;

-- proposed a "Faith-Based Initiative" to allow religious organizations >to compete with secular social services groups for federal dollars >intended to help the needy;

-- presided over the distribution of the 2000 census, from which only >'raw figures' will be released to states, not adjusted figures that could >protect against an estimated net undercount of 3.3 million people, mostly minorities;

-- passed an Executive Order overriding eight years' worth of worker >safety legislation;

-- rescinded his campaign promise, and rejected the Kyoto protocols >aimed at reducing carbon emissions;
-- incorporated initial moves to open the Alaskan National Wildlife >refuge to oil drilling into his budget package

-- proposed across-the-board tax cuts totalling \$1.6 trillion over 10 >years;
-- proposed the elimination of inheritance tax, which affects only the wealthiest 2% of the population with estates worth more than \$675,000;
-- alluded to a proposal to cut the already modest funding for >child-care assistance for low-income families, programs designed to investigate >and combat child abuse, and a new program to train pediatricians and other doctors >at children's hospitals across the U.S.;

-- thanks to assiduous efforts by credit card companies and banks, the >House rushed through a bill changing bankruptcy legislation to make it >radically more difficult for middle-class consumers to escape overwhelming consumer >debt;
-- proposed a budget plan allocating an extra \$14bn (£9.7bn) to >defence spending, taking the Pentagon's budget for next year to \$310bn, or >about a third of the total world military spending. \$2.6bn - part of a \$20bn five-year program - allocated to fund research and development of new weapon technologies, roughly half of which is earmarked for NMD (national >missile defence);

-- spurned North Korea (called, by Condoleezza Rice, "the road kill of history"); told South Korea's President Kim Dae-jung he was ending the policy of engagement and negotiation with the Pyongyang regime, mistakenly >warning "Part of the problem in dealing with North Korea...there's not very >much transparency. We're not certain as to whether or not they're keeping >all terms of all agreements" (the US has only one agreement with North Korea, and >more careful officials are disinclined to accuse North Korea of deception);
-- was 'complimentary' when briefed by Rumsfeld about plans to overhaul America's arsenal to face the new Chinese threat by replacing >dependence on aircraft carriers and short-range fighters with long-range bombers >capable of flying across the world's widest sea to fight and win a nuclear war. >Its diplomatic efforts rebuffed, China announced it will increase defense spending by 18%;

-- made it clear that he will push ahead with selling the Aegis missile radar system to Taiwan, enabling the island to steal a military edge over the mainland - which China stresses will rupture relations between Beijing >and Washington;

-- authorized air strikes on radar stations around Baghdad, killing two >and
injuring eleven people;
-- issued an order permitting Iraqi opposition groups to begin limited >moves
inside Iraq using US government funding;
-- the CIA abandoned its efforts to persuade Israel and the >Palestinians to
renew security cooperation;
-- welcomed Ariel Sharon; agreed that Israel's security concerns must >come
first, that a Clinton-style comprehensive Middle East peace deal was >not
worth
pursuing, and even perhaps that Yasser Arafat not be given a White >House
audience until he definitively halts the intifada violence;
-- suggested the US might move its Israeli embassy to Jerusalem;
-- expelled around 50 Russian diplomats, reigniting cold-war tensions >and
jeopardizing Russian co-operation with American intelligence now in >Russia
monitoring 'loose nukes'. Rumsfeld accused Russia of being "an active
proliferator";

-- was honorary chairman of the USS Missouri Restoration Fund - the >Fund's
donors include the 16 civilians, almost all Texans with ties to the >energy
industry (particularly petroleum), on the ill-fated Greenville >submarine
that
sank a Japanese fishing vessel;

-- in an address to 4,000 people on Feb. 28, said "those of us who >spent
time
in the agricultural sector and in the heartland, we understand how >unfair
the
death penalty is -- the death tax is," correcting himself. He then >joked:
"I
don't want to get rid of the death penalty, just the death tax," >laughing
along
with the crowd.

Date: Thu, 5 Apr 2001 12:02:23 -0600
From: Mark DuCharme <[REDACTED]>
Subject: introducing...

This is to announce to the unwary world the existence of yet another
"school" of poetry (but one which will, no doubt, prove more vital than many
that have come before)-- the School of Continuation!

The School of Continuation consists of Jane Dalrymple-Hollo, Mark DuCharme,
Anselm Hollo, Patrick Pritchett and Laura E. Wright.

The School is, "by temperament of its members more than conscious choice...
a micro-community devoted to the study, the selfish pleasure and above all
the PRACTICE of poetry. We have no official program; we hold no discussions

of theory; we do not organize conferences or symposia; there are no events (other than readings, which are not official functions of the School). We don't even have meetings, though we all see each other regularly. What we do (excepting Jane, who paints) is write poems.... The tendency of poets to be drawn to, and at the same time be suspicious of, group formations, makes sense when one looks at the social circumstances in which writing occurs. However much the poem may be born of dialogic or even activist impulses, the act of putting words together takes place in a kind of fundamental (if not ideological) isolation. This is so, even though afterwards the poet may socialize with her peers. Not just the isolation of the act of writing, but the heavily marginalized status of poetry and especially of experimental poetry in this country, creates the need for such alliances. One can either give in to the competitiveness which a limitation of resources sociologically fosters -- or one can cooperate in cells of compatible tendency and good will. The School of Continuation is one experiment in the latter form of social production.*

**Except when we do. (The School of Continuation contradicts itself with regularity)."*

The above statement appears on our new web site, which has been graciously designed by Lisa Jarnot. Anyone interested can view the site at:

<http://members.nbci.com/subpress/soc.htm>

There is also a new journal, which so far hasn't been announced on this list, that contains a sampling of works by most of the members of the School, as well as work by a variety of others. It is Mantis #1, available for \$10.00 from:

*English Department
Stanford University
Stanford, CA 94305-2087*

Future activities of the School of Continuation will be announced on this list whenever it seems relevant to do so. Look for information in the coming months about the press we are starting. Among the publications planned will be a mini-anthology of manifestos, poems and drawings by the members of the School.

For the School of Continuation,

Mark DuCharme

Date: Thu, 5 Apr 2001 21:19:10 -0500

From: Aaron Belz <[REDACTED]>

Subject: in honor of NMPM

I just reread Mr. B's "Against NPM As Such" -- a perfect bag of hammers.

What an encouragement.

To commemorate Nat'l Mainstream Poetry Month, I have a tirade of my own. It's not much of a tirade, as you'll see. More of a pack of lies mixed in with several truths, in ballad form. Take it as it's intended: humorously, not hatefully.

Cheers, everyone. I hope the cruellest month is taking it easy on all us otherstreamers.

*-Aaron Belz
<http://meaningless.com>*

POETS

*There once was a man named Donald Hall
Whose work as a poet gained him notoriety.
He read it in many an auditorium and hall
Without arrogance, and with just a titch of piety.*

*There once was a woman named Anne Waldman,
A mysterious witch-like pot-smoking poet
Who floated in and out of Naropa like a shaman.
Her poetry's not great. If you read it, you'll know it.*

*There once was a poet named Philip Levine
Whose work in an auto factory long ago
Led to a lifelong fixation with the assembly line,
Some of which yielded poems that were only so-so.*

*There once was a man named James Merrill,
A poet who disciplined himself to work in form.
Unfortunately a lot of his stuff seems sterile,
But then that's the main risk of working in form.*

*There once was a fellow named Derek Walcott
Who also worked in form, a lot like Merrill.
But despite all the major literary awards he's got,
A lot of his writing also sounds sterile.*

*There once was a bad poet named Maya Angelou
Who's claim to fame was that she read at the forty-first
Inauguration in '92. People were too polite to boo.
She is, however, a very capable autobiographist.*

There once was a writer named Robert Pinsky

*Who had been accused of being too "ivory tower."
One time his wife slammed the Volvo door on his pinky,
And he screamed loudly for almost an hour.*

*Once there was a poet, Jorie Graham,
Who wrote in a stuttering, film-like style.
She saw the world as if through Poet Cam.
Scrutiny, however, finds little behind this style.*

*There once was a poet named Denise Levertov,
And damn it, I really want to like her work.
But there's something about her that pisses me off.
It may be that her ideas seem precious & overworked.*

*And there was one a poet named Kenneth Koch.
He made his name by being associated with pop figures
Such as Andy Warhol. But his work is often lost in the smoke
Of the fire of his friends, Ashbery, Schuyler, Snyder.*

*And there was another one named Louise Glück.
Nobody except David Lehman knows how to say it.
I used to think it rhymed with the F word, hick
That I am. Her poetry is predictable, though few will say it.*

*Once there was a woman named Heather McHugh.
Now here's a tongue-twisting poet I can relate to.
Maybe you'll be able to relate to her too.
Next time you're at Borders, look up Heather McHugh.*

*Off in the corner was a weirdo named Mike Topp.
A poet like the others, but without the awards.
His writing makes me laugh and say "Stop!
That tickles!" He really deserved some awards.*

*There once was a man named John Ashbery,
Among a handful of poets both celebrated and great.
His poetry was at the same time clean-shaven and hairy.
Often people who like him also like James Tate.*

*There once was a man named James Tate:
Dogs playing poker from the beginning.
But sometimes you wish he'd just lay it out straight,
Tell it like it is, like in the one about his dad, spinning.*

*There once was a poet named Allen Ginsberg,
A very great gay writer who achieved extreme fame
And will be remembered for his spontaneous words,
Mostly "Howl" et al. His later work is kind of lame.*

*There once was a poet named Amy Clampitt,
Another one with the name of Yehuda Amichai,
And although I admire her, I can't get into Clampitt,
But to tell the truth I do like Yehuda Amichai.*

*There once was a poet named Galway Kinnell,
And there was another one named Sharon Olds;
Whether or not they're great only time will tell,
And Sharon is younger than Galway, but still old.*

*There once was a fine poet named Seamus Heaney
And another pretty good one named Thomas Gunn.
There was yet another one named Joseph Brodsky
And yet another one named Mona Van Duyn.*

*And there was a poet by the name of A.R. Ammons
Who didn't at all appreciate the work of Donald Hall,
But didn't mention that as they dined together on salmon
And beer with several other poets during Breadloaf last fall.*

[Aaron Belz]

Date: Thu, 5 Apr 2001 23:49:50 -0400
From: Jonathan Skinner <[REDACTED]>
Subject: ECOPOETICS

ECOPOETICS: CALL FOR SUBMISSIONS!

Now that the days are longer, consider contributing to ECOPOETICS / writing surrounds.

While honoring the long tradition of "nature writing," ECOPOETICS finds pastoralism, art representing nature, at an impasse. At the same time, the writing edge seems to offer no new take on surrounds, mainly environmental silence, or passive regrets. If there are exceptions, ECOPOETICS hopes to gather them.

ECOPOETICS seeks responses to the question: where is writing? Whose leaves are contiguous to body, street, yard, park or waterfront, sky, lawn, brownfield, industry, farmland, or the "wild"-- environs from the porch to the South Pole-- in every case peopled with more than humans.

If, as O'Hara claims, "one never need leave the confines of New York to get all the greenery one wishes," any where entails an extended sense of

people, into other species, and a "greenery" subject to waste (mis)management; flows and deposits of gases, heavy metals and synthetic organic compounds; eco-nomics; and the growing map of environmental injustice. Might not discourses and practices of soil, water, air, energy make poetics? Responses from other languages, especially translated along north-south lines, are urgently sought.

Examples and discussion both are invited: poems, translations, essays, reviews, letters, journals, investigations, lists, divinations, prayers, riddles, maps, documented acts, performances and installations, unearthings, practical advice, etc., will be considered. Preferable means of delivery is by email attachment. (If a visually determined piece is accepted, then a hard copy may be useful.) ECOPOETICS will read submissions for the next eight weeks, through May, 2001. Don't miss your chance to participate in the first, exciting issue!

Please address all correspondence to:



ECOPOETICS / J. Skinner
106 Huntington Avenue
Buffalo, NY 14214

[↑ Contents](#)

218. **Small Press**

SMALL PRESS TRAFFIC HOSTS TWO FABULOUS EVENTS THIS WEEKEND!

Tue 17 Apr 2001

SMALL PRESS TRAFFIC HOSTS TWO FABULOUS EVENTS THIS WEEKEND!

Friday, April 20, 2001 at 7:30 pm

Kelsey St. Press Book Party & Reading with Renee Gladman & Elizabeth Robinson

Renee Gladman's JUICE is a quartet of stories whose settings range from the Gothic village of Hawthorne, flooding the skies with question marks, to the vagabond lesbian community of Mission San Francisco. What unites these tales is the eye under which they tell their truths, the large, all-seeing eye of the oracular and the small. Renee Gladman was born in Atlanta in 1971 and now makes her home in Oakland. Her previous books include Arlem (Idiom Books, 1996) and Not Right Now (Second Story Books, 1998). She edited Clamour magazine, and her new publishing project is Leroy Books.

Elizabeth Robinson's *House Made of Silver* marks another new direction for the prolific poet whose previous books include *Bed of Lists*. For many, Robinson represents all that is best about lyric abstraction, its questioning of perception, its finesse of experiment, and elegant individualism. Often overlooked are its spiritual undertones, for here is a poetry on fire with a serene, fatalistic faith in the little and big. In years to come Biblical scholars will be adding *House Made of Silver* to the "Dead Sea Scrolls" and wondering how they turned up in a little garden in Berkeley.

Timken Lecture Hall

California College of Arts and Crafts

1111 Eighth Street, San Francisco (just off the intersection of 16th & Wisconsin)

\$5

Sunday, April 22, 2001 at 2 pm

CROSTOWN TRAFFIC

As part of our new multimedia series, *Crosstown Traffic*, Small Press Traffic hosts its first ever fashion show: *Au Printemps*, a springtime melange of fashion, sound, and poetry. Featuring the creations of local visual artist turned couturiere Marissa Hernandez, the sound environments of Wayne Smith, and the fashion copy of New York poet Kim Rosenfield, *Au Printemps* promises to arouse all the senses! Hosted by Rex Ray. Curated by Yedda Morrison.

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

Elizabeth Treadwell Jackson, Executive Director

Small Press Traffic

Literary Arts Center at CCAC

1111 Eighth Street

San Francisco, California 94107

415/

<http://www.sptraffic.org>

[↑ Contents](#)

219. **Kevin Killian**

Fwd: *LISA JARNOT READING APRIL 24*

Tue 17 Apr 2001

Lisa's reading at Mills College in Oakland. (See below.)

Dodie Bellamy

Date: Tue, 17 Apr 2001 11:00:26 -0700 (PDT)

From: Stephanie Young <[REDACTED]>

*Subject: *LISA JARNOT READING APRIL 24**

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

DON'T MISS

LISA JARNOT

reading on Tuesday, April 24

from 5:30-7:00

in the Faculty Lounge

+ FOOD and WINE

*Come out for the spectacular last reader in the English Department's Contemporary Writers Series. LISA JARNOT is the author of *Ring of Fire*, (Zoland, 2001) *Some Other Kind of Mission*, (Burning Deck, 1996) *Sea Lyrics*, (Situations, 1996) and *Heliopolis* (rem, 1998). She lives in Brooklyn, New York where she teaches at Long Island University. Jarnot is also writing a biography of the poet Robert Duncan. Rosmarie Waldrop has this to say on Jarnot's latest book, *Ring of Fire*: "A whirlwind of permutation and incantatory anaphor blows us from hot tubs to Thucydides, from a post office with prison cells to the pull of tides in astrology, from the street corner where Huey Newton was shot to Lucretius. A Santa Ana wind. It's hot. It'll blow you away."*

Don't expect just a reading. Expect the incantatory.

Check Jarnot out on the web:

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

[↑ Contents](#)

220. **Small Press**
Stephanie Williams

Tue 17 Apr 2001

Hello, I hope to find contact info for Ms Williams, please b/c if you can help, thanks -

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](#)

221. **Alan Sondheim**
it may

Tue 17 Apr 2001

-

it will bring harm to you; it will bring harm to me:
sometimes there are strange reflections in the screen:
i worry about the effect his eyes are having on her:
nervousness leads to strange links and attractions:
you might begin thinking nothing of written language:
so many times i've found a stare that is almost real:
these people out there, who are they, what do they do:
it's true that web sites can be set adrift:
if someone hassles you on line, it is a rogue machine:
whatever happens is a blip in machine, in time:
all knocks are unknown and traced to someone here:
reading hacks you into more and different brains:
suspicion greets everyone with a presumption of harm:
the backs of things are airless:
harm comes on no one's wings and no one's wheels:
nothing, everything, all, none, are alive:
the screen casts shadows of the sun:
beyond beyond is always harmful comfort:
someone beckons from a very real thing:

[↑ Contents](#)

222. **Ron Silliman**

Survivor Poet

Tue 17 Apr 2001

<http://poetry.about.com/arts/poetry/library/weekly/aa041101a.htm>

Why does this seem so appropriate right after the Pulitzers?

Ron

[↑ Contents](#)

223. **Charles Bernstein**

Content's Dream (FWD from Northwestern Univ. Press)

Tue 17 Apr 2001

NOW BACK IN PRINT

from the Northwestern University Press Avant-Garde & Modernism Studies Series:

Content's Dream: Essays, 1975-1984

By Charles Bernstein

*

ISBN 0-8101-1845-9

Paper \$24.95

To place an order please call the Chicago Distribution Center at [REDACTED] or fax your order to [REDACTED] and refer to code NWBERN to receive a special 20% professional discount.

*

Content's Dream: Essays, 1975-1984 is the celebrated intervention into contemporary poetics by one of its leading practitioners, Charles Bernstein.

First published in 1986, and now a classic for all who care about the poetry and poetics of the late twentieth-century, Content's Dream is a witty, consummately intelligent, and ever stylish collection of essays by one of the country's most innovative and influential poets, whose work has come to be associated with L=A=N=G=U=A=G=E, the magazine he coedited at the time these essays were being written.

Addressing a wide range of arts, Bernstein's essays move gracefully from discussions of Mad Max, Stan Brakhage, Stanley Cavell, Wittgenstein, and Arakawa, to William Carlos Williams, Louis Zukofsky, Lyn Hejinian, Laura Riding, and Jackson Mac Low and Lyn Hejinian. Rather than propose grand theories, Bernstein synthesizes the many sets of ideas that are necessary for a

practical understanding of contemporary culture. Reading a variety of texts and expanding on his own thinking and method, Bernstein provides an essential introduction to the innovative poetry and poetics of L=A=N=G=U=A=G=E. He also explores the conditions, experiences, and alienation of everyday life and the ethical traps of characterization and representation, imagining a “thinking” poetry of both process and critique that acknowledges -- and responds to -- the intractability and complexity of contemporary cultural and social problems.

At once irreverent and deeply serious, as indebted to Groucho Marx as it is to Karl Marx, Content's Dream stakes out a clear cultural and aesthetic position for one extraordinary poet, for innovative poetry, and for our time.

“Certain works are recognized as defining an epoch. . . .Postmodernism is now a distinctly articulated cultural formation. Within it, Content’s Dream has been without question one of its defining critical and aesthetic documents.” Jerome McGann, University of Virginia

“A terrific manifestation of an exemplary contemporary intellectual forging what we might consider a conscience for his time.”

Charles Altieri, UC-Berkeley

Charles Bernstein is Director of the Poetics Program at the State University of New York at Buffalo and author of *My Way: Speeches and Poems and Republics of Reality*: 1975-1995.

[↑ Contents](#)

224. **Susan Webster Schultz**

Susan's strike report, April 17

Tue 17 Apr 2001

Hawaii strike report, April 17, 2001

I'm just back from five or six hours on the picket line, where today we offered line-crossers a free pass for smiling and honking (this IS Hawaii, after all). Most took us up on our offer, though learning curves were variously steep or shallow, but some pucker-faced citizens adamantly refused and a few even waved us on as we circled with all deliberate speed (as it were). Rumor has it that this is the last day of the UH faculty strike, though we've heard nothing yet and it's almost 4 p.m. The teachers are nowhere near an agreement and, because the state has only one negotiator for its many public union negotiations, they will have to wait until tomorrow even to talk with the state. It's rather incredible to drive to work on my longish commute and to see every school closed and fronted by picketers-and then to get to UH, which is allegedly still open, but effectively slowed to a crawl by faculty in their by now trademark white UHPA baseball caps and ON STRIKE teeshirts.

The remaining bones of contention between the faculty and the state are three: lecturer pay (the governor's last offer was a work of art-lecturers who had worked for three years in the system would get a small raise, but new lecturers would get LESS money than they do now, so what school wouldn't want to trade in the sophomores for the freshmen over and over again?); community college workload and teaching equivalences; and, of course, money for regular faculty. I can only imagine that our union would have caved a while back over the tiny difference between our pay demand and the offers we've been getting, but there's so much hostility between us and the governor that we feel we're picketing not so much for pay as for the salvation of the university itself. That may sound grand, but the UH has been cut by 1/3 over the last seven years, and there's precious little left to protect. There's also the governor's way of making every "offer" into an insult to goad us on.

I wonder how much of this "war" is about Hawaii and its poor regard for public education (anyone with enough money, it seems, except for flaming idealists, sends their kids to public school and now universities on the continent) and how much is a more general national problem. American anti-intellectualism is strong, after all, as is the equation of success with business. Hence our governor's desire to support parts of the university that "make money," like biogenetics.

Governor Ben Cayetano, by the way, is apparently up for an honorary doctorate from his alma mater, UCLA. Not only that, a new chair is being set up in his name in the Asian American Studies Program, directed by Prof. Don Nakanishi, who responded to a recent email from me by wishing us all well and not mentioning the governor at all. Anyone with time on his or her hands might send emails to UCLA administrators or regents to suggest that rewarding Cayetano for his support for that institution would be folly at this point, and an insult to the teachers and faculty of Hawaii's schools and university system.

The picket line remains a place of solidarity between faculty in different departments and the police, who are definitely on our side. They also have bones to pick with the governor and the mayor and their numbers have diminished in recent years when police recruiters have come in from other states. I'm grateful for the chance to meet them and to meet folks in other departments, whose interest in education does not dim even as the sun climbs and climbs each day.

Finally, I got a letter from my representative today. She's Patsy Mink. I remember as a little girl in Virginia thinking how wonderful it was that there was a Congresswoman Patsy Mink. She reports that she met with the governor on Friday the 13th and that he "expressed great dismay at the rejection" of his merit pay proposal; early on, his entire offer of raises was based on "merit," whatever that is in such a setting as ours (as Steve Carll has pointed out, merit pay works

better in business than in the academy). She is confident the matter will be resolved soon.

Where have I heard that before?

Aloha, Susan

[↑ Contents](#)

225. **geraldine mckenzie**

Re: Content's Dream (FWD from Northwester Univ. Press)

Wed 18 Apr 2001

Is there contact information for those who don't live in the U.S.?

G.M.

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

[↑ Contents](#)

226. **David Chirot**

Re: Poetics of internet art/activism: AUMA-GOM@

Wed 18 Apr 2001

Tom:

realize you are interested in a "poetics of activism"--

however i think it is really a

"poetics IN activism"

--because if one made the poetics separate from the activism--

would it not be the dread "faith without works"?!

An excellent ongoing example of the conjunctions of internet/activism/poetries is AUMA GOM@ : Urgent Action Mail Art/Global Organization Mail @rt This organization was founded in 1998 in response to the events surrounding the fate of Pinochet and as well the case of Humberto Nilo in Santiago, Chile. Sr. Nilo as head of the Faculty of Arts/Belle Lettres at the University of Chile had organized the exhibition of mail art and visual poetry "Litertad para la ensenanza de las artes" (Freedom in the teaching of the arts). Due to the democratic ideals exemplified by the exhibition's purposes and the works displayed, Sr. Nilo was expelled from the University. In response to these events, Cesar Reglero (Spain), Clemente Padin (Uruguay), Fernando Garcia Delgado (Argentina), Tartarugo (Spain) and Hans Braumuller (Chile/Germany) founded AUMA [REDACTED] initiated actions and exhibitions which helped in the reinstatement of Sr. Nilo and changes in the University. In the last three years, working often with Amnesty International AUMA [REDACTED] organized many traveling

exhibitions, conferences, discussions, actions. Recent calls for work and participation have been AGAINST DEATH PENALTY and POR VIEQUES. The history of the organization, records of first organizational meetings, relevant communications (emails and so on) and links to AUMA associated sites and artists are at this site:

<http://www.fut.es/~boek861>

This excellent web site also includes theoretical works, statements and debates which involve many of the issues of internet/activism in relation to visual poetry and mail art. (See for example the writings of over fifty artists who participated in the yearlong Open Debate Mail Art/Mail Art in the New Millennium, 2000.) There is also the monthly updated CMA Univers(o) with complete information of mail art and visual poetry conferences, calls, zines, events, web sites.

I would also most highly recommend activist/art sites:

VORTICE ARGENTINA (Fernando Garcia Delgado)

<http://www.vorticeargentina.com.ar>

CROSSES OF THE WORLD (Hans Braumuller)

<http://www.crosses.net>

tARTarugo <http://www.geocities.com/SoHo/Atrium/2759>

Many other links of great interest can be contacted at boek861 and also at

Francis Van Maele's FAN MAIL site: <http://www.phi.lu>

onwo/ards!

david bapiste chirot

[↑ Contents](#)

227. **Walter K. Lew**

RE Susan Schultz's report on Educators' Protest

Wed 18 Apr 2001

In support of Susan Schultz's report to this list the other day--copied from the Assoc. for Asian American Studies list. Yrs, Walter K. Lew

Date: Tue, 17 Apr 2001 08:51:36 -0700

From: Karen Leong <[REDACTED]>

Subject: Support Hawaii Education Update PLEASE READ AND DISTRIBUTE
PLEASE READ, DISTRIBUTE, AND TAKE ACTION. THANKS!

Hawai'i educators are still on strike. Talks broke down over the weekend, and the latest I have heard is that they will resume today. Those on strike have appreciated the show of support, and as the strike continues this support becomes

even more critical. Please show your support of Hawai'i's educational system and the right for teachers' salaries to keep pace with the cost of living. Please show your support for quality education in Hawai'i for all of its residents.

1) Even Senators Inouye, Akaka, and Representatives Mink and Abercrombie have been supportive of the educators. They have been attempting to negotiate between the educators and Governor Cayetano.

PLEASE WRITE OR CALL THEM TO SHOW YOUR SUPPORT.

Here are the Honolulu phone numbers, area code (808):

Sen. Dan Inouye, [REDACTED]

Sen. Dan Akaka, [REDACTED]

Congresswoman Patsy Mink, [REDACTED]

Congressman Neil Abercrombie, [REDACTED]

All of their mail addresses are at the

Prince Kuhio Federal Building

Honolulu HI 96850-4977

2) This is affecting us in our own backyard so to speak. UCLA's Asian American Studies Center is currently raising funds for an endowed chair -- the Benjamin Cayetano Professor in Public Policy and American Politics. Cayetano is an alumni of UCLA, and was honored in 1995 for public service by the UCLA Asian American Studies Center.

According to one of the persons on strike in Hawai'i: 'Remember, this is a man who promised not to cut the UH budget, then chopped off \$35 million, who has gleefully watched our national standing collapse, and who believes that we should not receive health benefits during the summer, or let the summer months count toward retirement, because "we don't work then." He does not answer questions that ask about UCLA -- why its professors deserve summer benefits and a living wage.'

It almost appears that Cayetano cares more about his relationship with UCLA than with UH. Has he served the public interest in Hawai'i by continuing to decimate the educational system, by refusing to authorize Legislature-approved raises for teachers throughout the state's educational system, or by attempting to prorate teachers' salaries only for the months they are in the classroom? Given Hawai'i's demographic make-up, Cayetano's actions are directly hurting Asian Americans and Pacific Islanders. If this seems to be a contradiction to you, please communicate your concerns to the Director of UCLA's Asian American Studies Center:

Don T. Nakanishi, Ph.D.

Director and Professor

UCLA Asian American Studies Center

3230 Campbell Hall

Los Angeles, CA 90095-1546

phone: [REDACTED]

fax: [REDACTED]

e-mail: [REDACTED]

3) Keep informed:

For more background on the strike:

<www.uhpa.org>. The University of Hawai'i Professional Assembly website has up to date reports.

<www.honoluluadvertiser.com> . The Honolulu Advertiser has a section devoted to the strike, as well as daily reports.

Karen J. Leong

Assistant Professor

Women's Studies

Arizona State University

PO Box 873404

Tempe, AZ 85287-3404

[REDACTED]

--

Walter K. Lew

11811 Venice Blvd. #138

Los Angeles, CA 90066

[↑ Contents](#)

228. **Leonard Brink**
readings -- Bromige, Reiner...

Wed 18 Apr 2001

If anyone happens to be in Sonoma County the week of the 22nd, here are two readings you might want to attend:

Thursday, April 26th at 7 p.m. David Bromige reads his poetry at Copperfield's Books, 138 North Main St., Sebastopol, CA 95472. Free. For directions:

[REDACTED], ex:15.

Friday, April 27th at 7 p.m., Christopher Reiner (whose new Avec Book *Pain* will be released soon--watch the Poetics List for details), Jim McCrary and Monica Peck read their work at Northlight Books and Cafe, 550 E. Cotati Ave., Cotati, CA. For directions: [REDACTED].

Cydney Chadwick

[↑ Contents](#)

229. **Kevin Killian**

Fwd: Subj: It's Moving Target time! Fri. April 27 and Sat 28, 8:30

Wed 18 Apr 2001

This is in San Francisco.

Status: U

From: [REDACTED]

Date: Wed, 18 Apr 2001 14:32:42 EDT

Subject: Subj: It's Moving Target time! Fri. April 27 and Sat 28, 8:30

To: undisclosed-recipients,;

Moving Target Series presents

2 Nights / 2 Programs

Performance, music, and readings

Friday April 27, 8:30pm

Taylor Brady

e-mael

N-Heat (Nao Bustamante, Mads Lynnerup, Eamon Ore-Giron)

Koji Asano

Saturday, April 28, 8:30pm

Dodie Bellamy

Jess Hilliard

Kathryn Williamson

Brian Storts

Capp Street Community Music Center

544 Capp St. (at 20th)

\$7-10 sliding scale

[REDACTED] for more information.

Moving Target Series announces a special weekend of performance at Capp Street Community Music Center, April 27-28, featuring the Japanese electro-acoustic musician Koji Asano. Asano's Cage-like experiments in sound can be heard on the 20 CDs he's released, visiting every genre from the solo piano, to the "guitar band," to experimental electronics, to strings, with his group the Koji Asano Ensemble based in Tokyo. He has produced original soundtracks for dance, film, and video art, collaborated with sculptors and painters on exhibitions in Moscow, Puskin, and Latvia, and premiered a string

quartet at Vingtieme Theater in Paris in June 1999. He is currently working in Barcelona to compose a new orchestra piece to be shown at L'Auditori de Barcelona in October 2001, and is making a special visit to the Bay Area this weekend only. visit http://personal4.iddeo.es/koji/KOJI_ASANO.html for more information

Dodie Bellamy is a widely published novelist, critic and cultural journalist. One of the original "New Narrative" writers of the early and mid 80's, Bellamy has worked hard to bring together the sometimes disparate paths of art, poetry and the novel, including a triumphant five-year stint as director of the seminal San Francisco writing lab, Small Press Traffic. In recognition of her efforts she won the prestigious Bay Guardian "Goldie" Award for Literature in 1998.

San Francisco poet Taylor Brady's poetry and prose has appeared in a number of journals, including Kenning, COMBO, The Queen Street Quarterly, and Mirage #4/Period(ical). His chapbook, *Is Placed/Leaves* was published by Meow Press, 33549 by Leroy Books, SF and *Microclimates* is forthcoming from Krupskaya Books this summer. Brady has recently presented readings and performances at Small Press Traffic, Modern Times Books, and New Langton Arts, where he was a recipient of the 2000 Bay Area Award for Literature.

Jess Hilliard's recent solo show at the SFArts Commission Gallery was called *Jess Hilliard: An Undying Fascination and Love for All Animals, Especially the Cute Ones*, with drawings by Jess and featured works by Dieselhead singer/artist Virgil Shaw, Chris Johanson, Bob Linder and artist Alicia McCarthy, as well as readings and from Hilliard's book, *Hi Friend*; Hillard has made a movie, appeared on national TV with his hand on fire, exhibited drawings, and played music at the Oakland Coliseum in front of a huge audience. And yet at the age of thirty-one he lives in relative obscurity in Sacramento, CA. He is collaborating with Cleveland Leffler.

N'HEAT is a hot mixture of ass-bouncing electronica and video art. This four-member crew would like to be known by their N'HEAT names; Bustamental, Oranjaboom, Mastermind and House, but rumour has it they are all recognizable members of the thriving alternative arts scene here in San Francisco.

Kathryn Williamson is a performance artist whose work investigates different contexts within and outside of her body based on the idea of endurance and testing boundaries. She challenges and entertains the audience with a fresh look at the seemingly obvious and mundane, while hearkening back to classic '70s performance art. Ms. Williamson has performed nationally, as well as many venues in the Bay Area. She received the Bay Area Award for Performance from New Langton Arts, 2000.

Brian Storts' Three points of Interest:

1. Anthropology: The science of Human Beings and especially of physical characteristics, their

origin and the distribution of races, their environment and social relations, and their culture.

2. Humor: Temperament, mood, whim, and keen perception of the ludicrous or incongruous.

3. Art; a skill-acquired experience or study, a branch of learning. 4. Recent and upcoming events;

a. Curated "PRIME TIME" a television talk and game show for artists for the Salon Series 2001.

b. "The Elsewhere Festival" Williamsburg, New York, September 2001

c. "Bing Bang Art festival" New Orleans, September 2001

Once legalized by Judge Loretta M. Norris of the superior court of the State of California for the County of San Francisco on 20 January 1998, e-mael has been safely administered to the public locally in spaces such as the San Francisco Art institute, the Luggage Store, Intersection for the Arts, Theater Rhinoceros, the Oakland Museum of California, Galería de la Raza, La Peña Cultural Center, Somarts Cultural Center and Southern Exposure.

The Moving Target Series takes its name from poet Lew Welch's 1967 essay "A Moving Target Is Hard to Hit," and in the spirit of that essay the series moves from venue to venue in San Francisco, spotlighting different arts spaces and presenting an eclectic mix of performance, poetry, movement, music, and film.

[↑ Contents](#)

230. **Tenney Nathanson**

POG benefit dinner: (1 of 3): invitation and menu

Wed 18 Apr 2001

POG Benefit Buffet

Sunday, May 6

7pm

2345 E. 8th St.

Tickets: \$25 per person, in advance

\$30 at the door

\$15 students and starving poets

To order tickets: Send check made out to POG

to: 2345 E. 8th St.

Tucson AZ 85719

All proceeds to benefit POG.

RSVP by May 3

For more information: <mailto:> 

POG Buffet Menu

Main Dishes:

Fruitwood-smoked Turkey and Salmon

Salsas & Sauces:

Dried Red Hot Chili-Garlic Salsa

Watercress mayonnaise

Orange-Chipotle Salsa

Cucumber-Ginger Relish

Home Style Inner Beauty Hot Sauce

Fiery Pineapple Chutney

Raw apple chutney

Salads - Veggie:

Black bean and white corn salad with ancho-cilantro vinagrette

Fennel, Orange & Caper Salad

Spaghetti Squash Salad with Sun-dried Tomato Vinagrette

Lentil Salad with White Grapes and Carrots

Malaysian Fruit Salad

Couscous salad with apricots, pine nuts and ginger

Sides:

Rice Pilaf with Lime Zest and Almonds

Sweet Lelani Bread

Eggplant & Roasted Red Pepper Terrine

Chicken liver pate with cornichons

French Potted Cheese in Sauterne

Vegetables Vinaigrette

Pickled red cabbage

Bruschetta

Drinks:

Prickly-pear lemonade

Margaritas for the masses

Nick's Sangria

Spiced Iced Coffee

Desserts:

Cheesecake

Moscarpone Fig Tart

Mousse au Chocolat

Brandied dates
Oranges in red wine

mailto: [REDACTED]

mailto: [REDACTED]

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

[↑ Contents](#)

231. **Tenney Nathanson**
POG benefit dinner: (2 of 3) cover letter

Wed 18 Apr 2001

April 16, 2001

Dear Friend of POG:

I'm writing to invite you to our annual benefit dinner—and to request your support for POG. The dinner is Sunday, May 6, at 7 pm.

This year we're having a (pretty lavish) buffet. Weather permitting, we'll enjoy outdoor as well as indoor dining. Tickets are just \$25 (or \$30 at the door); there's a special \$15 ticket price for students and starving artists. We hope the enclosed menu whets your appetite!

To order your ticket, please mail your check, made out to POG, to 2345 E. 8th St., Tucson, AZ 85719.

We've just completed our fifth season of POG programming. In that time we've presented such visiting artists as David Bromige, Roberto Tejada, Bob Perelman, Leslie Scalapino, Mei-Mei Berssenbrugge, Tom Raworth, Jerry Rothenberg, Michael Davidson, Dodie Bellamy, Kevin Killian, Norman Fischer, Juan Felipe Herrera, Rodrigo Toscano, Hung Tu, Bernadette Mayer, Juliana Spahr, Lyn Hejinian, Cole Swensen, Diane Glancy, Jackson Mac Low, Nora Marks Dauenhauer, and Myung Mi Kim; and such Arizona artists as Victor Masayesva, Jim Waid, Cynthia Miller, A. C. Huerta, Alex Garza, Lisa Cooper, Nancy Solomon, Barbara Penn, Jen Bervin, Sheila Murphy, Danny Lopez, the Ge Oidag Village (Big Fields) Traditional Dancers, Donald Eno Washington, Anne Bunker, Gwen Ray, Sam Ace (L. Smukler), Jay Vosk, and Dan Buckley. As I hope this list makes clear, POG is committed to cross-over avant-garde programming; POG offers, we think, an array of presenting artists not otherwise available in Tucson. Our events typically pair a poet with the practitioner of another art form; a visiting artist with a local one; and a well-known name with an emergent one. Our goal is to expand the avant-garde audience for all the arts though such

cross-over programs. We'll be back in 2001-2002 with another exciting and innovative series of events.

POG needs your support. We benefit from grants from the Tucson-Pima Arts Council and the Arizona Commission on the Arts. But 70% of our budget comes from event admissions and fund-raising activities like this one. Our immediate goal is to raise at least \$500 through our buffet dinner to help us balance our 2000-2001 budget.

So we hope you'll attend the dinner, enjoy some wonderful food and some wonderful company, and help support POG.

Sincerely,

Tenney Nathanson
President, Board of Directors

POG is a federally-recognized non-profit corporation; all donations are fully tax deductible to the extent allowed by law. (If you'd like a letter documenting your contribution, please just let us know.)

mailto: [REDACTED]

mailto: [REDACTED]

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

[↑ Contents](#)

232. **Tenney Nathanson**

POG benefit dinner: (3 of 3) printable ticket order/reservation form

Wed 18 Apr 2001

POG Benefit Buffet

Sunday, May 6

7pm

2345 E. 8th St.

To order dinner tickets, please mail this form, along with your check made out to POG, to:

2345 E. 8th St.

Tucson AZ 85719

Tickets are: \$25 per person, in advance; \$30 at the door; or \$15 for students and starving artists. All proceeds benefit POG.

RSVP by May 3

For more information: [REDACTED]

Name:

Mailing Address:

Email:

Number of tickets:

Amount enclosed:

*

I can't attend the dinner, but I enclose my donation to POG in the amount of

_\$ _____

May we add you to our mailing list?

POG is a federally-recognized non-profit corporation; all donations are fully tax deductible to the extent allowed by law. (If you'd like a letter documenting your contribution, please just let us know.)

mailto: [REDACTED]

mailto: [REDACTED]

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

[↑ Contents](#)

233. **Susan Webster Schultz**

Fw: Tentative Agreement (fwd)

Wed 18 Apr 2001

The Hawai'i faculty strike ended last night; what follows is a description of the terms that were reached with the state (aka governor).

The teachers' strike continues. Some 180,000 students are still out of school.

aloha, Susan

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

From: "Susan Schultz" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, April 18, 2001 11:11 AM

Subject: Fw: Tentative Agreement (fwd)

From: UHPA Strike <[REDACTED]>

Subject: Tentative Agreement

Date: Tue, 17 Apr 2001 23:27:55 -1000

TENTATIVE AGREEMENT REACHED:

Classes to Resume!

April 17, 2001: After 15 days of strike, UHPA and the State of Hawai'i have tentatively settled their contract dispute. Faculty will return to work Wednesday, pending the ratification. Classes will resume on Thursday.

The union is authorizing this return to work while the ratification vote is occurring. "It was a long, hard process, but the faculty stayed strong throughout the strike," noted J.N. Musto, UHPA's chief negotiator. "It was their determination that enabled us to finally get a settlement."

"The settlement is a good one and a majority of the Board of Directors is recommending ratification", stated Alex Malahoff, UHPA President. "It addresses all our major issues.

"In accordance with UHPA bylaws and State law, the membership will vote on the ratification of the tentative agreement. Faculty will receive full details of the contract settlement prior to their ratification vote.

Settlement highlights:

A flat dollar amount (\$2,325) for all faculty the first year of the settlement; and 6% the second year across-the-board; 1% in each year of the contract for merit following existing negotiated procedures.

\$1 million per year (above and beyond current resources) to expand the teaching equivalencies in the community colleges.

Lecturer pay increased by 3% each year of the contract.

Faculty overload rates increased by 6%.

\$3,076,000 compensation for faculty who were on strike to cover health-fund benefits and for overload work necessary to save the semester.

Innovative intellectual property language on patents that provides for a new formula for sharing of proceeds by the university and faculty members.

· No payroll lag. It is agreed this issue will be determined by court challenges already proceeding.

· No change in ERS credit or Health Fund calculations for 9-month faculty; 12 month pro-ration to continue as before.

"UHPA continues to support our 13,000 colleagues in HSTA who are still on strike, and we urge the Governor to turn his attention to settling that contract as well, " stated UHPA President Malahoff.

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

[↑ Contents](#)

234. **Steve Dickison**

**** Ernesto CARDENAL, Thurs April 19th, 7:30 pm ****

Wed 18 Apr 2001

P O E T R Y C E N T E R 2 0 0 1

The Poetry Center & American Poetry Archives
presents

A very special evening with
ERNESTO CARDENAL

Thursday April 19, 7:30 pm

\$5-10 donation

Special Location

@ The Women's Building

(3543 18th St, between Valencia & Guerrero)

presented in collaboration with

New College of California & Mission Cultural Center

*** Seating is limited! No advance reservations. Doors open at 7:30. ***

". . . in the twentieth century . . . poetry written in the Spanish language began and ended--in short, was led--by two Nicaraguan poets, on the one end, Rubén Dario and, on the other, Ernesto Cardenal." --Roberto Fernandez Retamar
"Prologue to Ernesto Cardenal," in *Caliban and Other Essays*

World-renowned Nicaraguan poet-priest ERNESTO CARDENAL--former Minister of Culture under the Sandinista government, and among the most significant Latin American literary figures of the past half-century--visits San Francisco in a rare appearance, co-sponsored by The Poetry Center, New College of California, and Mission Cultural Center. Among his many books to appear in Spanish and in English translation over the past decades are *Oracion por Marilyn Monroe y otros poemas*, *Hora O/Zero Hour*, *Homenaje a los Indios Americanos*, *Cosmic Canticle*, *El estrecho dudoso/The Doubtful Straits*, *Apocalypse and Other Poems*, *Flights of Victory*, *Quetzalcoatl*, and others. Father Cardenal will read his poetry in Español, with spoken English translations read by poet Alejandro Murguía.

Ernesto Cardenal was born in 1925 in Granada, Nicaragua. He attended the University of Mexico (1944-48) and Columbia University (1948-49), as well as the Trappist monastic community in Gethsemane, Kentucky directed by Thomas

Merton. In 1965 he was ordained a Roman Catholic priest, and developed a politics and practice he considered "Christian-Marxist." He is well-known throughout Latin America and North America as a spokesman for social justice and self-determination.

=====

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-llyâyly 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](#)

235. **John Tranter**

Time magazine's Australian edition -- article on Jacket

Wed 18 Apr 2001

In its current (April 23) issue, Time magazine's Australian edition carries Elizabeth Feizkhah's article on Jacket magazine.

You can read it on the Jacket site at

<http://www.jacket.zip.com.au/time-jacket.html>

best,

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](#)

236. **Mark DuCharme**

Re: So, what's your favorite book of poetry from 2000?

Thu 19 Apr 2001

To my mind, the winner is a chapbook:

Sunflower

by Jack Collom & Lyn Hejinian

published by The Figures

RUNNERS UP (in no particular order):

Mon Canard by Stephen Rodefer

(perhaps uneven, but the title poem alone more than makes up for it)

rue Wilson Monday by Anselm Hollo

On The Nameways by Clark Coolidge

Autobiography of a Cyborg by Bhanu Kapil Rider

(another chapbook that can hold its own against larger offerings)

Point and Line by Thalia Field

(yeah, perhaps more readily categorizable as fiction, but it crosses boundaries & can't easily be ignored)

Comp. by Kevin Davies

Was the reprint of Tottering State by Tom Raworth dated 2000? I haven't seen it, but have the original The Figures edition which includes "Ace" but not "Writing." It certainly deserves a nod.

SPECIAL RUNNER UP:

Paramour by Stacy Doris

See You Next Year,

Mark DuCharme

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

[↑ Contents](#)

237. **richard.tylr**

Re: attention attention notice

Thu 19 Apr 2001

Keep them coming Alan! But do I need to encourage this guy! No! No stopping America's (the world's?) - best - if that term is relevant - most interesting? - poet? Writer? Interpoeianetter?! No, there's no stopping Alan, even if we _could_ keep up with him. Richard.

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

From: "Alan Sondheim" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, April 11, 2001 4:22 PM

Subject: attention attention notice

-

attention attention notice

hello i am the president and i am sending a wake-up call to america.

hello this is the wake-up call from the president of america.

we will have to use foresight. who in america has foresight.

i am the president and i have foresight. we will have to have hindsight.

who in america has hindsight. i am the president and i have hindsight.

foresight and hindsight are the key to our wake-up call.

a wake-up call is a call in destiny, readiness, and preparation.

i am the president and i have readiness and preparation.

with your wake-up foresight and hindsight i will have in destiny.

hello america is the greatest country ever on the face of the earth.

this means that the face of the earth is our in destiny.

with hindsight and foresight we will claim our in destiny with readiness.

with the greatest preparation i do send out my wake-up call.

who in america can send out the wake-up call.

the president in america can send out the wake-up call.

who in america is the greatest president ever.

the president in america is the greatest president ever.

i am the president of america and this is the wake-up call in destiny.

i am in destiny and america.

—

[↑ Contents](#)

238. **Barry Smylie**
Homer's Iliad serial

Thu 19 Apr 2001

Siamese Alligator Sideshow Productions
invite you
to preview

The Iliad, Book 11
<http://barrysmylie.com/iliad/iliad000.htm>
Prowess and Wounds of Achaeans

The Iliad is a multimedia
interactive entertainment
soundcard is required

[↑ Contents](#)

239. **rob wilson**
b2/Santa Cruz "worlding" conference-- room change re: strike

Thu 19 Apr 2001

In support of the UPTE tech employees two-day strike at UC Santa Cruz, the
conference "WORLDING, World Literature, Field Imaginaries, Future Practices"

will move to the Santa Cruz Room of the West Coast Santa Cruz Hotel (formerly the Dream Inn) on West Cliff Avenue.

The date and time, Saturday April 21, 8:45-6:30, will be the same. For more information: [REDACTED].

If you are in the area and interested in global/local and field imaginary poetics, please do come-- breakfast and lunch will be provided, there is no registration fee, and Literary Guillotine as well as Duke UP and Carfax/Routledge will have books on sale, some with reduced rate flyers and so on.

[↑ Contents](#)

240. **Murat Nemet-Nejat**

Re: it may/the screen casts shadows of the sun

Thu 19 Apr 2001

In a message dated 4/19/01 8:33:55 AM, [REDACTED] writes:

| *nervousness leads to strange links and attractions:*

strange links and attractions is what art is all about.

| *you might begin thinking nothing of written language:*

promise, I love you too, baby,! Not that words are unimportant, but, did you think the eye is a dumb blond? the eye thinks too.

| *these people out there, who are they, what do they do:*

You mean the same emptiness doesn't surround the writer?

| *reading hacks you into more and different brains:*

So does watching.

| *the backs of things are airless:*

the backs of a book, a movie screen, a T.V. screen are the same dead space.

| *the screen casts shadows of the sun:*

how true. we all live in Plato's cave.

My best.

Murat

[↑ Contents](#)

241. **Patrick Herron**

Re: Survivor Poet!/We're All Gonna Get Kicked Off This Island!

Thu 19 Apr 2001

It's a tie! All contestants are deadlocked at 30 votes! It's a fight to the finish! I've never seen such excrement, er, excitement in this majestic world of poetry. This is a thrilling contest never to be forgotten! I can't believe it!

If it's a tie at the end, then do all of them need to leave the island, or do all of them get to stay? Oh what a thrill!

Boy, I just love a good competition! I wonder what this evening's runner-up receives? A lifetime supply of Rice-A-Roni?

Marge, break out the popcorn! This is going to be some contest!

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

From: UB Poetics discussion group

[mailto:██████████]On Behalf Of Ron Silliman

Sent: Tuesday, April 17, 2001 6:40 PM

To: ██████████

Subject: Survivor Poet

<http://poetry.about.com/arts/poetry/library/weekly/aa041101a.htm>

Why does this seem so appropriate right after the Pulitzers?

Ron

[↑ Contents](#)

242. **jj20**

Re: attention attention notice

Thu 19 Apr 2001

Y'know, what lately impresses me about Sondheim's literature --- and what may account for some of the recurrent protests against his prolificity here on The List --- is its MUSICALITY. (Retinal, upper case after-image: MUSICALITY.) A piece like the one below, Rick, or many of Sondheim's, conjure up an ideal performance by someone like, say, a Laurie Andersen. The cadences are often oratorical/rhetorical, "aloud," rather than page-driven. There's an element of repetition in Sond's word-art that draws from the ~declamatory,~ instead of the prevalent, usual, silent interiorized reading style. ---Which may account for these waves of "get 'im outta here" protests that seasonally let loose, once a new crop of newcomers has passed the frat hazing and is starting to feel (entitlement) that their maintenance fee on the co-op should give them license to

evict. In "page time," trying to read/wade through the repetition tropes, the reading can in fact at times feel like its going against the current of the language's inertias,--- but when I re-imagine the texts as occurring in real time and aloud, that cyclicity becomes quite endurable and even a sort of entertaining, habitable background music ("muzak") kind of Sensaround environment. His fugues. And yet the repetitions AREN'T principally demagoguery; they derive from combinatorialities so alphabetic in style that suspicions of text-generating computer programs have been--- gulped. It's always difficult to live contemporary to the unbounded proliferation of a complete "Leaves of Grass."-- JJ

Quoting "richard.tylr" <[REDACTED]>:

*Keep them coming Alan! But do I need to encourage this guy!
No! No stopping
America's (the world's?) - best - if that term is relevant -
most
interesting? - poet? Writer? Interpoeianetter?! No, there's no
stopping
Alan, even if we_could_ keep up with him. Richard.
----- Original Message -----
From: "Alan Sondheim" <[REDACTED]>
To: <[REDACTED]>
Sent: Wednesday, April 11, 2001 4:22 PM
Subject: attention attention notice*

-

attention attention notice

*hello i am the president and i am sending a wake-up call to
america.*

*hello this is the wake-up call from the president of
america.*

we will have to use foresight. who in america has foresight.

*i am the president and i have foresight. we will have to
have hindsight.*

*who in america has hindsight. i am the president and i have
hindsight.*

foresight and hindsight are the key to our wake-up call.

a wake-up call is a call in destiny, readiness, and preparation.

i am the president and i have readiness and preparation.

with your wake-up foresight and hindsight i will have in destiny.

hello america is the greatest country ever on the face of the earth.

this means that the face of the earth is our in destiny.

with hindsight and foresight we will claim our in destiny with readiness.

with the greatest preparation i do send out my wake-up call.

who in america can send out the wake-up call.

the president in america can send out the wake-up call.

who in america is the greatest president ever.

the president in america is the greatest president ever.

i am the president of america and this is the wake-up call in destiny.

i am in destiny and america.

—

[↑ Contents](#)

243. **Thomas Bell**

Re: Survivor Poet

Thu 19 Apr 2001

too bad they didn't include the real survivor poets from England. There is a book out now from them (and others) and I have a brief note on it at:

<http://members.tripod.com/~trbell/metaphor/thought1.htm>

i'm surprised to find no American version of this movement?

tom

[↑ Contents](#)

244. **Thomas Bell**

Re: Poetics of internet art/activism: AUMA-GOM@

Thu 19 Apr 2001

thanks for the leads, Dave. I'm actually at this point not sure what to call what I'm seeking. there is some 'art' in what I am doing - the poetic gesture or impulse that got me involved in writing an initial poem based on my experiences and perceptions as a member of the online self-help discussion group and the posts by members, but the whole thing has evolved into a movement in which people are writing about their experiences and sending their stories to the FDA and congressmen, etc. (not necessarily initiated by what I wrote) and it has had some real-life effects, again not necessarily related to what I wrote. I'm not sure if the real-life outcome is necessarily related to the aesthetics of the 'movement' which I have come to see as a 'symphony' of emails.

I think I'm strating to 'see' a forest here but not sure how to describe it, if in fact description is desirable. The site that was constructed is visible at the moment at <http://www.geocities.com/lotronexactiongroup/> as are sites for other parties involved and most of the email traffic is accesible, but these elements will disappear in time.

I guess that I'm looking for is a 'poetics' of social movements (not necessarily radical or left or right), but have not come across anything on the internet or in print since Che and Saul Alinsky.

By the way, for you or anyone with an interest in the actual problem, ibs should be a 'household' word in the coming months as new treatments are in the works and this is ibs awareness month as well as poetry month. Public Citizen just issued a press release again and even though it's opposed to the re-release of lotronex it looks like this time the media will be payng more attention. The group itself recently petitioned the FDA and has managed to keep th FDA and GlaxoSmithKline meeting about a possible re-release of the drug in the near future - something that has NEVER happened.

I guess I could go on-and-on about this so I'll just stop here.

tom

[↑ Contents](#)

245. **andrew maxwell**

L.A. ON FIRE! WELL, NEXT WEEK THAT IS...

Thu 19 Apr 2001

Due to the singular peculiarities of the memoirist's life-arc, Harry Mathews will not be appearing at Dawsons this Sunday, and Douglas Messerli will be re-scheduled to a reading later this year. But please join us next weekend for the most especially wizard cuckoo cluster of the year! Philip Lamantia, John Olson and Will Alexander will be spanking the ether with supernatural aplomb on April 29, 4pm. The Southern California chapter of the Society for Psychical Research has been contacted, so asbestos ectoplasmic apron shields will be provided.

3-2-1 contact!

The Germ & the Poetic Research Bureau (Western Office) continues its regular reading series on alternate Sundays at 4 pm at Dawson's Book Shop on Larchmont in Hollywood.

Apr 29	Philip Lamantia (S.F.), John Olson (Seattle) and Will Alexander (L.A.)
May 6	Marcella Durand (N.Y.) and Susan Schultz (Hawaii)
May 13	Norma Cole (S.F.) and Caroline Crumpacker (New York)
June 3	Julian Semilian (N.C.) and Mark Salerno (L.A.)

Dawsons is located at 535 N. Larchmont Blvd near Beverly Blvd. Tel: [REDACTED]

Readings are open to all. \$3 donation requested for poets/venue.

Call Andrew at [REDACTED] for more info.

April 29

Philip Lamantia:

Fanatico, rhapsodist, madcap, sage. He was Francis da Pavia in Dharma Bums and David D'Angeli in Desolation Angels, but he might as well be Saint Simon Stylites riding Gerard de Nerval's lobster in the Palais Royale. After almost sixty years of poetic endeavor, Lamantia is one of the last living poets of the Beat era, though he is most definitively a Surrealist poet, having early on associated with André Breton, who called him "a voice that rises once in a hundred years." His works include *Touch of the Marvelous* (Oyez, 1966), *Selected Poems 1943-1966* (City Lights Books, 1967), *The Blood of the Air* (Four Seasons Foundation, 1970), *Becoming Visible*, (City Lights Books, 1981), *Meadowlark West*, (City Lights, 1986), and *Bed of Sphinxes: New and Selected Poems 1943-1993*

(City Lights Books 1997). Philip will be premiering mostly new work at this reading, so ear-horns up, sweeties!

John Olson:

Seattle poet John Olson's latest work is a collection of poetry titled *Echo Regime* from Black Square Editions. He is also the author of *Eggs & Mirrors*. His poems have appeared in *Sulfur*, *New American Writing*, and *Exquisite Corpse* among other mags.

Will Alexander:

Local teacher, mage, and poetic strato-seer. Norma Cole says of Alexander's book *Above the Human Nerve Domain*: "This glorious set of whirling prosodic proofs exult that a body can be struck by stanzaic facts of light. The reader is dazzled by expanding forms of predictory anaphora arriving as an "instantaneous beam." The author of *Vertical Rainbow Climber*, *Arcane Lavender*, *Morals, Asia & Haiti*, and *The Stratospheric Canticles* has done it again with strobic precision."

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](#)

246. **richard.tylr**
Re: Survivor Poet
Thu 19 Apr 2001

Ron. I dont know, but on the contemporary poetry I clicked the B and there's no Charles Bernstein and I clicked the S and there's no Ron Silliman? Two of the major 20th/21st century writers. Have Holman and Snyder got a snitcher or what's going on? Regards, Richard.

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

From: "Ron Silliman" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, April 18, 2001 10:40 AM

Subject: Survivor Poet

<http://poetry.about.com/arts/poetry/library/weekly/aa041101a.htm>

Why does this seem so appropriate right after the Pulitzers?

Ron

[↑ Contents](#)

247. **Tenney Nathanson**

National Poetry Month: Sounding the Poem @ the Library

Thu 19 Apr 2001

Here's the press release for Sounding the Poem, sponsored by Tucson Public Library with Chax Press as co-sponsor. One reading features Frances Shoberg, Jonathan VanBallenberghe, Heather Nagami, and Matthew Shenoda. Another reading features Jane Miller and Charles Alexander; another features Walter K. Lew and Demetria Martinez; still another features high school students active at Tucson High (working with Matthew Shenoda) and studying in Extended Univ. summer courses with Charles Alexander. There are Saturday small group sessions as well (April 21 two sessions, one each led by Jane Miller and Charles Alexander; April 28 two sessions, one each led by Walter K. Lew and Demetria Martinez).

News Release

Date: March 19, 2001

Media Contact: Elizabeth Burden, Public Information Officer

Direct: [REDACTED]

e-mail: [REDACTED]

For Immediate Release

National Poetry Month: Sounding the Poem @ the Library

(Tucson) April is National Poetry Month and to celebrate the Tucson-Pima Public Library will have several events hosted by the TPPL Tucson Writers' Project in collaboration with Chax Press.

Poetry Readings On April 20, Charles Alexander and Jane Miller will take the stage for an evening of poetry. Poets Walter Lew and Demetria Martinez will read on April 27. Both events will take place at 7:00 p.m. at St. Phillips in the Hills Episcopal Church, 4400 N. Campbell Avenue.

Small Group Workshops

April 21 and 28, four contemporary poetry workshops will be held at the Main Library, 101 N. Stone Avenue.

Sounding the Poem, April 21, 1:00 p.m.

Timeshop , April 21, 1:00 p.m.

Poetry Workshop, April 28, 1:00 p.m.

Words as Diagrams as Paths: Double Media in East Asian Poetry and Philosophy, April 28, 1:00 p.m.

All of the workshops will take place at the Main Library, 101 N. Stone.

Registration is required; to register, call the Tucson Writers' Project,

extension 216.

Student Poetry Readings On April 21, area high school students will present original poems. On April 28, MFA students Jonathan VanBallenberghe, Heather Nagami, Matthew Shenoda, and Frances Shoberg will take the stage. Both programs will be held at Main Library at 3:00 p.m.

Third Annual Teens Take the Mike On April 22, teens "take the mike"...microphone that is, at the third annual teen poetry program at the Nanini Branch Library. Hosted by noted Tucson poet David Ray.

Break for Poetry Spots on KXCI (91.3 FM) The library and community radio are again teaming up to provide a daily poetry break. The 2-minute segments will air all month, weekdays between 4:00 and 6:00 p.m. during the "Home Stretch" on KXCI.

Mini-Fridge Poetry Young People's Poetry Week is April 16-22. To celebrate, Wilmot Branch Library, 530 N. Wilmot Road, will exhibit a mini-fridge interactive display, and teens get to be the poets.

For more information, call the Tucson Writers' Project, extension 216.

###

mailto:

mailto:

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

[↑ Contents](#)

248. **Harry Nudel**

m&r..Joe Eliot at the Zinc Bar...

Fri 20 Apr 2001

It has been remarked that Joe should rent out some of those 3 kids to other people on the scene who then... can pretend they are human beings...

the 2nd bar in a basement poetry reading in a month....

the news in New World Writing from the african poets was i loved the reading...

Joe is steady as she goes....as can be imagined by one who can papoose with one hand print with the other and write with the third hand thru the aegis of the 3rd eye..

There were 2 expatriate painters next to each other...almost talking...& R.K...had 2 other concerts & 2 opening this same Thur nite...Steve C...can critic up a storm....

Up from the down-stairs...the apple-blossom white buds smiling were saying spring..Joe is a steady force that will only deepen with time.....
yr smiling critic..DRn...

[↑ Contents](#)

249. **Bob Grumman**

Re: Survivor Poet

Fri 20 Apr 2001

Ron. I dont know, but on the contemporary poetry I clicked the B and there's no Charles Bernstein and I clicked the S and there's no Ron Silliman? Two of the major 20th/21st century writers. Have Holman and Snyder got a snitcher on what's going on? Regards, Richard.

Possibly they are as out of it as whoever's running the pages for poets at the Buffalo site, which--last time I looked--had no page for John M. Bennett, Richard Kostelanetz or Karl Kempton, three of our time's major writers.

--Bob

G.

[↑ Contents](#)

250. **Rebecca Wolff**

Fence Sunday

Fri 20 Apr 2001

Sunday, April 22nd, 5 pm

Come hear contributors to imminently forthcoming Fence #7

Poets Claudia Keelan and Ronaldo V. Wilson

Fiction writer Matthew Derby

Teachers & Writers Collaborative
5 Union Square West
New York City

Free Admission
Wine to follow

Discounted subscriptions to Fence available

new website and new issue up and ready next week
<http://www.fencemag.com>

Rebecca Wolff
Fence and otherwise
14 Fifth Avenue, #1A
New York, NY 10011
ph/fax: [REDACTED]

[↑ Contents](#)

251. **David Chirot**

blindness and incite: re the screen casts shadows of the sun

Fri 20 Apr 2001

(Before jumping the gun so to speak in passing judgment on the cinema in relation to writing, it would be good to consider Eisenstein's writings on the interrelationships among film and literature, poetry, calligraphy, painting, theater. Many many more examples have been developed and presented since his first writings in the 1920s. As for film and thinking: the two volumes of Gilles Deleuze, CINEMA The Movement-Image and CINEMA The Time-Image. Deleuze uses film as a method for the extension of philosophical thinking.)

Sondheim's remarks are part of the long tradition of abstraction and fundamentalism (Puritanism has played quite some role I think in the USA) in relation to writing.

The object seems to be to liberate writing from the senses, so as to have a more immediate relationship with the Word.

This approach to writing has exerted a strong influence especially since the advent of the various Formalisms of the last century.

A counter movement has been those approaches to writing which propose relationships with hieroglyphics, calligraphies, visual/sound notations, painting, collage, montage, cinema, performance. Writing in this area makes use of methodologies and examples extending in time and space from the earliest forms of notation to the most contemporary, across many media and materials.

In the first, writing, the Word, is "apart from" --
In the second, writing is "a part of"--
An excellent essay on the effects of this difference may be found in
"Notation and the Art of Reading" by Karl Young
at: <http://www.thing.net/~grist/homekarl.htm>
the history of the second writing (call it visual or any other name it
has acquired since) since Mallarme's "Un Coup de des" is one
of ongoing extensions, examples, explorations--
to cite a few of these non-Formalist senses of writing in
interrelationships with visual/sound/performative notations:
"It is a script that is at once . . . pictorial, symbolic and
phonetic within the same text, the same sentence, I would almost
say within the same word."
--Francois Champollion, on translating the Egyptian
hieroglyphics,

14 September 1822

"Bookmovie is the movie in words, the visual American form"
--Jack Kerouac, "Belief & Technique for Modern Prose"
" . . . the written word is an image . . . I think that anyone who is
interested to find out the precise relationship between word and
image should study a simplified hieroglyphic script. Such a
study would tend to breakdown the automatic verbal reaction to
a word. It is precisely these automatic reactions to words
themselves that enable those who manipulate words to control
thought on a mass scale."

--William S. Burroughs, THE JOB Interviews with Daniel
Odier

" . . . the example of cinema should help . . . the project of a . .
. poetry
embracing sound, visual, and verbal signs vitalized by one function
(the poetic) . . . [in] confrontation with the ruling system in the
field of the manifestations of language, and consequently, of the
ideas, values and habits (including sensibility itself) as
structural bases of the dominant ideological complex."

--Philadelpho Menezes, POETICS AND VISUALITY A Trajectory
of Contemporary Brazilian Poetry
--david baptiste chirot

[↑ Contents](#)

252. **richard.tylr**

Re: it may/the screen casts shadows of the sun

Fri 20 Apr 2001

But I think you miss some subtleties of what Alan is doing by this kind of analysis. Read that thing aloud. When I saw it I had the sun (outside) behind my computer screen....and i could "see" where Alan was coming from. Breaking it up to "analyse" it is futile. The whole thing works both on a conceptual level and a "deeper" level. Alan Sondheim is both prolific and very talented. Where are your poems? Regards, Richard Taylor. ----- Original Message ----- From: "Murat Nemet-Nejat" <[REDACTED]> To: <[REDACTED]> Sent: Friday, April 20, 2001 3:22 AM Subject: Re: it may/the screen casts shadows of the sun

> In a message dated 4/19/01 8:33:55 AM, [REDACTED] writes:
>
>
> >nervousness leads to strange links and attractions:
>
> strange links and attractions is what art is all about.
>
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> >you might begin thinking nothing of written language:
>
> promise, I love you too, baby,! Not that words are unimportant, but, did you
> think the eye is a dumb blond? the eye thinks too.
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> >these people out there, who are they, what do they do:
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> You mean the same emptiness doesn't surround the writer?
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>
> >reading hacks you into more and different brains:
>
> So does watching.
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>
> >the backs of things are airless:
>
> the backs of a book, a movie screen, a T.V. screen are the same dead space.
>

>
> >the screen casts shadows of the sun:
>
> how true. we all live in Plato's cave.
>
>
> My best.
>
> Murat

[↑ Contents](#)

253. **richard.tylr**

Re: attention attention notice

Fri 20 Apr 2001

I know that JJ doesnt think that I didnt intend to support Alan's work, but, my last comments may have been a bit confusing: my intent was to endorse Alan Sondheim's work. Its good to see it. I find it intriguing and each one has a different "take". I certainly find his energy and content fascinating and always look forward to it. He also has a CD ROM (which I havent had time to study) , but obviously Alan is a very serious and highly energetic and talented poet/ writer. I get the feeling that a lot of people lack his courage to put their work on line ...on the line so to speak..in case they get "criticised" surely that would be "parr for the course". Alan has inspired me in at least one thing I did. I'm not "into" his obsession with the cyberworld so much or so much of his "political" takes (altho they are interesting) but I do admire his passion and ability. Most of all I enjoy his productions which pour out...as they obviously should and do.Regards, Richard Taylor. ----- Original Message ----- From: <[REDACTED]> To: <[REDACTED]> Sent: Friday, April 20, 2001 7:09 AM Subject: Re: attention attention notice

Y'know, what lately impresses me about Sondheim's literature --- and what may account for some of the recurrent protests against his prolificacy here on The List --- is its MUSICALITY. (Retinal, upper case after-image: MUSICALITY.) A piece like the one below, Rick, or many of Sondheim's, conjure up an ideal performance by someone like, say, a Laurie Andersen. The cadences are often oratorical/rhetorical, "aloud," rather than page-driven. There's an element of repetition in Sond's word-art that draws from the ~declamatory,~ instead of the prevalent, usual, silent interiorized reading style. ---Which may account for these waves of "get 'im outta here" protests that seasonally let loose, once a new crop of newcomers has passed the frat hazing and is starting to feel (entitlement) that their maintenance fee on the co-op should give them license to evict. In "page time," trying to read/wade through the repetition tropes, the reading can in

fact at times feel like its going against the current of the language's inertias,--- but when I re-imagine the texts as occuring in real time and aloud, that cyclicalilty becomes quite endurable and even a sort of entertaining, habitable background music ("muzak") kind of Sensaround environment. His fugues. And yet the repetitions AREN'T principally demagoguery; they derive from combinatorialities so alphabetic in style that suspicions of text-generating computer programs have been--- gulped. It's always difficult to live contemporary to the unbounded proliferation of a complete "Leaves of Grass."-- JJ

Quoting "richard.tylr" <[REDACTED]>:

*Keep them coming Alan! But do I need to encourage this guy!
No! No stopping
America's (the world's?) - best - if that term is relevant -
most
interesting? - poet? Writer? Interpoeianetter?! No, there's no
stopping
Alan, even if we _could_ keep up with him. Richard.*

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

From: "Alan Sondheim" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, April 11, 2001 4:22 PM

Subject: attention attention notice

-

attention attention notice

*hello i am the president and i am sending a wake-up call to
america.*

*hello this is the wake-up call from the president of
america.*

we will have to use foresight. who in america has foresight.

*i am the president and i have foresight. we will have to
have hindsight.*

*who in america has hindsight. i am the president and i have
hindsight.*

foresight and hindsight are the key to our wake-up call.

a wake-up call is a call in destiny, readiness, and preparation.

i am the president and i have readiness and preparation.

with your wake-up foresight and hindsight i will have in destiny.

hello america is the greatest country ever on the face of the earth.

this means that the face of the earth is our in destiny.

with hindsight and foresight we will claim our in destiny with readiness.

with the greatest preparation i do send out my wake-up call.

who in america can send out the wake-up call.

the president in america can send out the wake-up call.

who in america is the greatest president ever.

the president in america is the greatest president ever.

i am the president of america and this is the wake-up call in destiny.

i am in destiny and america.

—

[↑ Contents](#)

254. **nuyopoman**

Re: POETICS Digest - 17 Apr 2001 to 19 Apr 2001 (#2001-57)

Fri 20 Apr 2001

In a message dated 4/20/01 12:23:29 AM Eastern Daylight Time, [REDACTED] writes:

Current standings (remember, votes are to kick the poet off the island):

Akhmatova 43
Baudelaire 45
Chaucer 47
Dickinson 44
Li Po 43
EAPoe 44
Pound 45
Wheatley 47

I kid you knott!

<< Date: Tue, 17 Apr 2001 18:40:06 -0400

From: Ron Silliman <[REDACTED]>

Subject: Survivor Poet

<http://poetry.about.com/arts/poetry/library/weekly/aa041101a.htm>

Why does this seem so appropriate right after the Pulitzers?

Ron >>

Bob Holman * 173 Duane St #2 NY NY 10013 * [REDACTED] Fax: 6415

[REDACTED] * [REDACTED] * poetry.about.com

[REDACTED] * www.worldofpoetry.org

[REDACTED] * www.peoplespoetry.org

[↑ Contents](#)

255. **The Poetry Project**

Announcements

Fri 20 Apr 2001

This week and next week at the Poetry Project:

Friday, April 20th at 10:30 pm HA! HA! HA! STAND UP POETRY NIGHT New poets from slam culture to academia explore the humor in poetry. Featured comedic poets include Yolanda Wilkinson, F. Omar Telan, Jennifer Knox, Sean McNally, Jason Schneiderman, Carol Rosenfeld, Rob Neill, and Cristin O'Keefe Aptowicz. Following the featured performances there will be an open mike. Audience members will compete for prizes for the funniest two-minute bit.

Monday, April 23rd at 8 pm KEITH ROACH AND DEBORAH RICHARDS Poet, curator, and arts organizer Keith Roach had a long residency as Ceremonial Master of the Open Room while hosting the Friday night slam at the Nuyorican Poets Café. His poetry, urban, generous, dreamy, and deep, can be read in the anthology *Aloud: Voices from the Nuyorican Poets Café*. Mr. Roach is currently working on his first full collection of poetry. Deborah Richards is a poet, performer and director. She recently wrote and directed three performances in

Philadelphia including a solo show, "Pucker Punch;" and "Last One Out" and "Path/Way Home," both of which were selected for the Philly Fringe Festival. She is currently working on a video project and completing her book, Long Way Home.

Wednesday, April 25th at 8 pm YUKIHIDE MAESHIMA HARTMAN AND CAROL SZAMATOWICZ Born in Japan and long prominent in the New York poetry world, Yukihide Maeshima Hartman is the author of several collections of poetry, including Ping, New Poems, and Coloring Book. "Yuki Hartman orders his images around with temerity of a lion tamer. He's as gifted a poet as they come," writes Charles North. Carol Szamatowicz is the author of two collections of poems, Cats & Birds and Zoop (The Owl Press, 2001). Her work has appeared in Lingo, The Germ, and The World. In reviewing a reading she gave at Poetry City, Jordan Davis writes, "Carol pays a lot of attention to the salient details of social interaction, which facts I observe in the modest and informative sentences she prefers. [...] Here are some things she said: 'These cheeses are history'; 'There's only five channels and beer. I accept that.'; 'There is a couple who loved each other since childhood and that is all that is left of them'; 'I think you are the one who spilled'; 'Besides the suspicion of sleep there is the treachery of wood'; 'I was a brisk little tooth drifting to earth'; 'Boredom that makes us long for the freedom of combat'; 'Lick something everyday, I say'; 'A hell where we feed ourselves with three-foot chopsticks'."

Thursday, April 26th at 8 pm

A TRIBUTE TO GREGORY CORSO

"Corso is a poet's poet, his verse pure velvet, close to John Keats for our time, exquisitely delicate in manners of the Muse." -Allen Ginsberg

With readings and talks by over 35 writers, including poet and punk icon Patti Smith; poet, musician, and Basketball Diaries author Jim Carroll; poet and The Fugs founding member Ed Sanders; indie rock innovators and Sonic Youth co-founders Thurston Moore and Lee Ranaldo; poet, novelist, and former presidential candidate Eileen Myles; experimental prose/poetry writer and performer John S. Hall; performer, conductor, composer, and pioneer of World Music David Amram; and many others. Celebrated Beat poet Gregory Corso died on January 17, 2001. Born in Greenwich Village in 1930, Corso hooked up with Allen Ginsberg and the other Beat poets at Columbia University in the 1940s. He moved to San Francisco in 1956, quickly fitting into the Beat scene there. Corso's poetic voice was simple, colloquial, funny, and unpretentious. Among his books of poetry and prose are Gasoline (1956), The Happy Birthday of Death (1960), The American Express (1961), Elegiac Feelings, American (1970), and Mindfield (1991).

Friday, April 27th at 9 pm LOOSE LIPS: A SPOKEN WORD CELEBRATION & MINI POETRY BALL The Poetry Project joins forces with the House of Xavier to bring you a night of art, glamour, spoken word, music, and fierce competition! This unique collaboration features: an art installation by Kabilo del Arte; a hip hop performance by Morplay; music by DJB; performances by these stylish spoken word artists: Carlo Baldi, Romero, Marty McConnell, Latasha Natasha Diggs, Travis Montez, A.B. Lugo, Caridad de la Luz, Jennifer Murphy, Tim Arevalo, Andrew McCarthy, Felice Belle, and others!!!; Fetish Fashion Performance by Gaylyn Designs; Mini Poetry Slam by A Little Bit Louder; ; Mini Poetry Ball produced by The House of Xavier. Trophies will be presented in two categories: "Best Love Poem in Fire Engine Red" and "Best Erotic Slam Performance in Sexy Underwear or Lingerie." The winner from each category will compete in one final round, "Best Verbal Vogue," for a cash prize and featured performance at The House of Xavier's Glam Slam 2001. Sign-up for the Ball begins at 8 pm. The event begins at 9 pm. Admission is \$10, \$7 for students and seniors, and \$5 for Poetry Project Members. The Poetry Project is wheelchair accessible with assistance and advance notice. Please call [REDACTED] for more information.

Saturday, April 28th at 3 pm BOOK PARTY TO CELEBRATE THE RELEASE OF ALLEN GINSBERG'S SPONTANEOUS MIND: SELECTED INTERVIEWS 1958-1996 This event will feature a performance by acclaimed performer and composer John Moran. Spontaneous Mind: Selected Interviews 1958-1996 by Allen Ginsberg, David Carter (Editor), Edmund White (Introduction), and Vaclav Havel (Preface), presents candid, revelatory interviews, many of which have been out of print for decades. In conjunction with the book party, plaques will be installed in the East Yard of St. Mark's Church commemorating the Allen Ginsberg and Ted Berrigan trees. John Moran has written several innovative, influential operas, including The Manson Family, his fourth opera, which has been recorded with a provocative cast that includes Iggy Pop and Terre Roche, among others. He recently recorded Mathew in the School of Life, featuring Allen Ginsberg. This event begins at 3 pm and is free and open to the public.

* * *

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](#)

256. **michael amberwind**

Tarpits of Poetry

Fri 20 Apr 2001

and some dinosaurs are concerned that matters of aesthetics, poetry and are being usurped by political concerns - i wonder where they got such and idea?

i suppose if a poem were written on the matter - and posted to the list - i might be "convinced" that such people were simply being reactionary

when newspaper reportage becomes poetry, i can't help but think something went wrong somewhere along the line - but trying to tell the difference between this list and any other politically motivated list (with its own "slant") has been getting difficult as of late

of course - i could be crazy...

> I'm just back from five or six hours on the
> picket line, where today we =
> offered line-crossers a free pass for smiling
> and honking (this IS =
> Hawaii, after all). Most took us up on our
> offer, though learning curves =
> were variously steep or shallow, but some
> pucker-faced citizens =
> adamantly refused and a few even waved us on as
> we circled with all =
> deliberate speed (as it were). Rumor has it
> that this is the last day of =
> the UH faculty strike, though we've heard
> nothing yet and it's almost 4 =
> p.m. The teachers are nowhere near an agreement
> and, because the state =
> has only one negotiator for its many public
> union negotiations, they =
> will have to wait until tomorrow even to talk
> with the state. It's =
> rather incredible to drive to work on my
> longish commute and to see =
> every school closed and fronted by

> picketers-and then to get to UH, =
> which is allegedly still open, but effectively
> slowed to a crawl by =
> faculty in their by now trademark white UHPA
> baseball caps and ON STRIKE =
> teeshirts.
>
> The remaining bones of contention between the
> faculty and the state are =
> three: lecturer pay (the governor's last offer
> was a work of =
> art-lecturers who had worked for three years in
> the system would get a =
> small raise, but new lecturers would get LESS
> money than they do now, so =
> what school wouldn't want to trade in the
> sophomores for the freshmen =
> over and again?); community college workload
> and teaching equivalences; =
> and, of course, money for regular faculty. I
> can only imagine that our =
> union would have caved a while back over the
> tiny difference between our =
> pay demand and the offers we've been getting,
> but there's so much =
> hostility between us and the governor that we
> feel we're picketing not =
> so much for pay as for the salvation of the
> university itself. That may =
> sound grand, but the UH has been cut by 1/3
> over the last seven years, =
> and there's precious little left to protect.
> There's also the governor's =
> way of making every "offer" into an insult to
> goad us on.
>
> I wonder how much of this "war" is about Hawaii
> and its poor regard for =
> public education (anyone with enough money, it
> seems, except for flaming =
> idealists, sends their kids to public school
> and now universities on the =

> continent) and how much is a more general
> national problem. American =
> anti-intellectualism is strong, after all, as
> is the equation of success =
> with business. Hence our governor's desire to
> support parts of the =
> university that "make money," like
> biogenetics.=20
>
> Governor Ben Cayetano, by the way, is
> apparently up for an honorary =
> doctorate from his alma mater, UCLA. Not only
> that, a new chair is being =
> set up in his name in the Asian American
> Studies Program, directed by =
> Prof. Don Nakanishi, who responded to a recent
> email from me by wishing =
> us all well and not mentioning the governor at
> all. Anyone with time on =
> his or her hands might send emails to UCLA
> administrators or regents to =
> suggest that rewarding Cayetano for his support
> for that institution =
> would be folly at this point, and an insult to
> the teachers and faculty =
> of Hawaii's schools and university system.
>
> The picket line remains a place of solidarity
> between faculty in =
> different departments and the police, who are
> definitely on our side. =
> They also have bones to pick with the governor
> and the mayor and their =
> numbers have diminished in recent years when
> police recruiters have come =
> in from other states. I'm grateful for the
> chance to meet them and to =
> meet folks in other departments, whose interest
> in education does not =
> dim even as the sun climbs and climbs each day.
>
> Finally, I got a letter from my representative

> today. She's Patsy Mink. =
> I remember as a little girl in Virginia
> thinking how wonderful it was =
> that there was a Congresswoman Patsy Mink. She
> reports that she met with =
> the governor on Friday the 13th and that he
> "expressed great dismay at =
> the rejection" of his merit pay proposal; early
> on, his entire offer of =
> raises was based on "merit," whatever that is
> in such a setting as ours =
> (as Steve Carll has pointed out, merit pay
> works better in business than =
> in the academy). She is confident the matter
> will be resolved soon.

>
> Where have I heard that before?

>
> Aloha, Susan

>
> -----

>
> Date: Wed, 18 Apr 2001 21:23:05 +1000
> From: geraldine mckenzie
> <[REDACTED]>
> Subject: Re: Content's Dream (FWD from
> Northwestern Univ. Press)

>
> Is there contact information for those who
> don't live in the U.S.?

>
> G.M.

>

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

>
> -----

>
> Date: Wed, 18 Apr 2001 11:01:27 EDT
> From: David Chirot <[REDACTED]>
> Subject: Re: Poetics of internet art/activism:

> AUMA-GOM@>
> Tom:
>
> realize you are interested in a "poetics of
> activism"--
> however i think it is really a
> "poetics IN activism"
> --because if one made the poetics separate
> from the activism--
> would it not be the dread "faith without
> works"?!
>
> An excellent ongoing example of the
> conjunctions of
> internet/activism/poetries is
> AUMA GOM@ : Urgent Action Mail
> Art/Global Organization Mail @rt
> This organization was founded in 1998 in
> response to the events
> surrounding the fate of Pinochet and as
> well the case of Humberto Nilo in
> Santiago, Chile.
> Sr. Nilo as head of the Faculty of
> Arts/Belle Lettres at the University
> of Chile had organized the exhibition of mail
> art and visual poetry "Litertad
> para la ensenanza de las artes" (Freedom in
> the teaching of the arts). Due
> to the democratic ideals exemplified by the
> exhibition's purposes and the
> works displayed, Sr. Nilo was expelled from
> the University.
> In response to these events, Cesar Reglero
> (Spain), Clemente Padin
> (Uruguay), Fernando Garcia Delgado (Argentina),
> Tartarugo (Spain) and Hans
> Braumuller (Chile/Germany) founded AUMA GOM@> and initiated actions
> and
> exhibitions which helped in the reinstatement
> of Sr. Nilo and changes in the
> University.
> In the last three years, working often with

- > Amnesty International AUMA
- > [REDACTED] organized many traveling exhibitions,
- > conferences, discussions,
- > actions. Recent calls for work and
- > participation have been AGAINST DEATH
- > PENALTY and POR VIEQUES.
- > The history of the organization, records of
- > first organizational
- > meetings, relevant communications (emails and
- > so on) and links to AUMA
- > associated sites and artists are at this site:
- >
- > <http://www.fut.es/~boek861>
- >
- > This excellent web site also includes
- > theoretical works, statements and
- > debates which involve many of the issues of
- > internet/activism in relation to
- > visual poetry and mail art. (See for example
- > the writings of over fifty
- > artists who participated in the yearlong Open
- > Debate Mail Art/Mail Art in the
- > New Millennium, 2000.) There is also the
- > monthly updated CMA Univers(o) with
- > complete information of mail art and visual
- > poetry conferences, calls, zines,
- > events, web sites.
- >
- > I would also most highly recommend
- > activist/art sites:
- >
- > VORTICE ARGENTINA (Fernando Garcia
- > Delgado)
- >
- > <http://www.vorticeargentina.com.ar>
- >
- > CROSSES OF THE WORLD (Hans Braumuller)
- >
- > <http://www.crosses.net>
- >
- > tARTarugo
- > <http://www.geocities.com/SoHo/Atrium/2759>

>
> Many other links of great interest can be
> contacted at boek861
> and also at
> Francis Van Maele's FAN MAIL site:
> <http://www.phi.lu>
>
> onwo/ards!
> david bapiste chirot
>
> -----
>
> Date: Wed, 18 Apr 2001 08:22:31 -0700
> From: "Walter K. Lew" <[REDACTED]>
> Subject: RE Susan Schultz's report on
> Educators' Protest
>
> In support of Susan Schultz's report to this
> list the other
> day--copied from the Assoc. for Asian American
> Studies list. Yrs,
> Walter K. Lew
>
> Date: Tue, 17 Apr 2001 08:51:36 -0700
> From: Karen Leong <[REDACTED]>
> Subject: Support Hawaii Education Update PLEASE
> READ AND DISTRIBUTE
>
> PLEASE READ, DISTRIBUTE, AND TAKE ACTION.
> THANKS!
>
> Hawai'i educators are still on strike. Talks
> broke down over the weekend,
> and the latest I have heard is that they will
> resume today. Those on strike
> have appreciated the show of support, and as
> the strike continues this
> support becomes even more critical. Please show
> your support of Hawai'i's
> educational system and the right for teachers'
> salaries to keep pace with
> the cost of living. Please show your support

- > for quality education in
- > Hawai'i for all of its residents.
- >
- > 1) Even Senators Inouye, Akaka, and
- > Representatives Mink and Abercrombie
- > have been supportive of the educators. They
- > have been attempting to
- > negotiate between the educators and Governor
- > Cayetano.
- > PLEASE WRITE OR CALL THEM TO SHOW YOUR SUPPORT.
- > Here are the Honolulu phone numbers, area code
- > (808):
- > Sen. Dan Inouye, [REDACTED]
- > Sen. Dan Akaka, [REDACTED]
- > Congresswoman Patsy Mink, [REDACTED]
- > Congressman Neil Abercrombie, [REDACTED]
- > All of their mail addresses are at the
- > Prince Kuhio Federal Building
- > Honolulu HI 96850-4977
- >
- > 2) This is affecting us in our own backyard so
- > to speak. UCLA's
- > Asian American Studies Center is currently
- > raising funds for an
- > endowed chair -- the Benjamin Cayetano
- > Professor in Public Policy and
- > American Politics. Cayetano is an alumni of
- > UCLA, and was honored in
- > 1995 for public service by
- > the UCLA Asian American Studies Center.
- >
- > According to one of the persons on strike in
- > Hawai'i:
- > 'Remember, this is a man who promised not to
- > cut the UH budget, then chopped
- > off \$35 million, who has gleefully watched our
- > national standing collapse,
- > and who believes that we should not receive
- > health benefits during the summer,
- > or let the summer months count toward
- > retirement, because "we don't work
- > then." He does not answer questions that ask

> about UCLA -- why its
> professors deserve summer benefits and a living
> wage.'
>
> It almost appears that Cayetano cares more
> about his relationship
> with UCLA than with UH. Has he served the
> public interest in Hawai'i
> by continuing to decimate the educational
> system, by refusing to
> authorize Legislature-approved raises for
> teachers throughout the
> state's educational system, or by attempting to
> prorate teachers'
> salaries only for the months they are in the
> classroom? Given
> Hawai'i's demographic make-up, Cayetano's
> actions are directly
> hurting Asian Americans and Pacific Islanders.
> If this seems to be a
> contradiction to you, please communicate your
> concerns to the
> Director of UCLA's Asian American Studies
> Center:
>
> Don T. Nakanishi, Ph.D.
> Director and Professor
> UCLA Asian American Studies Center
> 3230 Campbell Hall
> Los Angeles, CA 90095-1546
> phone: [REDACTED]
> fax: [REDACTED]
> The Hawai'i faculty strike ended last night;
> what follows is a description
> of the terms that were reached with the state
> (aka governor).
>
> The teachers' strike continues. Some 180,000
> students are still out of
> school.
>
> aloha, Susan

>
>
> ----- Original Message -----
> From: "Susan Schultz" <[REDACTED]>
> To: <[REDACTED]>
> Sent: Wednesday, April 18, 2001 11:11 AM
> Subject: Fw: Tentative Agreement (fwd)
>
>
>
> >From: UHPA Strike <[REDACTED]>
>
> >Subject: Tentative Agreement
> >Date: Tue, 17 Apr 2001 23:27:55 -1000
> >
> >TENTATIVE AGREEMENT REACHED:
> >Classes to Resume!
> >
> >April 17, 2001: After 15 days of strike, UHPA
> and the State of Hawai'i have
> >tentatively settled their contract dispute.
> Faculty will return to work
> >Wednesday, pending the ratification. Classes
> will resume on Thursday.
> >
> >The union is authorizing this return to work
> while the ratification vote is
> >occurring. "It was a long, hard process, but
> the faculty stayed strong
> >throughout the strike," noted J.N. Musto,
> UHPA's chief negotiator. "It was
> >their determination that enabled us to finally
> get a settlement."
> >
> >"The settlement is a good one and a majority
> of the Board of Directors is
> >recommending ratification", stated Alex
> Malahoff, UHPA President. "It
> >addresses all our major issues.
> >
> >"In accordance with UHPA bylaws and State law,
> the membership will vote on

> >the ratification of the tentative agreement.
> Faculty will receive full
> >details of the contract settlement prior to
> their ratification vote.
> >
> >Settlement highlights:
> >
> >A flat dollar amount (\$2,325) for all faculty
> the first year of the
> >settlement; and 6% the second year
> across-the-board; 1% in each year of the
> >contract for merit following existing
> negotiated procedures.
> >
> >\$1 million per year (above and beyond current
> resources) to expand the
> >teaching equivalencies in the community
> colleges.
> >
> >Lecturer pay increased by 3% each year of the
> contract.
> >
> >Faculty overload rates increased by 6%.
> >
> >\$3,076,000 compensation for faculty who were
> on strike to cover health-fund
> >benefits and for overload work necessary to
> save the semester.
> >
> >Innovative intellectual property language on
> patents that provides for a
> >new formula for sharing of proceeds by the
> university and faculty members.
> >
> >· No payroll lag. It is agreed this issue
> will be determined by court
> >challenges already proceeding.

Do You Yahoo!?

Yahoo! Auctions - buy the things you want at great prices
<http://auctions.yahoo.com/>

257. **Alicia Askenase**

Edwin Torres, Robert Carnevale at the Walt Whitman

Fri 20 Apr 2001

The Walt Whitman Cultural Arts Center's

Notable Poets and Writers Series

Proudly presents poet and performance artist

Edwin Torres

& New Jersey State Council on the Arts Literary Fellow*

Robert Carnevale

Friday, April 27, 7:30 pm

Admission \$6/\$4 students & seniors/members free

Book signing and reception to follow reading.

Poet, totally original hip performer, widely exciting EDWIN TORRES is a multi-talented, multi genre writer and educator who has been creating text and performance work since 1988. He has been a long time member of the poetry collective, Real Live Poetry with whom he's performed and conducted writing workshops in venues that range from schools and prisons to farms, festivals and beaches across the USA, in addition to tours in England, Germany, Amsterdam, and Australia. Mr. Torres was at the WWCAC this fall to teach an excellent six session writing workshop, and returns this week to teach several workshops in a Camden elementary school and read on Friday evening. Welcome Back Edwin!

Edwin Torres has received numerous awards and grants for his work, including a Mentor fellowship program at Minneapolis' The Loft, a Best Spoken Word Artist by NY Press Magazine, and a Grant for Excellence in Poetry from the Poetry Fund, NYC. He is a board member of the Mad Alex Arts Foundation, NYC, as well as the St. Mark's Poetry Project, NYC, where he has taught poetry/performance workshops for and curated a reading series. His publications include, FRACTURED HUMOROUS, SANDHOMMENOMADNO, LUNG POETRY, and I HEAR THINGS PEOPLE HAVEN'T REALLY SAID. His work has appeared in several anthologies including HEIGHTS OF THE MARVELOUS, Talisman's AN ANTHOLOGY OF NEW (AMERICAN) POETRY and ALOUD: Voices from the Nuyorican Poets Café.

ROBERT CARNEVALE is our penultimate reader from the Center's rewarding co-partnership with the New Jersey State Council on the Arts' (NJSCA) New Jersey Literary Fellows Showcase Program, a program created to assist and promote literary fellowship recipients. Mr. Carnevale's work has appeared in The

Paris Review, The New Yorker, Unsettling America, and in other magazines and anthologies. He was Principal Literary Researcher for the Voices & Visions film series on American Poets, and co-wrote the college telecourse based on the series. He served as Assistant Coordinator of the Geraldine R. Dodge Foundation for six years as well as helping to mount four of the seven Dodge Poetry Festivals. His current fellowship in poetry from the State Arts Council is his second. He lives in Wantage, New Jersey with his wife, jazz singer Denise De Leo and teaches at Drew University in Madison, NJ. The WWCAC welcomes another talented NJ poet!

For more information contact us at:

Walt Whitman Cultural Arts Center

2nd and Cooper Streets

Camden, New Jersey 08102



www.waltwhitmancenter.org

*The New Jersey Literary Fellows Showcase Program is co-sponsored with the New Jersey State Council/Department of State, a partner agency of the National Endowment for the Arts. For more information on the New Jersey State Council on the Arts Showcase Program visit the arts council on line at www.njartscouncil.org

[↑ Contents](#)

258. **Rachel Kubie**

Allen Grossman John Yau Toi Dericotte Cornelius Eady

Fri 20 Apr 2001

If anyone's in the Baltimore area this weekend, I hope to see you--

Rachel Kubie

SATURDAY

Allen Grossman and John Yau

Readings and book signings

Saturday, April 21

2 p.m.

Central Library - Wheeler Auditorium

Allen Grossman's brand new book, *How To Do Things with Tears* will be available.

SUNDAY

Toi Derricotte and Cornelius Eady

and Local Cave Canem Poets

Sunday, April 22

2 p.m.

Central Library - Main Hall

Readings will be held at

The Enoch Pratt Free Library

400 Cathedral Street

Baltimore, MD 21201

If anyone has questions or needs directions, please call me at [REDACTED].

[↑ Contents](#)

259. **Nate and Jane Dorward**

Gig #8

Fri 20 Apr 2001

[Apologies in advance for crossposting. Contributors should see copies in a week or so.]

T H E G I G # 8 (March 2001)

The latest issue of *The Gig* is now available: it contains poetry by Kenneth Goldsmith, Maurice Scully, Peter Middleton, Elizabeth James, Adrian Clarke, Randolph Healy, Peter Manson, Ralph Hawkins & John Wilkinson; plus reviews by Pete Smith & Nate Dorward of books by Lissa Wolsak, Dorothy Trujillo Lusk, Stephen Rodefer et al. There's also the results of the reader's poll announced in the last issue, in which readers were invited to nominate (& if they wished, discuss) three of their favourite books published from 1995 to the present.

The Gig appears three times a year; it publishes new poetry & criticism from the US, Canada, UK & Ireland. Backissues are still available, notably #4/5, a 232pp perfectbound collection of essays on the work of the UK poet Peter Riley by Peter Middleton, Peter Larkin, Mark Morrisson, Nigel Wheale et al. Regular issues are 60-64pp chapbooks: see the website at <http://www.geocities.com/ndorward/> for details.

*

Rates for all issues except #4/5: within Canada: single issue: \$7 Cdn (\$12 for institutions); three-issue subscription (or set of three backissues): \$18 (institutions \$36). US subscription: \$14 US (institutions \$28 US). Overseas subscription: 10 pounds (institutions 20 pounds).

Rates for #4/5: within Canada: \$20 Cdn (institutions \$40); within US: \$15 US (institutions \$30); overseas: 11 pounds surfacemail, 13 pounds airmail (institutions 20 pounds).

All prices include postage. Make cheques out to "Nate Dorward". Write to: Nate Dorward, 109 Hounslow Ave., Willowdale, Ontario, M2N 2B1, Canada; e-

mail: <[REDACTED]>. Copies may be obtained within the UK through Peter Riley (Books), 27 Sturton Street, Cambridge, CB1 2QG; e-mail: <[REDACTED]>.

*

Separately available is *The Topological Shovel*, a set of four essays by Allen Fisher in workbook format, 52pp. Prices: \$12 Cdn; \$9.50 US; 6.50 pounds UK/overseas (all prices include postage).

*

Issue #8 has as always a brief section of notes at the back about contemporary poetry (this issue contains notes on sources & allusions in Prynne, R.F. Langley, Peter Riley, John Riley & Raworth). Listmembers are welcome to write me (backchannel) with notes; contributors of any notes that I end up using will receive a free issue of the magazine.

*

Nate & Jane Dorward

[REDACTED]

THE GIG magazine: <http://www.geocities.com/ndorward/>

109 Hounslow Ave., Willowdale, ON, M2N 2B1, Canada

ph: [REDACTED]

[↑ Contents](#)

260. **Alan Sondheim**

Electronic Conference of Poetry Report from Front Lines

Fri 20 Apr 2001

-

Electronic Conference of Poetry Report from Front Lines

we're at the start of this electronic poetry conference and already blood has been shed; i got into a fite with a couple of the mac people who were armed to the teeth with some sort of transparent swords but they cut swift they did and i couldn't resist the parry of blows that went my way but i had the car and they got run over but that didn't stop other things from appearing. stop. otyher things appeared. stop. you shuold have seen them when the rollover happened. stop. ha ha ha mac people you are not up to pc people. this is the proof. ha ha . they said i could be stopped but i cant be. stopp. this is what happens whenthere are wires loose in mac people brains. a pc joke. do mac people have brains. no. (pc. answer.) stoppp.

it was heavy shockwave last night against flash and both pretty much lit up the sky like a mosaic opera. oh it was splendid did i tell you. another poet was killed, it was a short accident but notebooks kil. i am so jeal ous of that poet,

why. because he got twenty minutes of standing only. i do not get that. my work is so clumsy! nikuko won't stop stalking to me. oh what else. why jealousy is green. it used to be another color before the color change. that is why. they say jealousy kills. it is so astound ingly horrible i will never be able to give you teh impression, not even if i leave another milion years.

omeday someone will say, well what confrence were YOU at, and i will say this one where horror and ecstasy mingled.

Subject: i also do love conference special report from Kanji Satori:

Here we are at ELECTRIC MURDEROUS CONFERENCE! All WILL BE DECIDED. MAC will GO DOWN IN FLAMES as MAC is JUGGLED two LAPTOP with JUGGLED two LAPTOP PC MAC one MAC fall in JUGGLE:

Ant PC planetary, MURDEROUS CONSEQUENCES! body line TREMENDOUS HORROR! drugy miracle ADAM doll TREMENDOUS HORROR! thyroid falls....MURDEROUS CONSEQUENCES! vivid placenta world TREMENDOUS HORROR! machinative angel:her soul-machine discharges MURDEROUS CONSEQUENCES! speed PC fear....MURDEROUS CONSEQUENCES! sun was parasitic/I raped MURDEROUS CONSEQUENCES! gradual opening depart-ment between space-time/I walked MURDEROUS CONSEQUENCES! lapse PC memory line PC a dog like/although her sleep is road SMISERY!rage TREMENDOUS HORROR! murder TREMENDOUS HORROR! gimmick girl :MURDEROUS CONSEQUENCES! speed TREMENDOUS HORROR! fanati-cism PC TOKAGE_splits....delete it:MURDEROUS CONSEQUENCES! room hap-piness as MURDEROUS CONSEQUENCES! end virus end machine clone boy room, her replicant TREMENDOUS HORROR! FUCKNAM cell air silence world at MURDEROUS CONSEQUENCES! center PC++MURDEROUS CONSEQUENCES! desert TREMENDOUS HORROR! angel-mechanism glitter. Suicide line type TREMENDOUS HORROR! spiral TREMENDOUS HORROR! ADAM doll this zero gravity=body PC grief machine dances like MURDEROUS CONSEQUENCES! sun grief area asphalt soul-machine MAC MURDEROUS CONSEQUENCES! machine leaps MAC her love splits MISERY! MURDEROUS CONSEQUENCES! amniotic fluid mechanism MAC MURDEROUS CONSEQUENCES! nightmare TREMENDOUS HORROR! ADAM doll does MURDEROUS CONSEQUENCES! clonical ground TREMENDOUS HORROR! sun desire.... Small smile breaks Body line PC an ant forgets it The sun walks. The record TREMENDOUS HORROR! murder like our dog. Asphalt holds MURDEROUS CONSEQUENCES! guilty nick head line TREMENDOUS HORROR! ADAM doll Her end be MURDEROUS CONSEQUENCES! beginning PC myself. :MURDEROUS CONSEQUENCES! over MURDEROUS CONSEQUENCES!re TREMENDOUS HORROR! pupil MURDEROUS CONSEQUENCES! grief TREMENDOUS HORROR! end clone UNBELIEVABLE

CONFERENCE TERROR! approximates MURDEROUS CONSEQUENCES! eyes
PC 0 degree TREMENDOUS HORROR! monochrome earth/
vital. :TREMENDOUS HORROR! middle TREMENDOUS HORROR! crowd
scrap our beat, second, MURDEROUS CONSEQUENCES! animal line computer
inside when walk MISERY! MURDEROUS CONSEQUENCES! angel-
mechanism++MURDEROUS CONSEQUENCES! poor placenta world
TREMENDOUS HORROR! ADAM doll a girl like, MURDEROUS
CONSEQUENCES! gimmick air like Cyber nightmare DOG TREMENDOUS
HORROR! amniotic fluid mechanism.... I] sing [.

conference - electric poets - INCREDIBLE -

after the explosion - pieces of poets flying in every direction - still tthhiinnnggss
rriinnnggiinnngg iinn mmyy eeaarrss - by tthhiinnnggs - iii warned them iii did -
too much FLASH - SHOCKWAVE was terrifying - EVENTS OF ENORMOUS
CONSEQUENCES - iii said as much - THEY WOULDN'T LISTEN - don't be
FOOLED by the EMAIL - it may SOUND like them LOOK like them - ANYONE
can write like a machine can write like ANYONE - you can't be too CAREFUL
these days - iii spoke so BRILLIANTLY - iii was AMAZING - STUPENDOUS -
WONDERFULLY TERRIFIC - the audience was ecstatic - I HELD THEM IN THE
PALM OF MY HAND - now they're DEAD, GONE - FLASH acts fast - warning
label in the program itself - THEY WERE DEAF TO MY PLEAS - iii went down
on HANDS and KNEES - I BEGGED THEM - i could feel it ready to go OFF - the
ATMOS- PHERE - something out of kilter - the times - out of joint - something
askew - ANYONE could sense it - YOU SHOULD HAVE HEARD ME -

bokian report on HORRIFYING EVENTS AT ELECTRIC POETRY
CONFERENCE!

ANCRAASANGLY CATASTRAPHAC AVANTS MAR BAFFALA SHARALANA: can-
faranca paapla "nat amasad." WHAT CAALD BA THA AND AF THA AARAA
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CANADA: cald frant at 3 dagraas CALSAAS tamarraw: AT CANFARANCA:
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THAT'S LAFT: tha pc has DAMANATAD all bat tha RWCDRAM whach as anca-
pabla AF CRAWLANG ap ats TANY FAAT ta AMARGA BRAATHLASS AN tha
SCRAAN. SAX MARA PAATS KALLAD ANDAR ANKNAWN CARCAMSTANCAS.
ASCAPA!

ENCREESENGLY CETESTREPHEC EVENTS MER BEFFELE SHERELENE: cen-
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encepeble EF CREWLENG ep ets TENY FEET te EMERGE BREETHLESS EN
the SCREEN. SEX MERE PEETS KELLED ENDER ENKNEWN
CERCEMSTENCES. ESCEPE!

INCRISINGLY CITISTRIPHIC IVINTS MIR BIFFILI SHIRILINI: cinfirinci piipli
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timirriw: IT CINFIRINCI: S*P*I*I*K***F*I*H*R*I*N*H*I*I*T: I MIMINT'S
RIFLICTIIN IS ILL THIT'S LIFT: thi pc his DIMINITID ill bit thi RWCDRIM
which is incipibli IF CRIWLING ip its TINY FIIT ti IMIRGI BRIITHLISS IN thi
SCRIIN. SIX MIRI PIITS KILLID INDIR INKNIWN CIRCIMSTINCIS. ISCIPI!

ONCROOSONGLY COTOSTROPHOC OVONTS MOR BOFFOLO SHOROLONO:
conforonco pooplo "not omosod." WHOT COOLD BO THO OND OF THO
OOROO LOKO: forooos OVONONG PORFORMONCOS DOMONOTONG
WOSTORN CONODO: cold front ot 3 dogroos COLSOOS tomorrow: OT
CONFORONCO: S*P*O*O*K***F*O*H*R*O*N*H*O*O*T: O MOMONT'S
ROFLOCTOON OS OLL THOT'S LOFT: tho pc hos DOMONOTOD oll bot tho
RWCDROM whoch os oncopoblo OF CROWLONG op ots TONY FOOT to
OMORGO BROOTHLOSS ON tho SCROON. SOX MORO POOTS KOLLOD
ONDOR ONKNOWN CORCOMSTONCOS. OSCOPO!

UNCRUUSONGLY CUTUSTRUPHUC UVUNTS MUR BUFFULU SHURULUNU:
cunfuruncu puuplu "nut umusud." WHUT CUULD BU THU UND UF THU
UURUU LUKU: furuuus UVUNUNG PURFURMUNCUS DUMUNUTUNG
WUSTURN CUNUDU: culd frunt ut 3 dugruus CULSUUS tumurruw: UT
CUNFURUNCU: S*P*U*U*K***F*U*H*R*U*N*H*U*U*T: U MUMUNT'S
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UMURGU BRUUTHLUSS UN thu SCRUUN. SUX MURU PUUTS KULLUD
UNDUR UNKNUWN CURCUMSTUNCUS. USCUPU!

—

[↑ Contents](#)

261. **Scott Hamilton**
Blake takes on drug companies
Sat 21 Apr 2001

Happily, this piece is now a little out of date. I
figured it was interesting anyway.
From an anrchist/libertarian Marxist website called
Practical History:
<http://www.geocities.com/CapitolHill/Senate/7672/>

On the final day (11 February 2001) of the William Blake exhibition at the Tate Britain Gallery in London, 30 people gathered on the steps outside to reclaim Blake from 'the dead hand of capital, empire and state' and to denounce the corporate sponsors of the Blake exhibition, GlaxoSmithKline.

People dressed up as angels, tigers, chimney sweeps and in other suitably Blakean costumes, with a child's pushchair converted into a 'chariot of fire'. We banged drums, played music, and read out work from the 18th century radical poet, artist and visionary. A leaflet was handed out saying:

"The William Blake exhibition at the Tate Britain gallery makes it clear that Blake was a revolutionary as well as a visionary - yet bizarrely it is sponsored by one of the world's biggest pharmaceutical companies, GlaxoSmithKline (formerly Glaxo Wellcome). While Blake railed against poverty and oppression, GlaxoSmithKline is denying millions of African people with HIV access to drugs that could save their lives" (full text of leaflet below).

The action at the Tate happened the day before a march demanding affordable HIV treatments was due to take place in Cape Town, South Africa organised by the Treatment Action Campaign.

The action got a very good response from visitors to the Gallery, many of whom stopped to listen to what was going on. One passer-by who joined in and read out a Blake poem told the crowd - 'the spirit of Blake is here on the steps'.

The Tate management were less sympathetic, calling the police (although there were no arrests) and banning people from going into the gallery, for the crime of reading out extracts of Blake - while inside they were charging £8 for the privilege of seeing works by the same artist.

Blake vs. GlaxoSmithKline (text of leaflet given out at the action)

"Is this a holy thing to see / In a rich and fruitful land/ Babes reduced to misery... And so many children poor? / It is a land of poverty!" (Blake, Holy Thursday)

'Imagine witnessing devastating plague and sitting on a cure for fear of incurring shareholder revolt. That essentially is the position of drug companies' (Ben Jackson of Action for South Africa)

The William Blake exhibition at the Tate Britain gallery makes it clear that Blake was a revolutionary as well as a visionary – yet bizarrely it is sponsored by one of the world's biggest pharmaceutical companies, GlaxoSmithKline (formerly Glaxo Wellcome).

While Blake railed against poverty and oppression, GlaxoSmithKline is denying millions of African people with HIV access to drugs that could save their lives. In Britain and the USA, combination therapy with anti-retroviral drugs has transformed the life chances of people with HIV. But of the world's 34 million people infected with HIV, 25 million live in sub-Saharan Africa: and only 25,000 Africans (0.001 per cent of those infected) receive the drugs. The reason is that they and their governments cannot afford to pay the market price for them.

Anti-retroviral drugs can be manufactured for a fraction of the price they are sold by GlaxoSmithKline but this would undermine profits. That is why Glaxo and other drugs companies are taking the South African government to court to defend their 'intellectual property rights', i.e. to prevent South Africa from making or buying abroad cheap, generic copies of anti-HIV drugs to treat patients. Similar threats have been made against other African countries.

Glaxo and the British government claim that companies have a right to protection for the drugs they sell at high prices in order to recoup research and development costs. Glaxo have already made millions from AZT and 3TC, the two drugs in Combivir, and in any case they were developed with the help of public funds in the United States.

The problem isn't just GlaxoSmithKline - other drugs companies like Pfizer act in the same way. It isn't even just the drugs industry or multinational corporations. They are backed up by the British state and by the World Trade Organisation's TRIPS agreement (Trade-Related Aspects of Intellectual Property Rights) which allows owners of 'intellectual property' to control the exploitation of their inventions worldwide, determining the price at which they can be sold and the royalties they receive. They are backed up by the whole logic of capitalism which decrees that ideas, objects, fields, buildings, even genes, can be the sole property of companies and wealthy individuals to be financially exploited at will.

In placing their logo on the art exhibitions, corporations like Glaxo Wellcome are laying claim to the creative energies of the past. In denying lifesaving drug treatments, they are demonstrating how the creative energies of all of us, including medical knowledge, are subordinated to the creation of wealth rather than the meeting of our needs.

"Let the slave grinding at the mill run out into the field/ Let him look up into the heavens & laugh in the bright air; / Let the chained soul shut up in darkness and in sighing,/ Whose face has never seen a smile in thirty weary years,/ Rise and look out; his chains are loose, his dungeon doors are open/ And let his wife and children return from the oppressor's scourge./ They look behind at every step & believe it is a dream,/ Singing, 'The Sun has left his blackness, & has found a fresher morning / And the fair Moon rejoices in the clear & cloudless night;/ For Empire is no more, and now the Lion & Wolf shall cease"
(Blake, America)

=====

For "a ruthless criticism of every existing idea":

██████, NZ's class struggle anarchist paper <http://www.freespeech.org/thrall/>
THIRD EYE, a Kiwi lib left project, at
http://www.geocities.com/the_third_eye_website/
and 'REVOLUTION' magazine, a Frankfurt-Christchurch production,
<http://cantua.canterbury.ac.nz/%7Ejho32/>

Do You Yahoo!? Get your free @yahoo.co.uk address at <http://mail.yahoo.co.uk> or your free @yahoo.ie address at <http://mail.yahoo.ie>

[↑ Contents](#)

262. **geraldine mckenzie**

john lowther email address

Sat 21 Apr 2001

Can anyone help with John's email address? B/c and thank you.

Geraldine

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

[↑ Contents](#)

263. **Christian Roess**

8th Grade Final Exam: Salina, Kansas - 1895

Sat 21 Apr 2001

Here's something interesting. I know I'd have to repeat 8th grade again. Wow. Or I'd be like Jethro on the "Beverly Hillbillies": 'I has six grad ejukashun.'

THE 8th GRADE TEST IN 1895

This is the eighth-grade final exam from 1895 from Salina, Kansas. It was taken from the original document on file at the Smoky Valley Genealogical Society and Library in Salina, Kansas and reprinted by the Salina Journal :

"In 1895 the 8th grade was considered upper level education. Many children quit school as soon as they could master the basic fundamentals of the 3R's (reading, writing and arithmetic). Most never went past the 3rd or 4th grade. That's all you needed for the farm and most city jobs. Child labor laws were not in existence yet. Additionally today's education has much more focus on technology and sociology than the grammar and geography of old. It's a different world with different requirements and capabilities needed to succeed."

Could You Have Passed the 8th Grade in 1895? Probably Not. Take a Look:

8th Grade Final Exam: Salina, Kansas - 1895

Grammar: (Time, one hour)

1. Give nine rules for the use of Capital Letters.
2. Name the Parts of Speech and define those that have no modifications.
3. Define Verse, Stanza and Paragraph.
4. What are the Principal Parts of a verb? Give Principal Parts of

do,

lie, lay and run.

5. Define Case, Illustrate each Case.

6. What is Punctuation? Give rules for principal marks of Punctuation.

7 - 10. Write a composition of about 150 words and show therein that you understand the practical use of the rules of grammar.

Arithmetic: (Time, 1.25 hours)

1. Name and define the Fundamental Rules of Arithmetic.

2. A wagon box is 2 feet deep, 10 feet long, and 3 feet wide. How many bushels of wheat will it hold?

3. If a load of wheat weighs 3942 pounds, what is it worth at 50 cents per bushel, deducting 1050 pounds for tare?

4. District No. 33 has a valuation of \$35,000. What is the necessary levy to carry on a school seven months at \$50 per month, and have \$104 for incidentals?

5. Find cost of 6720 pounds coal at \$6.00 per ton.

6. Find the interest of \$512.60 for 8 months and 18 days at 7 percent.

7. What is the cost of 40 boards 12 inches wide and 16 feet long at \$20 per thousand?

8. Find bank discount on \$300 for 90 days (no grace) at 10 percent.

9. What is the cost of a square farm at \$15 per acre, the distance around which is 640 rods?

10. Write a Bank Check, a Promissory Note, and a Receipt.

United States History: (Time, 45 minutes)

1. Give the epochs into which U.S. History is divided.

2. Give an account of the discovery of America by Columbus.

3. Relate the causes and results of the Revolutionary War.

4. Show the territorial growth of the United States

5. Tell what you can of the history of Kansas.

6. Describe three of the most prominent battles of the Rebellion.

7. Who were the following: Morse, Whitney, Fulton, Bell, Lincoln, Penn, and Howe?

8. Name events connected with the following dates: 1607, 1620, 1800, 1849, and 1865?

Orthography: (Time, one hour)

1. What is meant by the following: Alphabet, phonetic orthography, etymology, syllabication?

2. What are elementary sounds? How classified?

3. What are the following, and give examples of each:

Trigraph, subvocals, diphthong, cognate letters, linguals?

4. Give four substitutes for caret 'u'.
5. Give two rules for spelling words with final 'e'. Name two exceptions under each rule.
6. Give two uses of silent letters in spelling. Illustrate each.
7. Define the following prefixes and use in connection with a word: Bi, dis, mis, pre, semi, post, non, inter, mono, super.
8. Mark diacritically and divide into syllables the following, and name the sign that indicates the sound: Card, ball, mercy, sir, odd, cell, rise, blood, fare, last.
9. Use the following correctly in sentences, Cite, site, sight, fane, fain, feign, vane, vain, vein, raze, raise, rays.
10. Write 10 words frequently mispronounced and indicate pronunciation by use of diacritical marks and by syllabication.

Geography: (Time, one hour)

1. What is climate? Upon what does climate depend?
2. How do you account for the extremes of climate in Kansas?
3. Of what use are rivers? Of what use is the ocean?
4. Describe the mountains of North America
5. Name and describe the following: Monrovia, Odessa, Denver, Manitoba, Hecla, Yukon, St. Helena, Juan Fernandez, Aspinwall and Orinoco.
6. Name and locate the principal trade centers of the United States
7. Name all the republics of Europe and give capital of each.
8. Why is the Atlantic Coast colder than the Pacific in the same latitude?
9. Describe the process by which the water of the ocean returns to the sources of rivers.
10. Describe the movements of the earth. Give inclination of the earth.

Get free email and a permanent address at <http://www.netaddress.com/?N=1>

[↑ Contents](#)

264. **lungfull**

The Zinc Bar May Lineup & Creation Myth

Sat 21 Apr 2001

The origins of the ZINC BAR SUNDAY NIGHT READING SERIES are shrouded in mystery & the stories that purport to relate the details are largely contradictory. Although Thucydides published an engaging history of the reading series in the spring of 431BC, only Hesiodus provides us with a clear account of the actual Zinc Bar formation.

According to the latter, Chaos gave rise to five elements: Gaea, Tartarus, Erebus, Eros and Night. Gaea & Ouranos had children whom Ouranos treated cruelly. Gaea encouraged her progeny to rise up against their father. With a sickle

they slew Ouranos, three drops of whose blood fell into the sea and formed the Curators. They had a dog's head and bat's wings and were the spirits of revenge & justice. They hounded writers, especially those who failed to edit their work.

Another drop fell onto an island of earthly paradise in the Hudson River delta, creating music & poetry from which was born the goddess Zincodite. For Millennia, the month of May has been reserved for celebrations of Zincodite's generosity & keen ear. The practice of sacrificing goats & chickens has gradually given way to holding readings every Sunday at Zinc Bar. To continue the tradition, may we offer these poets in the hopes that they please both you & the entire pantheon...

* * *

THE LINEUP FOR MAY

SUNDAY MAY 6:

Charles Borkhuis & John Godfrey

THURSDAY MAY 10:

Greg Fuchs, Marianne Shaneen & Michael Blitz

SUNDAY MAY 13:

Tina Darragh & P. Inman

SUNDAY MAY 20:

Noelle Kocot & Chris Stroffolino

* * *

Your hosts are

LUNGFULL! Magazine Editor Brendan Lorber
& man about town Douglas Rothschild

Zinc Bar readings happen

every Sunday & some Thursdays at 6:37pm

They'll run you \$3 which goes to the readers.

Bring some x-tra cash for the x-tra fun

of nabbing some rare & hard to find books & magazines

Zinc Bar is at 90 West Houston between Laguardia & Thompson in NYC

For more information call [REDACTED] or [REDACTED]

or email [REDACTED]. For the next week or so

Brendan will be on special assignment far far away

& so any email that's sent before the beginning

of May will languish until then.

Will we see you at Zinc Bar?
Oh I certainly hope so.

On the wing,
Brendan Lorber

PS: please note: [REDACTED] is our new email address, after interport.net's untimely ingestion by rcn.com.

If you'd like us to cease & desist reply w/ REMOVE in the subject line.

If you'd like to fly us out for a Special Zinc Bar Event in Your Home Town, send us the tickets & we'll be on our way.

[↑ Contents](#)

265. **Gary Sullivan**

Readme #4 now up

Sat 21 Apr 2001

R e a d m e Issue #4 Spring / Summer 2001

INTERVIEWS * REVIEWS * ESSAYS

Edited by Gary Sullivan

I n t e r v i e w s

John Ashbery / Rolf Belgum / Mairéad Byrne
Martin Corless-Smith / Benjamin Friedlander
Kenneth Goldsmith / Kevin Killian
Sheila E. Murphy / Julie Patton / Wanda Phipps
Fatimah Tuggar / Mark Wallace

E s s a y s

Ben Friedlander on Lisa Robertson
Nada Gordon on Bernadette Mayer
Arielle Greenberg on Conferences
Eleana Kim on Language Poetry
Murat Nemet-Nejat Is Poetry a Job, Is a Poem a Product
Ramez Qureshi Rothko and the Sublime
Chris Stroffolino on Lineage
Eileen Tabios on Jose Garcia Villa

C h a p b o o k s

Bob Harrison Coup Sticks
Susan Landers No Clearance in Niche
Mark Wallace from Dead Carnival

P o e t r y

Mairéad Byrne / Benjamin Friedlander / Kenneth Goldsmith
Nada Gordon & Gary Sullivan / Küçük Iskender / Kevin Killian
Ange Mlinko / Sheila E. Murphy / Wanda Phipps
Rick Snyder / Alan Sondheim

R e v i e w s

Joe Safdie on Ammiel Alcalay
Alan Sondheim on Mairéad Byrne
Ange Mlinko on Jordan Davis and Brenda Iijima
Alan Sondheim on Stacy Doris
Carol Mirakove on Buck Downs
Murat Nemet-Nejat on Hafiz
Henry Gould on Lissa Wolsak

[↑ Contents](#)

266. **Alan Sondheim** *residues*

Sun 22 Apr 2001

-

epoetry conference presentation: (live) typed text

1. Presented: pi.avi :: m3.avi :: m4.avi :: nikuko.asf < > perl.j.com :: fold1 :: seal.mov

2. Typed: between analog & digital -- virtual/imaginary presence: labor/exhaustion: resonances: filling, overflowing spaces: child/parent processes: upwellings, interpenetrations, interferences:: nikuko one of the characters i work with - a virtual or imaginary presence, written under duress: these words are Azure Carter's, her text - it's a question of the imaginary, whatever web there is, is internal, internalized; sometimes things move elsewhere than I intended; it's the result of sleeplessness, obsession... this goes on and on and on.... so there's a kind of calling, maybe vulnerability, but that's intended, it's circumscribed, unreal, not real at all; this is another form of the web, this continuous repetition, manufactured obsession; well, nikuko would answer in this fashion - there is a question of institutionalization at work, neurasthenia, hypochondria...

it's as if: is there a doctor in the house - it's as if something is being completed, sutured; - it's really all empty talk --- then there's the fury of the master dancer - this is Foofwa d'Imobilité (real name) - controlling his movements by virtue of an analog synthesizer - which also controls the camera positions -

exhausting him, bringing ballet to a completion, releasing it. Meanwhile you might find me elsewhere doing something - running the perl program, entering information -- or then maybe there'd be a different kind of loss; we ended up trying to complete the series - i wanted to show you this earlier - i can't see the keyboard; i'm sailing blind here - there's something else at work - so we thought about writing on the body - using the same five camera setup - which controls everything, there's no preferred viewpoint - like flash in the midst of a miasma - you can't see the controls, the keyboard's buried in the swamp, the contacts are eroded, there's no way out or - back to the introduction to the following, the piece of hanko, sealing the bodies, reclaiming it, sinking the virtual back into the real - if the equipment continues to work

0 there's an overdetermination at work here - we tried everything - transforming the gender, moving it around - sealing the bodies or claiming then: nikuko is sealed by doctor leopold konniger, the doctor is written on by nikuko, then then - nikuko is written upon by the doctor - then the heideggerian/derridean erasure - the bodies erased against one another - so that what remains is the stain or residue of language, i almost wrote llama - or lama - which is closer to the fact of this - and then at the end, nikuko sealing, claiming the doctor -- it's always back and forth like that - calling for the doctor, the two of them furiously locked - it's a circular moment or movement, that kind of obsession at work here..... i'll move the image - you can see all of this in the allootttttttttttttttttttted time..... this is reminiscent of some japanese film, i know i know; it's also godard; the roots are far too overdetermined - written on the body yes yes yes - but the reality of it - the disturbance created by the bodies themselves - that can't be written out, inscribed, html'd....jumping from one level to another, various practices, interconnected, the only way to work, to get out, exorcise the demons - they're all over, impenetrable.....

3. Perl program live demonstration:

they're horrible; get them away from me; being stains me; i can't see through the stain; i can't see them; i can't look away:i'm wearing nothing; i've stolen the clothes off my back; there's nothing left of them; they're looking inside themselves:you open my holes; there are people watching; i can't get away from them; who are you; what do they want; i'm empty inside: stain of my loose arms around their necks: Your nervous stain of their loose strings around my neck is in my catatonic stain of my loose arms around their necks Devour nervous stain of their loose strings around my neck julio-of-the partying they're horrible; get them away from me; being stains me; i can't see through the stain; i can't see them; i can't look away! money's coming from. You amuse me, darling, you really do - it's like this - it's almost out of sight...:I'm wearing nothing; I'm begging to control him; she's begging to control him - we don't know where the money is, where the :I'm nervous, I'm watching all of this, I don't know

what to think, don't know what to do.: Your catatonic penis and cloth rubbed hard hard across the floor is in my florid penis and cloth rubbed hard hard across the floor Your your vagina seeps into my penis and cloth rubbed hard hard across the floor - turning me Julu-Jennifer almost gone here and forever lost :yes, I've lost it, i'm going elsewhere - can't think straight - topo mch interference - where are you Nikuko:I'm doing this over and over again - what do you have going for me? What is this about?:the other Your uneasy the other is in my uneasy that Your your penis seeps into my that - turning me Julu-Jennifer soft and available, ready for conjuration: what would be our concerns...:they're wearing clothes, they're wearing us down, they're looking everywhere for us...:when we're working together, we're never quite sure what is occurring; when we're not working together, it's always clear:arm and leg: Your wanton leg and arm is in my soiled leg and arm Your being seeps into my leg and arm - turning me Julu-Jennifer my thing isn't spry - i9t's not here - it's all text, all virtual, all by virtue of obsession, repetition, all emptied of conten:someone is wearing something, someone is wearing the text down, the text is disappearing...:hello, hello, can yhou hear me? there are people here - they're watching you dance - can you hear me:presence of the body: Would hello, hello, can yhou hear me? there are people here - they're watching you dance - can you hear me mind you partying, my thing isn't spry - i9t's not here - it's all text, all virtual, all by virtue of obsession, repetition, all emptied of conten, with us? Your manic death of writing is in my forgiving looking for the fucking body in the midst of the writing or the written\

—

[↑ Contents](#)

267. **Gary Sullivan**

Needed: reviews, essays & interviews

Sun 22 Apr 2001

Hi Everyone,

I'm now beginning to work on Readme #5 (due out late this year or early next), and need especially essays and reviews.

Planned are interviews with: Allison Cobb, Jen Coleman, Alan Davies, Drew Gardner, Michael Gottlieb, R. Cole Heinowitz, Laird Hunt, P. Inman, Larry Kearney, William Melvin Kelley, Basil King, Martha King, Eileen Myles, Eleni Sikelianos, Ron Silliman (part two), Lytle Shaw and Chris Stroffolino.

I only have two proposed reviews so far, one of Anselm Berrigan's Integrity & Dramatic Life and one of Chris Stroffolino's Stealer's Wheel.

I'd especially love to see reviews of: Renee Gladman's Juice, Linh Dinh's Drunkard Boxing, Prageeta Sharma's Bliss to Fill, Lorenzo Thomas's Extraordinary Measures, Kevin Davies' Comp., Kevin Varrone's g-point Almanac, K. Silem Mohammad's Hovercraft, Allison Cobb's Polar Bear and Desert Fox, Catherine Wagner's Magazine Poems, William Melvin Kelley's dem (CHP reprint), Janet Hamill's Lost Ceilings, Eileen Myles' Cool for You, Mike Amnasan's Beyond the Safety of Dreams, Ted Joans' Teducation, Laura Moriarty's Nude Memoir, Drew Gardner's Water Tables, Ben Friedlander's A Knot Is Not a Tangle, Joanna Fuhrman's Freud in Brooklyn, the Talisman Russian poetry anthology, Lytle Shaw's Cable Factory 20, Granary Books's Joe Brainard Retrospective ... to suggest a few more-or-less recent things on my own shelf. Has anyone read any of these & O, would you be interested in reviewing one or more? Or other more-or-less recent titles from your own shelf?

I have no essays at this point whatsoever. Do you remember that Smiths song where Morrissey sings "Shyness is a virtue ..." but then goes on to advocate for anti-shyness?

Please don't be shy.

Send proposals or completed work to me via the following e-mail address:
<[REDACTED]>.

Thanks!

Gary Sullivan

[↑ Contents](#)

268. **owner-realpoetik**

RealPoetik

Sun 22 Apr 2001

Greg Farnum

Greg can be reached at [REDACTED]. I liked these best read as one long piece...they sort of talk to each other.

Sexy Rebel

What would I call Meg Ryan?

SEXY REBEL WITH THE GOLDEN GLEAM

for starters, which is easy because

it's already been provided

by the magazine cover

next to my head.

Intriguing...

you could build a whole life that way

with the pre-written thoughts
available on every side.
Have to be careful though,
my next thought is Britney Spears
Das Geschäft mit den Teeny-Stars
and I don't even know what I'm thinking,
though I do know (limiting my worldview
to beautiful women) that Liz Hurley
can't stand to spend a day without getting on the net
...and who can blame her?

Great Electronics Deals

Laptop? PJs? Magnum opus?

Carry all your goods in style in

one of our own Amazon.com

totes, backpacks, or commuter

briefs. Bag a swell deal in the Amazon.com

Bag Shop.

Presents? Over and done. So go

get yourself what you really

wanted. A MiniDisc player. A

digital camera. Or maybe a PDA.

Oh, and did we mention the home-theater
equipment? It's worth a peek. In Great
Electronics Deals

My thoughts are leading me astray

-- farther and farther.

It is very lonely here in Electronics Deals Land

and not even a picture of Britney to guide me.

Personalized Message of the Day

Hello, [REDACTED]! (If you're not
[REDACTED], click here.)

We have recommendations for you.

Our most popular products. Updated hourly.

1. 3Com Palm V Connected
Organizer

List Price: \$399.99

Our Price: \$349.99

You Save: \$50.00 (13%)

Customer Rating:

Usually ships in 24
hours
[Click here for more
information](#)

[Amazon.com](#)

The Palm V Connected Organizer is a sleek new incarnation of the PDA that some claim has changed their lives. The software is basically identical to that of the Palm IIIx, but the physical unit has... [Click here for more](#)

Personalized Message of the Day II

Hello, [REDACTED]! (If you're not
[REDACTED], [click here.](#))

We have recommendations for you.

JVC

RV-B90
Urban
Assault
Kaboom
(Green) by
JVC

Our Price: \$169.99

Product Description

The JVC Urban Assault boombox fully lives up to its name. With a rugged tubular design, this sturdy boombox delivers ear-shattering sound and earth-shaking bass. You'll be the envy of the neighborhood with this portable CD, cassette, and AM/FM stereo...[Read more](#)

The Xerox Stories

Xerox is a registered trade mark and cannot be used in vain. Or, as the Associated Press Stylebook and Libel Manual (copyright 1992) puts it: Xerox A trademark for a brand of photocopy machine. Never a verb. So, Xerox is a registered trade mark and can not be used in vain. And then there's the matter of Kleenex...

Alien Baseball

Morning dream:
a Japanese pitcher
throws the ball

again and
again;

up on his toes
he hurls himself into the pitch,
like the gear of a watch
his body falls forward
with relatively little strain
on his arm.

The surprise
(for me) is in
the stands, where
flat faced, big eyed
aliens watch.
Welcome to the day.

What Are the Words of the Day?
What are the words of the day?
Brick-and-mortar? e-tailer?
Is that them?
Shovel more Americana into the processing engine.

(International in scope) Nel caso in cui non intendesse piu' ricevere e-mail relative alle offerte di iBS Italia la preghiamo di rispondere a questo messaggio specificando NO E-MAIL nel soggetto.

Realize this: You will be delighted.

What Are the Words of the Day? #2

crickets
crickets

said
Aram
Saroyan

slender type
on paper

how far away
that world

dead
as the telegram

What are the words of the day?
Brick-and-mortar? e-tailer?
Is that them?

Honor the 80s
say the postage stamps the lady
on the radio is talking
about...the CD, The Cosby Show...
what else did she mention?
The Minivan? The 800 number?
"92.3 WMXD...because nobody does it
like the Brake Shoppe."
What would John Cage say as
the car creeps through the snow toward work?
"Dance the night away"?

Reid Tool Supply Catalogue

I

Glow in the dark nonradioactive chemical light source in tape form. Permanent acrylic pressure sensitive adhesive. Glows in total darkness after exposure to light. Use to locate safety equipment, label dark room equipment, mark escape routes along floors, walls, doors, etc.

II

Constructed of synthetic rubber tube, compatible with most petroleum base hydraulic fluids; a high tensile steel wire reinforcement; and an oil, weather and abrasion resistant black synthetic rubber cover.

III nonradioactive exposure to etc. Constructed of pressure sensitive adhesive. Glows in total darkness after synthetic chemical light source in tape form. Permanent acrylic high tensile steel wire label dark room equipment, mark escape routes along floors, walls, doors, reinforcement; and an oil, weather and abrasion resistant black synthetic rubber cover. Glow in rubber tube, compatible with most petroleum light. Use to locate safety equipment, base hydraulic fluids; the dark

Star Spar

Star

spare

spear

spar

Sondage This
Dream of a piece of fabric.

What? Why?

Later, at work,
the words sonner, sondage
hover just beyond the computer.

Sondage what?

Snow
falling on information architecture?

1999 Thomas Register

NEW
PROCESS
FIBRE

Non-Metallic
Punched Parts

Thermoplastic
Sheet Extrusion

Washers and
Gaskets

800



Radio Storm
There's a storm on the radio,
snowflakes falling through the airwaves;
it's coming my way,
toward the street I'm driving down
in the pre-dawn darkness
where from the lone brightly illumined window
of the small office building
one word (cry or call) on rarely used frequencies
escapes:
pho-to-copy
its full-voiced insistence buffets the car,
then, like a bird whose visits have their own time and reason
is gone.

Song of the Open Road

Oh good

another long dull story
on NPR
about a little known
medical
condition
while traffic slowed by road construction
stops
for two people who have decided
to strew the pavement with broken glass
crumple fenders
and talk to the police.

-- They're depending on me
to help raise 785 million dollars
before 6:30.
If I enjoy these priceless programs
I'll be glad to pay.
For a contribution of just 1.5 million
I'll get this marvellous
hand thrown
coffee mug
(by respected local ceramicist
Barth Gilbreath
-- a limited edition).

ADOPT A ROAD
ADOPT A LAKE
ADOPT A SCHOOL
Now I've got three children.
If only I could get that coffee mug
(and maybe that disease...)

Day 26
car street elevator office
work computer boss
boss computer
lunch
computer boss
boss computer e-mail
office elevator street car

Jour 26
auto rue ascenseur bureau
travaille ordinateur patron

patron ordinateur
dejeuner
ordinateur patron
patron ordinateur courrier
électronique bureau ascenseur rue auto

Say It So

, so we is is it say it
is, it it say is we so
so it it, is is say we
is it say is we it so,
it is is it we, so say
we is is say it so, it
it, so is we is say it
it is is say we it so,
say we is it is so, it
is it it we say is, so
we is say it it, so is
, is we it it so say is
we is say, so is it it
is is, it it we so say
we it is it so, say is
so is we, is it say it
is it say so it, we is

Napkin Poem

This is my napkin poem
writ at the coffee shop
where the Arab girl at the next table
says "all computers, all computers
in there, no people doing it"
before she lapses back into Arabic
where I cannot follow,
and a girl at the table past that
says, oddly enough, "Oscoda"
(a lakeshore town in Northern Michigan)

and nothing else about Oscoda
can be discerned in the ambient buzz
except I guess computers are doing it there too
...no people?

Greg Farnum

[↑ Contents](#)

269. **Alan Sondheim**

JORDAN DAVIS and TALAN MEMMOTT in BROOKLYN

Mon 23 Apr 2001

Please come! - This should be amazing - Alan

JORDAN DAVIS and TALAN MEMMOTT in BROOKLYN

Multi-Literary Event at the Flying Saucer Cafe!

Nada, Alan, 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, May 1, 8:00 p.m.:

*****JORDAN DAVIS AND TALAN MEMMOTT*****

READING AND PERFORMANCE

JORDAN DAVIS is shocked by the reintroduction of binary thinking by the anti-essentialists. He is the author of a dozen incunabula in his cubicle, including Yeah, No, A Winter Magazine, and Hoity-Toity Ex-Bookie.

TALAN MEMMOTT is an artist/writer from San Francisco, California. He is Vice President of the web development firm Percepticon and has worked as producer, director, and in various other capacities on more than 60 client web sites. Since 1998 he has been active in the web-based hypertext scene, serving as Creative Director/Editor for Percepticon's award-winning BeeHive Hypertext Hypermedia Literary Journal. His work has appeared widely on the Internet. In 2000, Memmott was an invited lecturer at the SUNY at Albany Book/Ends Conference - an event which included Jacques Derrida among its speakers - and his work "Lexia to Perplexia" was awarded the 2000 trAce/Alt-X New Media Writing Award.

Author Site: <http://www.memmott.org/talan>

BeeHive: <http://beehive.temporalimage.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](#)

270. **Barrett Watten**

Beyond the Demon of Analogy

Mon 23 Apr 2001

A number of people at e-poetry asked about my paper, "Beyond the Demon of Analogy: www.poetics." If you'll send me a note, I'll send you a .pdf file, which is ready to go.

Best, Barrett

[↑ Contents](#)

271. **Richard Long**

New Chapbook at 2River

Mon 23 Apr 2001

"A Note for Johnny," by Coral Hull, has just appeared at 2River as the latest addition to the 2River Chapbook Series. Hull is a writer and photographer from Australia. You can read the chapbook by following the link from the 2River homepage at

<http://www.2River.org>

Since 1996, 2River has been an online site of poetry, art, and theory, quarterly publishing The 2River View and occasionally publishing individual authors in the 2River Chapbook Series.

Richard Long

[↑ Contents](#)

272. **Thomas Bell**

Re: fwd from Susan Bee/Mira Schor

Mon 23 Apr 2001

How does this resistance and participaion CROSS/CUT with internet resistance and participation? Does it?

I know the answer is bigger than email, but I feel like asking questions this morning.

tom bell

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

From: "Charles Bernstein" <[REDACTED]>

To: <[REDACTED]>

Sent: Monday, April 23, 2001 11:16 AM

Subject: fwd from Susan Bee/Mira Schor

> Is Resistance Futile?
> A M/E/A/N/I/N/G Forum
>
> With editors Susan Bee & Mira Schor
> and panelists Daryl Chin, David Humphrey, Barbara Pollack,
> Lucio Pozzi, and Carolee Schneemann
>
> Tuesday May 1, 2001 at 7 P.M.
>
> A.I.R. Gallery
> 40 Wooster Street, 2nd Floor
> New York
> [REDACTED]
>
> On Star Trek, the Borg always tell their victims, before they "assimilate"
> them, "Resistance is futile."
>
> Is resistance to the "Spectacle" possible or even desirable today?
>
> Five years after we stopped publishing M/E/A/N/I/N/G, a journal of
contemporary
> art issues, and on the occasion of the publication by Duke University
Press of
> M/E/A/N/I/N/G: An Anthology of Artists' Writings, Theory, and Criticism,
we
> will gather a few of our former contributors together for a panel
discussion at

> A.I.R. Gallery on Tuesday May 1 at 7 PM to consider ideas of resistance,
> assimilation, and participation.

[↑ Contents](#)

273. **Charles Bernstein**
"All Things Considered" broadcast
Mon 23 Apr 2001

An adaption of my essay about National Poetry Month was recently broadcast on National Public Radio's "All Things Considered". You can listen to it in RealAudio at

<http://www.npr.org/ramfiles/atc/20010419.atc.09.ram>

[↑ Contents](#)

274. **Charles Bernstein**
fwd from Susan Bee/Mira Schor
Mon 23 Apr 2001

Is Resistance Futile?
A M/E/A/N/I/N/G Forum

With editors Susan Bee & Mira Schor
and panelists Daryl Chin, David Humphrey, Barbara Pollack,
Lucio Pozzi, and Carolee Schneemann

Tuesday May 1, 2001 at 7 P.M.

A.I.R. Gallery
40 Wooster Street, 2nd Floor
New York


On Star Trek, the Borg always tell their victims, before they "assimilate" them, "Resistance is futile."

Is resistance to the "Spectacle" possible or even desirable today?

Five years after we stopped publishing M/E/A/N/I/N/G, a journal of contemporary art issues, and on the occasion of the publication by Duke University Press of M/E/A/N/I/N/G: An Anthology of Artists' Writings, Theory, and Criticism, we will gather a few of our former contributors together for a panel discussion at A.I.R. Gallery on Tuesday May 1 at 7 PM to consider ideas of resistance, assimilation, and participation.

[↑ Contents](#)

275. **Linda V Russo**

DEBBIE an epic - ?

Mon 23 Apr 2001

Do you know where I can find a review (or two+)
of Lisa Robertson's DEBBIE AN EPIC

(aside from Ben Friedlander's review in
Lagniappe, in which he says that DEBBIE
"is not an epic")

Or would you like to presently offer a mini-review?

I'd appreciate it if you'd cc your response to me
as I'm "no mail" for the time being. Thanks.

Linda Russo


[↑ Contents](#)

276. **The Poetry Project**

Jobs at the Poetry Project

Mon 23 Apr 2001

The Poetry Project is seeking qualified applicants for four positions. Full job descriptions and application procedures will be e-mailed to you upon request.
APPLICATIONS DUE MID-MAY.

PROGRAM COORDINATOR

Appointed for one year by the Artistic Director of the Poetry Project; renewable pending review by the Poetry Project's Board of Directors. Salary: approximately \$27,000/program year (full-time September through June, part-time during August). Benefits include medical insurance.

The Program Coordinator's primary function in the Poetry Project's administration is to manage and facilitate the organization's ongoing programs and publications. The Program Coordinator carries out her/his responsibilities in conjunction with and under the supervision of the Poetry Project's Artistic Director.

PROGRAM ASSISTANT

Appointed for one year by the Artistic Director of the Poetry Project; renewable pending review by the Poetry Project's Board of Directors. Salary:

approximately \$20,000/program year (full-time September through June). Benefits include medical insurance.

The Program Assistant's primary function in the Poetry Project's administration is to provide managerial and clerical support for the organization's ongoing programs and publications. The Program Assistant carries out her/his responsibilities in conjunction with and under the supervision of the Poetry Project's Artistic Director and Program Coordinator.

MONDAY NIGHT READING/PERFORMANCE SERIES COORDINATOR

Coordinates and hosts the Poetry Project Monday Night Series for new writers and text-based performance. Appointed for one year by the Artistic Director of the Poetry Project; renewable for a second year pending review by the Poetry Project's Board of Directors. Fee: approximately \$85/Program week (October-May) <actual fee will be set at the beginning of the 2001-02 season, when the annual budget is finalized.

FRIDAY LATE-EVENING EVENTS SERIES

Coordinates and hosts the tri-monthly series. Appointed for one year by the Artistic Director of the Poetry Project; renewable for a second year pending review. Fee: approximately \$85/program (October-May) <actual fee will be set at the beginning of the 2001-02 season, when the annual budget is finalized.

[↑ Contents](#)

277. **Gary Sullivan**

URL for Readme #4

Mon 23 Apr 2001

Sorry--someone mentioned I forgot to add the URL for this:

www.jps.net/nada/issuefour.htm

Readme Issue #4 Spring / Summer 2001

INTERVIEWS * REVIEWS * ESSAYS

Edited by Gary Sullivan

I n t e r v i e w s

John Ashbery / Rolf Belgum / Mairéad Byrne Martin Corless-Smith / Benjamin Friedlander / Kenneth Goldsmith / Kevin Killian / Sheila E. Murphy / Julie Patton / Wanda Phipps Fatimah Tuggar / Mark Wallace

E s s a y s

Ben Friedlander on Lisa Robertson / Nada Gordon on Bernadette Mayer Arielle Greenberg on Conferences / Eleana Kim on Language Poetry / Murat Nemet-Nejat Is Poetry a Job, Is a Poem a Product / Ramez Qureshi Rothko and the Sublime / Chris Stroffolino on Lineage / Eileen Tabios on Jose Garcia Villa

C h a p b o o k s

Bob Harrison Coup Sticks / Susan Landers No Clearance in Niche / Mark Wallace from Dead Carnival

P o e t r y

John Ashbery / Mairéad Byrne / Benjamin Friedlander / Kenneth Goldsmith / Nada Gordon & Gary Sullivan / Küçük Iskender / Kevin Killian / Ange Mlinko / Sheila E. Murphy / Wanda Phipps Rick Snyder / Alan Sondheim

R e v i e w s

Joe Safdie on Ammiel Alcalay / Alan Sondheim on Mairéad Byrne / Ange Mlinko on Jordan Davis and Brenda Iijima / Alan Sondheim on Stacy Doris / Carol Mirakove on Buck Downs / Murat Nemet-Nejat on Hafiz / Henry Gould on Lissa Wolsak

[↑ Contents](#)

278. **Steve Potter** ***Re: Tarpits of Poetry***

Mon 23 Apr 2001

I agree. While I wish them the best of luck in their strike, seems to me this would better fit a ³lifestyles/concerns of college instructors² list or something. While ³professor² and ³poet² often share the same flesh, this is the ³poetics list² not ³professor list.²

Anyhow, I'm just a neophyte shooting my mouth off, but what I hoped to find here when I signed on a couple weeks back, that cannot be found elsewhere, is info on contemporary poetry/experimental writing world to broaden my horizons as reader/writer/art appreciator/creator.

David Chiro¹'s post on relation of film to writing, with its examples, names, and suggested further reading, is a fine example of the sort of post I hoped to see.

on 4/20/01 8:14 AM, michael amberwind at [REDACTED] wrote:

*and some dinosaurs are concerned that matters of
aesthetics, poetry and are being usurped by
political concerns - i wonder where they got such
and idea?*

i suppose if a poem were written on the matter -

*and posted to the list - i might be "convinced"
that such people were simply being reactionary*

*when newspaper reportage becomes poetry, i can't
help but think something went wrong somewhere
along the line - but trying to tell the
difference between this list and any other
politically motivated list (with its own "slant")
has been getting difficult as of late*

of course - i could be crazy...

[↑ Contents](#)

279. **Geoffrey Gatz**

Blaze VOX 2k1 (NOW WITH CRUNCHY FLAVOR ADDED)

Mon 23 Apr 2001

Hello Epoeetry fans,

BLAZE 21st Century Voice

Blaze VOX2k1

www.vorplesword.com

I wanted to share the URL for my ejournal. Included are fine works from

Robert Creeley

Lisa Jarnot

MEZ

Alan Sondhiem

William James Austin

TRIBUTE to ERNST JANDL

Cydney Chadwick

Special TOPIC : Reunite Pangea

Blaze VOX2k1

www.vorplesword.com

[↑ Contents](#)

280. **Summi Kaipa**

DAN MACHLIN & BETH MURRAY READ APRIL 26, 7PM SAN FRANCISCO

Mon 23 Apr 2001

Hello Literary-Interested Folks:

This week I am hosting

DAN MACHLIN (who hails from New York)
&
BETH MURRAY (from Old School Oakland)

at my house

Appetizer Hour begins 7pm (there will be fantastic eats & perhaps some drinks too)

Poetry begins at 7:30pm

144 Albion St
San Francisco
between 16th & 17th Streets
off 16th/Mission Bart

Need more info, call [REDACTED]

Dan Machlin's work has appeared in Crayon, Murmur, Talisman, The Booglit Reader, The Poetry Project Newsletter, and on CD at Imminent Audio. He is the author of two books, In Rem (@Press) and This Side Facing You (Heart Hammer), and received his M.A. in Poetry Writing from the City College of New York. He is also a contributing editor of The Transcendental Friend, an online journal.

Beth Murray is the co-curator of the Second Sundays poetry and discussion series at the Stork Club. With David Larsen she edits "The San Jose Manual of Style" and Lucinda books. She is the recipient of a Djerassi Residency. Her chapbooks are _Spell_, _Into the Salt_ and _Hope Eternity Seen on the Hip of a Rabbit_.

[↑ Contents](#)

281. **Joseph Massey**

Re: Needed: reviews, essays & interviews

Mon 23 Apr 2001

In a message dated 4/23/2001 2:59:52 PM Central Daylight Time, [REDACTED] writes:

I have no essays at this point whatsoever. Do you remember that Smiths song where Morrissey sings "Shyness is a virtue ..." but then

That Smiths' song is titled "Ask" -
the verse you're referring to:

"Shyness is nice, and
Shyness can stop you
From doing all the things in life
You'd like to"

Can't stand for Morrissey to be misquoted.

- Joe Massey

[↑ Contents](#)

282. **Patrick Herron**

Re: it may/the screen casts shadows of the sun

Mon 23 Apr 2001

Murat, Alan -

I just want to say that there is more to art than connections, analogy, linkages, attractions. If there's nothing in what is being linked and there is only something in the link itself, then does the link really exist anyway? I mean, is a link really a link if it links nothing? I don't know who wrote this but the statement sounds like a silly and blind pronouncement rife with pomo utopianism. Sorry to be so frank, but I know you are both very intelligent people who can stomach my strong language without too much resentment. Call me a late modernist if you will, but surely you must agree there's more to literature than just connection. Let's not forget that what is connected, the things in themselves, are just as dubious or certain as the reality of the links. There is much to connection, surely, *but only where there are at least two things to be connected*.

More important than a link is the very *act* of making a link. This is why I'm so critical of hypertext, because people have left the act of making leaps and relationships to machines and not to humans, making machines dictate wondrous turns in art. *Linking* is more important than a link in itself, yes? And that very human act of creating a link while experiencing a piece of art is an act of creation itself, a wondrous act best left to our imaginations, not to some stern logical control unit and CPU (which forms perhaps a Monarchy made of sand, as in silicon). I feel we must make opportunities for people to make their own links, however arbitrary the links may be, that there are things in our art than the things that connect things.

Thanks,

Patrick

Patrick Herron

██████████

<http://proximate.org/>

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

From: "Murat Nemet-Nejat" <██████████>

To: <██████████>

Sent: Friday, April 20, 2001 3:22 AM

Subject: Re: it may/the screen casts shadows of the sun

In a message dated 4/19/01 8:33:55 AM, [REDACTED] writes:

nervousness leads to strange links and attractions:

strange links and attractions is what art is all about.

you might begin thinking nothing of written language:

*promise, I love you too, baby,! Not that words are unimportant, but, did
you
think the eye is a dumb blond? the eye thinks too.*

these people out there, who are they, what do they do:

You mean the same emptiness doesn't surround the writer?

reading hacks you into more and different brains:

So does watching.

the backs of things are airless:

*the backs of a book, a movie screen, a T.V. screen are the same dead
space.*

the screen casts shadows of the sun:

how true. we all live in Plato's cave.

My best.

Murat

[↑ Contents](#)

283. **Patrick Herron**

Re: Electronic Conference of Poetry Report from Front Lines

Mon 23 Apr 2001

This is hilarious. You can be so damn funny Alan!

TREMENDOUS HORROR!

Patrick

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

From: "Alan Sondheim" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, 20 April, 2001 11:04 PM

Subject: Electronic Conference of Poetry Report from Front Lines

-
Electronic Conference of Poetry Report from Front Lines

we're at the start of this electronic poetry conference and already blood has been shed; i got into a fite with a couple of the mac people who were armed to the teeth with some sort of transparent swords but they cut swift they did and i couldn't resist the parry of blows that went my way but i had the car and they got run over but that didn't stop other things from appearing. stop. otyher things appeared. stop. you shuold have seen them when the rollover happened. stop. ha ha ha mac people you are not up to pc people. this is the proof. ha ha . they said i coud be stopped but i cant be. stopp. this is what happens whenthere are wires loose in mac people brains. a pc joke. do mac people have brains. no. (pc. answer.) stoppp.

it was heavy shockwave last night against flash and both pretty much lit up the sky like a mosaic opera. oh it was splendid did i tell you. another poet was killed, it was a short accident but notebooks kil. i am so jealous of that poet, why. because he got twenty minutes of standing only. i do not get that. my work is so clumsy! nikuko won't stop stalking to me. oh what else. why jealousy is green. it used to be another color before the color change. that is why. they say jealousy kills. it is so astound ingly horrible i will never be able to give you teh impression, not even if i leave another milion years.

omeday someone will say, well what confrence were YOU at, and i will say this one where horror and ecstasy mingled.

Subject: i also do love conference special report from Kanji Satori:

Here we are at ELECTRIC MURDEROUS CONFERENCE! All WILL BE DECIDED. MAC will GO DOWN IN FLAMES as MAC is JUGGLED two LAPTOP with JUGGLED two

LAPTOP PC MAC one MAC fall in JUGGLE:

Ant PC planetary, MURDEROUS CONSEQUENCES! body line TREMENDOUS HORROR!
drugy miracle ADAM doll TREMENDOUS HORROR! thyroid falls....MURDEROUS CONSEQUENCES! vivid placenta world TREMENDOUS HORROR! machinative angel:her soul-machine discharges MURDEROUS CONSEQUENCES! speed PC fear....MURDEROUS CONSEQUENCES! sun was parasitic/I raped MURDEROUS CONSEQUENCES! gradual opening department between space-time/I walked MURDEROUS CONSEQUENCES! lapse PC memory line PC a dog like/although her sleep is road SMISERY!rage TREMENDOUS HORROR! murder TREMENDOUS HORROR!
gimmick girl :MURDEROUS CONSEQUENCES! speed TREMENDOUS HORROR! fanaticism
PC TOKAGE splits....delete it:MURDEROUS CONSEQUENCES! room happiness as MURDEROUS CONSEQUENCES! end virus end machine clone boy room, her replicant TREMENDOUS HORROR! FUCKNAM cell air silence world at MURDEROUS CONSEQUENCES! center PC++MURDEROUS CONSEQUENCES! desert TREMENDOUS HORROR!
angel-mechanism glitter. Suicide line type TREMENDOUS HORROR! spiral TREMENDOUS HORROR! ADAM doll this zero gravity=body PC grief machine dances like MURDEROUS CONSEQUENCES! sun grief area asphalt soul-machine MAC MURDEROUS CONSEQUENCES! machine leaps MAC her love splits MISERY! MURDEROUS CONSEQUENCES! amniotic fluid mechanism MAC MURDEROUS CONSEQUENCES! nightmare TREMENDOUS HORROR! ADAM doll does MURDEROUS CONSEQUENCES! clonical ground TREMENDOUS HORROR! sun desire.... Small smile breaks Body line PC an ant forgets it The sun walks. The record TREMENDOUS HORROR! murder like our dog. Asphalt holds MURDEROUS CONSEQUENCES! guilty nick head line TREMENDOUS HORROR! ADAM doll Her end
be MURDEROUS CONSEQUENCES! beginning PC myself. :MURDEROUS CONSEQUENCES!
over MURDEROUS CONSEQUENCES!re TREMENDOUS HORROR! pupil MURDEROUS CONSEQUENCES! grief TREMENDOUS HORROR! end clone UNBELIEVABLE CONFERENCE
TERROR! approximates MURDEROUS CONSEQUENCES! eyes PC 0 degree TREMENDOUS HORROR! monochrome earth/vital. :TREMENDOUS HORROR! middle TREMENDOUS HORROR! crowd scrap our beat, second, MURDEROUS CONSEQUENCES! animal line
computer inside when walk MISERY! MURDEROUS CONSEQUENCES! angel-mechanism++MURDEROUS CONSEQUENCES! poor placenta world TREMENDOUS HORROR! ADAM doll a girl like, MURDEROUS CONSEQUENCES! gimmick air like

Cyber nightmare DOG TREMENDOUS HORROR! amniotic fluid mechanism.... I] sing [.

conference - electric poets - INCREDIBLE -

after the explosion - pieces of poets flying in every direction - still
tthhiinnnggss rriinnnggiinnng iinn mmyy eeaarrss - by tthhiinnngs - iii
warned them iii did - too much FLASH - SHOCKWAVE was terrifying - EVENTS
OF ENORMOUS CONSEQUENCES - iii said as much - THEY WOULDN'T LISTEN -
don't
be FOOLED by the EMAIL - it may SOUND like them LOOK like them - ANYONE
can write like a machine can write like ANYONE - you can't be too CAREFUL
these days - iii spoke so BRILLIANTLY - iii was AMAZING - STUPENDOUS -
WONDERFULLY TERRIFIC - the audience was ecstatic - I HELD THEM IN THE
PALM
OF MY HAND - now they're DEAD, GONE - FLASH acts fast - warning label in
the program itself - THEY WERE DEAF TO MY PLEAS - iii went down on HANDS
and KNEES - I BEGGED THEM - i could feel it ready to go OFF - the ATMOS-
PHERE - something out of kilter - the times - out of joint - something
askew - ANYONE could sense it - YOU SHOULD HAVE HEARD ME -

bokian report on HORRIFYING EVENTS AT ELECTRIC POETRY CONFERENCE!

ANCRAASANGLY CATASTROPHIC AVANTS MAR BAFFALA SHARALANA: can-
faranca paapla
"nat amasad." WHAT CAALD BA THA AND AF THA AARAA LAKA: faraaas
AVANANG
PARFARMANCAS DAMANATANG WASTARN CANADA: cald frant at 3 dagraas
CALSAAS
tamarraw: AT CANFARANCA: S*P*A*A*K***F*A*H*R*A*N*H*A*A*T: A MAMANT'S
RAFLACTAAN AS ALL THAT'S LAFT: tha pc has DAMANATAD all bat tha
RWCDRAM
whach as ancapabla AF CRAWLANG ap ats TANY FAAT ta AMARGA BRAATHLASS
AN
tha SCRAAN. SAX MARA PAATS KALLAD ANDAR ANKNAWN CARCAMSTANCAS.
ASCAPA!

ENCREESENGLY CETESTREPHEC EVENTS MER BEFFELE SHERELENE: cenfer-
ence peeple
"net emesed." WHET CEELD BE THE END EF THE EEREE LEKE: fereees
EVENENG
PERFERMENCES DEMENETENG WESTERN CENEDE: celd frent et 3 degrees
CELSEES
temerrew: ET CENFERENCE: S*P*E*E*K***F*E*H*R*E*N*H*E*E*T: E MEMENT'S
REFLECTEEN ES ELL THET'S LEFT: the pc hes DEMENETED ell bet the
RWCDREM
whch es encepeble EF CREWLENG ep ets TENY FEET te EMERGE BREETHLESS
EN

*the SCREEN. SEX MERE PEETS KELLED ENDER ENKNEWN CERCEMSTENCES.
ESCEPE!*

*INCRIISINGLY CITISTRIPHIC IVINTS MIR BIFFILI SHIRILINI: cinfirinci piipli
"nit imisid." WHIT CIILD BI THI IND IF THI IIRII LIKI: firiiis IVINING
PIRFIRMINCIS DIMINITING WISTIRN CINIDI: cild frint it 3 digriis CILSIIS
timirriw: IT CINFIRINCI: S*P*I*I*K***F*I*H*R*I*N*H*I*I*T: I MIMINT'S
RIFLICTIIN IS ILL THIT'S LIFT: thi pc his DIMINITID ill bit thi RWCDRIM
which is incipibli IF CRIWLING ip its TINY FIIT ti IMIRGI BRIITHLISS IN
thi SCRIIN. SIX MIRI PIITS KILLID INDIR INKNIWN CIRCIMSTINCIS. ISCIPI!*

*ONCROOSONGLY COTOSTROPHOC OVONTS MOR BOFFOLO SHOROLONO: con-
foronco pooplo
"not omosod." WHOT COOLD BO THO OND OF THO OOROO LOKO: forooos
OVONONG
PORFORMONCOS DOMONOTONG WOSTORN CONODO: cold front ot 3 dogroos
COLSOOS
tomorrow: OT CONFORONCO: S*P*O*O*K***F*O*H*R*O*N*H*O*O*T: O
MOMONT'S
ROFLOCTOON OS OLL THOT'S LOFT: tho pc hos DOMONOTOD oll bot tho
RWCDROM
whoch os oncopoblo OF CROWLONG op ots TONY FOOT to OMORGO
BROOTHLOSS ON
tho SCROON. SOX MORO POOTS KOLLOD ONDOR ONKNOWN
CORCOMSTONCOS. OSCOPO!*

*UNCRUUSUNGLY CUTUSTRUPHUC UVUNTS MUR BUFFULU SHURULUNU: cun-
furuncu puuplu
"nut umusud." WHUT CUULD BU THU UND UF THU UURUU LUKU: furuuus
UVUNUNG
PURFURMUNCUS DUMUNUTUNG WUSTURN CUNUDU: culd frunt ut 3 dugruus
CULSUUS
tumurruw: UT CUNFURUNCU: S*P*U*U*K***F*U*H*R*U*N*H*U*U*T: U
MUMUNT'S
RUFLUCTUUN US ULL THUT'S LUFT: thu pc hus DUMUNUTUD ull but thu
RWCDRUM
whuch us uncupublu UF CRUWLUNG up uts TUNY FUUT tu UMURGU
BRUUTHLUSS UN
thu SCRUN. SUX MURU PUUTS KULLUD UNDUR UNKNUWN
CURCUMSTUNCUS. USCUPU!*

—

[↑ Contents](#)

284. **Bertha Rogers**
Beowulf Exhibit & REading
Mon 23 Apr 2001

ANNOUNCING: AN INTERDISCIPLINARY (Wall Works, Artist's Books) EXHIBIT BY BERTHA ROGERS, AUTHOR OF THE NEW ILLUSTRATED TRANSLATION OF "BEOWULF" (BIRCH BROOK PRESS, 2000) at the 96th Street Regional Branch of the New York Public Library 112 East 96th Street, New York, NY 10128

May 3 - 31, 2001

OPENING RECEPTION AND READING BY THE ARTIST/TRANSLATOR

THURSDAY, MAY 3, 6:30 P.M. FREE AND OPEN TO THE PUBLIC.

Hours of the exhibit:

Monday, Thursday, 12 -8 p.m.

Tuesday, Wednesday, 10 a.m. - 6 p.m.

Friday, 12- 6 p.m.; Saturday 10 a.m. - 5 p.m.

"Thanks to you (and no doubt to the old bard or bards) I see what a powerful and splendid poem 'Beowulf' is. When I came to those sea beasts sunning themselves on the ledges I gasped with wonder! Your verse treads a nice line between the strict old measure and something looser. . . Congratulations!"

—James Merrill Word-exalted, she (Rogers) has found—or when necessary, invented—the vocabulary to universalize and make contemporary a venerable text while nevertheless retaining the flavor and the magic of the original: in her translation, she has consistently woven new words in wonderful ways."

—Gary Harrington, forthcoming in Chelsea

[↑ Contents](#)

285. **Stephen Cope**
New Writing Series Reminder
Mon 23 Apr 2001

A Reminder!

Internationally known writer and UCSD Regents Lecturer HARRY MATHEWS will be reading this Wednesday, April 25, as part of the New Writing Series at UCSD.

The reading takes place at 4:30pm in the Visual Arts Performance Space, UCSD campus, and is free and open to the public.

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 language 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 eduhatation..."

- from "The Sinking of the Odradek Stadium."

"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_*

SPRING 2001 remaining readings:

Thursday, May 3:

MICHAEL HELLER

Wednesday, May 9: No reading.

Wednesday, May 16:

ELENI SIKELIANOS & HUNG Q. TU

Wednesday, May 23:

THE FLYING WORDS PROJECT

Wednesday, May 30:

EDWIN TORRES & LORENZO THOMAS

For more information on the New Writing Series contact Stephen Cope at:

██████. If you received this message twice or wish to be removed from the mailing list, send a message to that effect to: ██████.

Events are sponsored by the Office of the Dean of the Arts at UCSD, UCSD University Events, and the UCSD Literature Department.

[↑ Contents](#)

286. **Steve Dickison**

**** Euro-San Francisco Poetry Festival: Sat, April 28th, 7:30 pm ****

Mon 23 Apr 2001

P O E T R Y C E N T E R 2 0 0 1

The Poetry Center & American Poetry Archives
presents

in conjunction with the

EURO-SAN FRANCISCO POETRY FESTIVAL

Saturday April 28, 7:30 pm \$5 donation

@ The Unitarian Center, 1187 Franklin (at Geary)

featuring poets:

KATARINA FROSTENSON (Sweden)

TOR OBRESTAD (Norway)

LUTZ SEILER (Germany)

TAYLOR BRADY (San Francisco)

Join us for this evening of readings by a unique international company of poets, with appearances by Katarina Frostenson, visiting from Sweden, Tor Obrestad from Norway, Lutz Seiler from former East Germany, and Taylor Brady of San Francisco. The Poetry Center is co-presenting this evening's event as part of the Euro-San Francisco Poetry Festival, running from Thursday April 26 thru Sunday April 29-- featuring visiting poets from throughout Europe alongside poets from San Francisco. Check out the festival website at <http://www.bigbridge.org/#anchor52181> for full details of the weekend's events.

* KATERINA FROSTENSON was born in Stockholm in 1953. Her writings include several award-winning volumes of poetry, lyric prose, eight plays (four monodramas and four longer plays) and the libretto to the opera Staden (City). Elected to the Swedish Academy in 1992, her most recent publication was a collection of poems in December 2000. She has worked since 1980 as a free-

lance editor and translator. During the early 1980s, she lived in Paris for several years, and has translated from French into Swedish works by Henri Michaux, Marguerite Duras, and Georges Bataille.

* TOR OBRESTAD was born on a farm in Norway in 1938, and was raised and trained to be a farmer. His first book of poems (awarded the Norwegian Debut Prize) and a book of short stories appeared in 1966, followed by a work on William Blake in 1967. His book *Sauda! Streik! (Strike!)*, 1972, was made into a movie. Among almost 40 books, a combined photo and text work, *Jaeren: Fire & Sky*, was recently published in English. Since 1990 he has worked as a journalist and traveled widely (e.g., Eastern Europe, including Kosova, Macedonia, and Albania; and recently in Yemen). He has translated the poetry of Robert Bly and Raymond Carver into Norwegian, and recently had published a book in Arabic and Norwegian with exiled Yemeni poet Mansur Rajih.

* LUTZ SEILER was born in Gera (former East Germany) in 1963. He lives in Berlin and Wilhelmshorst. He has become known in recent years for his popular books of poetry *Das verlorene Alphabet (The Lost Alphabet)* and *Sprache im technischen Zeitalter (Language In The Age Of Technics)*. Co-editor of the literary magazine *Moosbrand*, in 1999 he was given an award from the State of Brandenburg and the Kranichsteiner Prize for Literature.

* TAYLOR BRADY was born in Dunedin, Florida in 1972. Since that time he has lived in Tampa, Sarasota, Brooklyn, Buffalo, and, since 1998, San Francisco. For the past five years he has been writing an extended serial poem, *To Not*, whose parts include lyric, prose poetry, a novel, and a series of short essays. Sections of this project have appeared in several journals, and in the recent chapbook 33549. A chapbook containing earlier work, *Is Placed/Leaves*, appeared in 1996. The first book-length installment of the *To Not* writings, *Microclimates*, is forthcoming this year from Krupskaya (San Francisco).

=====

COMING UP:

* 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)

=====

LOCATIONS

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 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

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-llyâyly 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](#)

287. **Leonard Brink**
New from Avec Books
Mon 23 Apr 2001

New From Avec Books:
Pain
Christopher Reiner

In PAIN, writer, editor and filmmaker Christopher Reiner offers a contemporary version of Charles Baudelaire's *_Paris Spleen_*, retaining all the subtlety, perverse charm, and withering social commentary of the original-and even managing to sneak in the angels and devils that were his forerunner's specialty. As with the great French poet, Reiner presents a world where bourgeois hypocrisy and emotional alienation stem more from laziness and boredom than from any active (ideological) passion. But what shocks the reader here is no longer Baudelaire's transgressive subject matter (after all, this is the 21st century) but the discovery that screwy logic and grim nihilism can still achieve such seductive expression (after all, this is safe, rational, moralistic America). "If there's a devil, his force is to hold us back, to convince us to resist taking part, to keep us quiet and worried."

*

Christopher Reiner's stories or prose poems-I'm not sure how to classify them-are subtle and psychologically astute, fascinating. They draw you in with their apparent simplicity, but it is into a conundrum, a riddle always just beyond your understanding. They leave you wanting more-not more from them but more like them. -Rae Armantrout

If Baudelaire's *Paris Spleen* had been written by an avant-garde filmmaker living in modern-day Hollywood, what kind of text would it be? A sequence of narratives carefully covering their own footprints? A series of jokes told skillfully enough to avoid their own punch lines? Would it be filled with the kind of self-deflating subversion that so skillfully fills the pages of Chris Reiner's *Pain*? "Originally, when the aliens came down, they let us ask for specific things we wanted. But they were so depressed by what we asked for that they made us forget it ever happened and they started giving us what they assumed we needed. So it's only partly their fault that they were all wrong." Reading *Pain* is

like trying not to laugh in a movie theater where everyone else is weeping.
-Stephen-Paul Martin

Christopher Reiner's *Pain* casts itself into the world then examines whatever has stuck to its line of questioning. His self is a flitting hybrid, a cross between Andre' Breton and Garrison Keillor, taking its queasy measure in relation to the received messages of the culture around it. "Start to see uneasy between this person and yourself." In *Pain* 'happy' is not assumed to be a good thing. Reiner's philosophical gems don't shine from a place of easy entitlement. *Pain* is a question in constant revision and the answer, like pieces of an almost-solved puzzle, lunges in and out of view. -Diane Ward

*

Christopher Reiner lives in Los Angeles. His previous full-length volume of poetry, *Ogling Anchor*, was published by Avec Books in 1998. He was the editor of *Witz: A Journal of Contemporary Poetics* from 1991 to 1999. A member of the Drift Group of experimental filmmakers, his recent video works include *Stage Sleep*, *The Wedding Song*, and *The Man Who Ate a Car*.

*

Publication Date: April 23, 2001

88 Pages * ISBN: 1-880713-25-X * List Price \$11 * Distributed by Small Press Distribution

For additional information and excerpts: www.poetrypress.com/avec

[↑ Contents](#)

288. **Lewis Warsh**
frym & warsh at cody's
Tue 24 Apr 2001

Sunday April 29 7:30

Gloria Frym & Lewis Warsh

reading

at Cody's Bookstore

2154 Telegraph Ave
Berkeley, Ca

Gloria Frym & Lewis Warsh will be reading from their new books, *HOMELESS AT HOME* and *THE ORIGIN OF THE WORLD*, both published by Creative Arts Book Company

Praise for HOMELESS AT HOME:

Gloria Frym's Homeless at Home is an elevated triumph. A deeply moving, astutely passionate work of the highest integrity and poetic presence. These poems not only grieve the past that was and can never be, but focus with alacrity on present states of debris and possibility. Their measured rage and acceptance unfold a stately and alarming poetry, understated yet overt, compassionate yet resistant. A deeply intelligent work of profound demand and reward from a writer of immense principle and engagement. --David Meltzer

Letters, meditations, pages broadcast into what may or may not be the 'right earth'--Gloria Frym's poem sequence Homeless at Home comes to us on wavelengths of darkly humorous lyricism capable of transmitting states of longing, wonder, and rage at the injustices of the human polis with clarity and wit. As we tune in, these thoughts and sounds, intimate and vatic by turns, carry us way beyond their epistolary framework into the great continuum of poetry's perennial arguments with existence, and back again into an intimate and welcoming human place. --Anselm Hollo

A voice of lineage illumination writes home to the heart of 'a world that won't end when you do.' A private language made public. Sharply social insights of the moment's culture. Are you listening? It's for you. --Joanne Kyger

Praise for THE ORIGIN OF THE WORLD:

Given the complexity of this world and all the myriad people who are in it, these poems are poignantly articulate experiments, which reach out endlessly, day or night, so as to feel another is still there too. If one can ever doubt, Lewis Warsh proves again that the world exists, even after all is said and done. --Robert Creeley

The discrete (though hardly discreet) sentences in Lewis Warsh's new book actually merge to describe something like the origin of the world. As he says, 'Connect the dots to create a picture of something unimaginable.' --John Ashbery

It's incumbent on us to watch closely and observe well--to do otherwise is to miss what's happening. In this wonderful new book, Lewis Warsh sets out through a landscape swept with occurrence. As he looks about, somber image and glimpsed exegesis play off each other and the works unfold. Their lines flicker and figure; they resemble the light-images of which movies are made. They leap, fade, reappear--figuring out the world. As Lewis Warsh brilliantly reveals, this is the origin, always ongoing, of the world. --Lyn Hejinian

Each title is \$15.00
available from
Small Press Distribution

1341 Seventh Street
Berkeley, Ca. 94710
www.spdbooks.org

or

Creative Arts Book Company
833 Bancroft Way
Berkeley, Ca. 94710
[REDACTED]

[↑ Contents](#)

289. **Walter Blue**
EURO-SF FESTIVAL AT BIG BRIDGE
Tue 24 Apr 2001

Be sure to come to

THE EURO-SAN FRANCISCO POETRY FESTIVAL

Big Bridge is hosting the site and you can come to www.bigbridge.org and read the schedule, poems, participants, bios and all that stuff so you can know what you're in for. It's going to be great!

THE EURO-SAN FRANCISCO POETRY FESTIVAL
WEBSITE AT BIG BRIDGE

WWW.BIGBRIDGE.ORG

Michael Rothenberg
[REDACTED]

Big Bridge
www.bigbridge.org

[↑ Contents](#)

290. **richard.tylr**
Re: 8th Grade Final Exam: Salina, Kansas - 1895
Tue 24 Apr 2001

Christian. I'd like to be able to pass an exam like that. Its all good stuff. Mind you the US hist not so relevant to me. Interesting though. But what age is someone (about) in the eighth grade?

People love learning things. Regards, Richard.

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

From: "Christian Roess" <[REDACTED]>

To: <[REDACTED]>

Sent: Sunday, April 22, 2001 2:19 AM

Subject: 8th Grade Final Exam: Salina, Kansas - 1895

Here's something interesting. I know I'd have to repeat 8th grade again. Wow. Or I'd be like Jethro on the "Beverly Hillbillies": 'I has six grad ejukashun.'

THE 8th GRADE TEST IN 1895

This is the eighth-grade final exam from 1895 from Salina, Kansas. It was taken from the original document on file at the Smoky Valley Genealogical Society and Library in Salina, Kansas and reprinted by the Salina Journal:

"In 1895 the 8th grade was considered upper level education. Many children quit school as soon as they could master the basic fundamentals of the 3R's (reading, writing and arithmetic). Most never went past the 3rd or 4th grade. That's all you needed for the farm and most city jobs. Child labor laws were not in existence yet. Additionally today's education has much more focus on technology and sociology than the grammar and geography of old. It's a different world with different requirements and capabilities needed to succeed."

Could You Have Passed the 8th Grade in 1895? Probably Not. Take a Look:

8th Grade Final Exam: Salina, Kansas - 1895

Grammar: (Time, one hour)

1. Give nine rules for the use of Capital Letters.
2. Name the Parts of Speech and define those that have no modifications.
3. Define Verse, Stanza and Paragraph.
4. What are the Principal Parts of a verb? Give Principal Parts of do, lie, lay and run.
5. Define Case, Illustrate each Case.
6. What is Punctuation? Give rules for principal marks of Punctuation.
- 7 - 10. Write a composition of about 150 words and show therein that you understand the practical use of the rules of grammar.

Arithmetic: (Time, 1.25 hours)

1. Name and define the Fundamental Rules of Arithmetic.
2. A wagon box is 2 feet deep, 10 feet long, and 3 feet wide. How many bushels of wheat will it hold?
3. If a load of wheat weighs 3942 pounds, what is it worth at 50 cents per bushel, deducting 1050 pounds for tare?
4. District No. 33 has a valuation of \$35,000. What is the necessary levy to carry on a school seven months at \$50 per month, and have \$104 for incidentals?

5. Find cost of 6720 pounds coal at \$6.00 per ton.
6. Find the interest of \$512.60 for 8 months and 18 days at 7 percent.
7. What is the cost of 40 boards 12 inches wide and 16 feet long at \$20 per thousand?
8. Find bank discount on \$300 for 90 days (no grace) at 10 percent.
9. What is the cost of a square farm at \$15 per acre, the distance around which is 640 rods?
10. Write a Bank Check, a Promissory Note, and a Receipt.

United States History: (Time, 45 minutes)

1. Give the epochs into which U.S. History is divided.
2. Give an account of the discovery of America by Columbus.
3. Relate the causes and results of the Revolutionary War.
4. Show the territorial growth of the United States
5. Tell what you can of the history of Kansas.
6. Describe three of the most prominent battles of the Rebellion.
7. Who were the following: Morse, Whitney, Fulton, Bell, Lincoln, Penn, and Howe?
8. Name events connected with the following dates: 1607, 1620, 1800, 1849, and 1865?

Orthography: (Time, one hour)

1. What is meant by the following: Alphabet, phonetic orthography, etymology, syllabication?
2. What are elementary sounds? How classified?
3. What are the following, and give examples of each:
Trigraph, subvocals, diphthong, cognate letters, linguals?
4. Give four substitutes for caret 'u'.
5. Give two rules for spelling words with final 'e'. Name two exceptions under each rule.
6. Give two uses of silent letters in spelling. Illustrate each.
7. Define the following prefixes and use in connection with a word:
Bi, dis, mis, pre, semi, post, non, inter, mono, super.
8. Mark diacritically and divide into syllables the following, and name the sign that indicates the sound: Card, ball, mercy, sir, odd, cell, rise, blood, fare, last.
9. Use the following correctly in sentences, Cite, site, sight, fane, fain, feign, vane, vain, vein, raze, raise, rays.
10. Write 10 words frequently mispronounced and indicate pronunciation by use of diacritical marks and by syllabication.

Geography: (Time, one hour)

1. What is climate? Upon what does climate depend? 2. How do you account for the extremes of climate in Kansas? 3. Of what use are rivers? Of what use is the ocean? 4. Describe the mountains of North America 5. Name and describe the following: Monrovia, Odessa, Denver, Manitoba, Hecla, Yukon, St. Helena, Juan Fernandez, Aspinwall and Orinoco. 6. Name and locate the principal trade centers of the United States 7. Name all the republics of Europe and give capital of each. 8. Why is the Atlantic Coast colder than the Pacific in the same latitude? 9. Describe the process by which the water of the ocean returns to the sources of rivers. 10. Describe the movements of the earth. Give inclination of the earth.

Get free email and a permanent address at <http://www.netaddress.com/?N=1>

[↑ Contents](#)

291. **Daisy Fried**
Duhamel at Haverford Wednesday!!!

Tue 24 Apr 2001

DENISE DUHAMEL

author of *Queen for A Day: New and Selected Poems* and many other books of poetry

will give a reading

at HAVERFORD COLLEGE'S SHARPLESS AUDITORIUM

370 Lancaster Ave

Haverford, PA

on

WEDNESDAY, APRIL 25, at 7:30 pm.

Directions: www.haverford.edu/hcweb/hcdirect.html or 

Denise Duhamel is the author of numerous collections of poetry, including *Queen For A Day*, *Kinky*, *Girl Soldier*, *The Star Spangled Banner* and many others. An NEA Fellow and assistant professor at Florida International University, her poems have been widely anthologized, including in the *KGB Bar Book of Poems*, *American Poetry: The Next Generation*, *The Barbie Chronicles: A Real Doll Turns Forty*, and in four volumes of the *Best American Poetry*.

"Frank O'Hara said something about only three American poets being better than the movies, but I think Denise Duhamel would make him add a fourth!"--
Bill Knott

"Denise Duhamel is a red-headed, red-lipped wild woman, a human and humane poet who isn't afraid to tackle any subject: violence, racism, AIDS, bulimia, childlessness, the myth of Bluebeard, the phenomenon of Barbie. *Queen for a*

Day is exuberant, brazen, bold, honest as hell, audaciously unpretentious and outrageously self-referential, a Frank O'Hara meets Lucille Ball meets Sandra Bernhard of a book: sin verguenza!"--Dorianne Laux

"Denise Duhamel's
poems are kinky
she's like a girl
soldier some days a woman
with two vaginas on others
I like the way she belts out
'The Star-Spangled Banner'
at the ballpark her
affectionate embrace
of the world's
full of grace
(though the world
itself is not)
and her titles do
what titles should do
they make you
want to read
the texts they head"
--David Lehman

[↑ Contents](#)

292. **Marcella Durand**
reading

Tue 24 Apr 2001

On Tuesday, May 15th, from 6-8 pm

The Rotunda Gallery,
located at 33 Clinton Street in Brooklyn Heights,
hosts a reading
to celebrate the publication of
(the invisible city)

an anthology of art and poetry inspired by Italo Calvino's Invisible Cities edited
by Marcella Durand, Richard O'Russa and Karoline Schleh, to be published by
Erato Press.

Readers will include:

Anselm Berrigan
Marcella Durand

Joe Elliot
Betsy Fagin
Laird Hunt
Rachel Levitsky
Pattie McCarthy
Lytle Shaw
Edwin Torres
Kevin Varrone
Karen Weiser
and others

This reading is held in conjunction with the Rotunda Gallery's current exhibition, *Cities & Desire*, on view through May 19th. Using keywords from an evocative passage in Italo Calvino's *Invisible Cities*, the curators were led to a range of work by various artists in the Rotunda Gallery's Slide Registry. While some of the artists depict intimate interiors, others use models to distort perspective and the experience of place. An exhibition with literary undertones, *Cities & Desire* offers alternative and divergent ways to look at the spaces in which we live.

For more information and directions to the Rotunda Gallery, please visit <http://www.brooklynX.org/rotunda>

From the Introduction to (the invisible city): "...driven mad by the low barometric pressure of New Orleans, Karoline Schleh, Richard O'Russa and myself thought of an enormous collaboration between artists and poets, to be hand-printed and letterpressed, then handbound and distributed to the contributors and a few museums. However, in the cooler light of New York, we realized that such an undertaking would be several decades in the making, so in the meantime, decided to jump ahead, New York-style, and publish a shinier, more legitimate version of (the invisible city). So, like Erato Press, which operates with one foot in the secretive and mysterious New Orleans swamp and the other on the hard-edged New York concrete, this is a dual project of artists and writers, lovers of Italo Calvino's fantastic book, made in the hopes of inspiring more such fruitful juxtapositions."

For more information on (the invisible city) (which should, barring last-minute adverse occurrences, should be available at the reading), e-mail either Marcella Durand at [REDACTED] or Richard O'Russa at [REDACTED].

[↑ Contents](#)

293. **Murat Nemet-Nejat**

Re: it may/the screen casts shadows of the sun

Tue 24 Apr 2001

Richard,

Actually, what I was doing was not a criticism of alan. I find a good deal of what he is doing very interesting. It was an antiphonal response in the tradition of some Eastern folk forms -also something John Webster does (as echoes) in "The Duchess of Malfi" (I think).

Murat

In a message dated 4/23/01 2:49:58 PM, [REDACTED] writes:

But I think you miss some subtleties of what Alan is doing by this kind of analysis. Read that thing aloud. When I saw it I had the sun (outside) behind my computer screen....and i could "see" where Alan was coming from. Breaking it up to "analyse" it is futile. The whole thing works both on a conceptual level and a "deeper" level. Alan Sondheim is both prolific and very talented. Where are your poems? Regards, Richard Taylor.

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

From: "Murat Nemet-Nejat" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, April 20, 2001 3:22 AM

Subject: Re: it may/the screen casts shadows of the sun

In a message dated 4/19/01 8:33:55 AM, [REDACTED] writes:

nervousness leads to strange links and attractions:

strange links and attractions is what art is all about.

you might begin thinking nothing of written language:

*promise, I love you too, baby,! Not that words are unimportant, but,
did*

you

think the eye is a dumb blond? the eye thinks too.

these people out there, who are they, what do they do:

You mean the same emptiness doesn't surround the writer?

reading hacks you into more and different brains:

So does watching.

the backs of things are airless:

*the backs of a book, a movie screen, a T.V. screen are the same dead
space.*

the screen casts shadows of the sun:

how true. we all live in Plato's cave.

My best.

Murat

[↑ Contents](#)

294. **Small Press**

This Week at Small Press Traffic, as part of the 2nd Euro-SF Poetry Festival....

Tue 24 Apr 2001

SMALL PRESS TRAFFIC PRESENTS

Friday, April 27th at 7:30

7:30 PM 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.)). \$5, free to SPT members & CCAC students, staff, and faculty.

Barbara Barrigan (USA)

Marc Cholodenko (France)

Johanna Ekström (Sweden)

Angel Gonzalez (Spain)

Small Press Traffic is proud to host one of the four nights of the 2nd European-San Francisco Poetry Festival, with Berkeley's own epic poet Barbara Barrigan, maverick Swedish poet and prose writer Johanna Ekstrom, and legendary Spanish poet Angel Gonzalez, whose Collected Poems are available from Milkweed Editions. A reception will follow co-hosted with the Writing Program at CCAC. Please join us for a tremendously varied and invigorating evening of poetry. The Festival is sponsored by a coalition of San Francisco Literary Organizations and European Consulates and Cultural Institutes; a commemorative book will be available at the event. Check out <http://www.bigbridge.org> for all the transatlantic details. Just added: France's Marc Cholodenko, author of *Mordechai Schamz* (Dalkey Archive, 1992).

Reception to follow, cosponsored with the Writing Program at CCAC.

BARBARA BARRIGAN (USA) is a poet, essayist, editor, writing instructor. She has new poems forthcoming in Chase Park, lyric &, and Five Finger Review. Along with Lisa Kovalski, she co-founded Manifest Press and Literary Arts Center in 1999, where she now serves as Executive Director and co-publishes the bi-annual journal *syllogism*. She is in the process of developing, along with fiction writer Toni Freitas, an after-school creative writing program for Oakland youth in which innovative writers will mentor young writers. She teaches creative writing and composition at The College of Alameda.

Born in Paris in 1950, MARC CHOLODENKO (France) is a prolific poet, novelist, translator and screenwriter, author of over twenty books, including "Parcs" (1972), "Metamorphoses" (1991) and "Les Etats du desert", which received the prestigious Prix Medicis in 1976. His novel "Mordechai Schamz" has been published in translation by Dalkey Archive Press. Cholodenko has also translated over twenty books originally published in the United States (notably Edmund White and William Gaddis) and in collaboration with Philippe Garrel (among others), has written over ten screenplays.

JOHANNA EKSTROM (Sweden) was born in Stockholm in 1970. A writer and visual artist who has also presented installations, sculptures, dance and photographic exhibitions at galleries around Sweden, her work includes a short story collection *Vad vet jag om hallfasthet* (What do I know of stability), and three books of poems *Gaforlorad* (Getting Lost), *Fiktiva Dagboken* (The Fictitious Diary), and *Rachels Hus* (Rachel's House).

ANGEL GONZALEZ (Spain) was born in 1925 in Oviedo, Spain. He is the author of *Aspero mundo*, *Grado Elemental*, *Palabra sobre palabra* and *Tratado de urbanismo*, among others. *Astonishing World: the Selected Poems of Angel Gonzalez* was published in 1993 by Milkweed Editions. The recipient of numerous honors, including the Antonio Machado Prize, the Salerno International Poetry

Prize, and the Premio Principe de Asturias de Las Letras award, Angel Gonzalez is a professor of contemporary Spanish literature at the University of New Mexico.

and check out the other Festival events....

Thursday April 26 at 7:30

San Francisco Art Institute (at SFAI Lecture Hall, 800 Chestnut St (between Leavenworth and Jones)).

Dacia Maraini (Italy)

Volker Braun (Germany)

Joanne Kyger (USA)

Charles Dantzig (France)

Saturday, April 28th

2:00 PM Intersection for the Arts (446 Valencia St. between 15th and 16th St.)

Manuel Mantero (Spain)

Massimiliano Chiamenti (Italy)

Stefaan van den Bremt (Belgium)

André Baca (USA)

7:30 PM The Poetry Center (at Unitarian Center, 1187 Franklin (at Geary))

Tor Obrestad (Norway)

Katarina Frostenson (Sweden)

Lutz Seiler (Germany)

Taylor Brady (USA)

Sunday, April 29

1:00 p.m. — 4:00 p.m. 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 Schieman, former San Francisco Poet Laureate Lawrence Ferlinghetti and current San Francisco Poet Laureate Janice Mirikitani.

4:00 Closing reception at San Francisco Art Institute.

Small Press Traffic

Literary Arts Center at CCAC

1111 Eighth Street

San Francisco, California 94107

415/

<http://www.sptraffic.org>

[↑ Contents](#)

295. **Stefans, Brian**

FW: :: Yedda Morrison & Kim Rosenfield @ Double Happiness :: This Saturday, April 28, 4 pm ::

Tue 24 Apr 2001

::: IT JUST NEVER STOPS ::: The Segue Foundation and Double Happiness present on Saturday, April 28th at 4 pm an afternoon of poetry readings featuring Yedda Morrison and Kim Rosenfield (special guest appearance by Dirk Rowntree). ::: Yedda Morrison lives in San Francisco where she co-edits Tripwire, a Journal of Experimental Poetics; issue number four, subtitled "Work," has just appeared. Her chapbooks include The Marriage of the Well Built Head, Shed, and Apostasy, forthcoming from Melodeon Poetry Systems. Recent work has appeared in Primary Writing, Kenning and Syllogism. Poems <http://lanminds.com/~dbelucy/page18.html>

<http://www.durationpress.com/abend/shed.htm> Critical Writing

http://www.scc.rutgers.edu/however/v1_3_2000/current/alerts/morrison.html

Tripwire <http://durationpress.com/tripwire/index.htm> A nice photograph and bio <http://www.sptraffic.org/authors/ymorrison.html> About Tripwire

<http://www.metroactive.com/papers/sfmetro/12.07.98/litmags-9847.html> Kim

Rosenfield is the author of several chapbooks including Rx, cool clean chemistry, and A Self-Guided Walk, and the book Good Morning -Midnight -, which will soon appear from Roof Books. An internet chapbook, Verballi, is also forthcoming on www.arras.net. This reading will mark the world premiere of a performance piece with Dirk Rowntree (I can't remember the name of it right now), not to be missed. Poems

<http://writing.upenn.edu/epc/presses/leave/lvrosenf.html> About her writing

<http://www.sptraffic.org/authors/krosenfield.html>

<http://www.etext.org/Zines/ASCII/Taproot/taproot-4a> About Object

http://writing.upenn.edu/epc/eazines/treehome/tree03/objec_1.html But she already has friends...

http://www.geocities.com/NFTYALUMNI2001/detail_listing_page_5_-_r_-_u.htm#rosenfalkim :::

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 for one drinks, no questions asked. Curated and introduced by Brian Kim Stefans

[↑ Contents](#)

296. **Stefans, Brian**

Brian Kim Stefans "talk" about cyberpoetry, etc.

Tue 24 Apr 2001

I'm sure many of you received this already. Just wanted to mention that I'll be giving a version of my talk and reading up at Buffalo for the E-poetry conference at this reading, projections and all. Hope you can make it.

Please join us next monday for the last reading of the PRINTONOMY: POET-PUBLISHERS Reading Series featuring Brian Kim Stefans (Arras) and David Buuck (Tripwire). The new TRIPWIRE issue will be available at the reading.

Date: April 30, 2001

Time: 6:30 PM

*Place: The Fales Library, Bobst Library 3rd Floor, NYU
70 Washington Sq South (@ LaGuardia Pl.)*

Free Admission

Brian Kim Stefans' books of poetry include Free Space Comix, Angry Penguins, and Gulf. He is the editor of Arras literary journal which has recently moved on-line as both a literary magazine and chapbook series (www.arras.com). Earlier issues of Arras offered an important opportunity for younger innovative poets to publish their poetry.

David Buuck, poet and cultural critic, is the author of up the flagpole. He co-edits Tripwire from San Francisco. Tripwire combines new innovative writing with critical writing on culture, politics and poetics.

[↑ Contents](#)

297. **K.Angelo Hehir**

ATL Indymedia and medical clinic attacked on Saturday

Tue 24 Apr 2001

Some of the more active on this list may have had friends there. full report to follow. my throat is raw from the tear gas and i had a pretty good respirator. maybe i was wrong about Canada being a peaceful place. a lot of my optimism about humanity and civility has been thrown into question.

sadly
kevin

The Quebec Independent Media Centre (CMAQ) was raided by riot police on Saturday night, and also documentation of Charter Rights violation and police brutality during the anti-FTAA protests.

from <<http://quebec.indymedia.org>>

Injury and arrest reports mount as situation calms down

Cliff Pearson 2001-04-22

INJURY AND ARREST REPORTS MOUNT AS SITUATION CALMS DOWN

By Cliff Pearson, co-chair
Green Party of Dallas County
Dallas, Texas USA

(QUEBEC CITY, Quebec) - The state of emergency declared last night for the headquarters of CMAQ, the Quebec Independent Media Center, has been rescinded.

At approximately 10:44 p.m. EDT, members of the Quebec Legal Collective, a group of attorneys volunteering their services to protesters, arrived at the newsroom in case CMAQ personnel required legal assistance.

At approximately 11:00 p.m. EDT, approximately 20 riot police fired rubber bullets down the stairs into the CMAQ foyer, injuring one activist. He suffered wounds to his leg and was treated at the scene by medics. CMAQ staff and reporters responded to the police assault by barricading the doors.

By 11:06 p.m. EDT, the police retreated down Rue Cote d'Abraham to confront protesters.

At 11:24 p.m. EDT, CMAQ had to block the doors with clothes and blankets to prevent tear gas -- presumably fired at the activists -- from seeping into the newsroom.

At 12:57 a.m. EDT, CMAQ reporters confirmed via eyewitnesses that the Medical Center had been tear-gassed by riot police. The clinic was moved to the CMAQ building.

As of 1:29 a.m. EDT -- Sunday, April 22, 2001 -- CMAQ staffers confirmed that the young man shot in the throat with a plastic bullet last night is in critical but stable condition at St. Foy Hospital in Quebec City, Quebec.

Other reports of serious injuries and police brutality continued to mount all last night and this morning and afternoon. People who had attended the previous

protests in Seattle, Washington, D.C. and Philadelphia continue to insist that the situation here is worse than all prior protests.

One of the more serious reports is that a man suffered eye injuries after being struck in the face by shrapnel from an exploding tear gas canister.

The Quebec Legal Collective reports confirmation that more than 30 canisters of "noxious gases," such as tear gas and pepper spray, were fired in various places in the city last night.

Besides gassing, many of the acts of police brutality include the firing of rubber and plastic bullets at protesters. Quebec Legal Collective observers have collected whole bullets and shells from the ground.

The legal team also reports the use of metal "bean bags" shot from police weapons. Additionally, there is one confirmed report of a man with a broken arm hit by a tear gas canister reportedly fired at close range (less than one meter, or two feet).

As for arrests, the Quebec Legal Collective confirmed -- by receiving calls from jailed prisoners themselves -- a total of 430 arrested protesters. Of these, 250 were arrested between the hours of 6:00 p.m. and 3:00 a.m. last night.

Most of the arrests took place near Rue St. Joseph and Rue de l'Couronne. These streets are several city blocks from the security perimeter and are supposedly in designated "green" zones -- areas of low-risk of arrest, where no illegal behavior was to take place.

Some of the protesters arrested yesterday and Friday have been released. The charges are varied, and are mostly for minor infractions such as criminal mischief and "being suspect," a dubious term that does not appear to be a legal criminal charge.

Patrick Deschenes, the missing roommate of my Canadian host, has still not been positively located. But at approximately 8:00 a.m. EDT, our host, Sarah Gognan, was told that others of her friends arrested in the same incident are now out of jail. These friends confirmed that Mr. Deschenes is in the jail.

Jaggi Singh, the activist reported kidnapped by police on Friday, is still in jail and police say he will not be released until Wednesday, April 25, 2001. Police have not said why he will be detained so long.

At 1:30 p.m. EDT this afternoon, an attorney from the Quebec Legal Collective came to the CMAQ newsroom to announce that he is filing a class action lawsuit on behalf of those who have suffered civil rights abuses and police brutality. He is looking for victims of police brutality to interview.

The Quebec Legal Collective reports they have received more than 30 reports of people being detained on the streets and questioned by riot police.

They also report they have spoken with and received reports that many vans, buses, and cars have been stopped. Reports include incidents of police unlawfully demanding identification from all passengers in cars, unlawful searches of people on the street who are not under arrest and do not consent to the search, and the ticketing of people who have tear gas masks -- none of which are illegal acts under the Canadian Charter of Government.

Additionally, the Quebec Legal Collective reports numerous eyewitness reports of over a dozen "targeted arrests" of protesters. Police have made targeted, pre-planned arrests of specific people, without regard to their current actions -- presumably as "preventive arrests."

For example, the legal team reports three police cars pulled up on the side of the road, jumped out and tackled a person to the ground. In another situation witnessed by legal observers, two undercover police vans picked up three people as they were walking peacefully by a gas station.

Finally, the legal team reports that more than 300 people from the United States were turned back at the border attempting to enter Canada. People turned back had their personal belongings (including phonebooks, literature, and journals) photocopied and were interrogated about their political beliefs and activities before they were turned away. Over 15 people were detained at the New York and Vermont borders and have not yet been released.

Actions today are decidedly calmer so far. Activists are apparently centering their attention around "solidarity protests" outside the Orainville prison, the Quebec City facility where those arrested last night are currently jailed. Protesters are shouting outside the prison walls for the unconditional release of all the remaining protesters who are imprisoned.

There are no scheduled actions planned for the security perimeter fence, as there were yesterday, but there are reports of tear gassings at Rene Levesque near the site of yesterday's initial fence destruction. CMAQ independent reporters have been dispatched to investigate.

More details as they become available. Minute-by-minute reports continue to filter in to the CMAQ newsroom.

Reporting from the protest in Quebec City, I'm Cliff Pearson, Quebec IMC.

----- ftaa-l -----

resisting the FTAA and capitalist globalization
mobilizing for Quebec City, April 2001
creating alternatives

to unsubscribe from this list, send a message to:

<[REDACTED]>

with the following text only: unsubscribe

----- ftaa-l -----

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[↑ Contents](#)

298. **matvei yankelevich**

,,,,, ANTI * READING ,,,,

Tue 24 Apr 2001

thanks to all who made our UNVEILING party at HALCYON so successful: much was unveiled, including the new issue of 6x6 (ONE TANGERINE) , now available at independent bookstores for a whopping 3 dollaroonies!

and now...

ugly duckling presse is pleased to announce its involvement in the 1st ANTI-READING organized by LOUDMOUTH COLLECTIVE (with assistance from SOFT SKULL) to be held in the main space of TONIC from 1:30 to 4pm in the afternoon on Saturday the 28th of April.

Exhibiting poems, Collaborating with the Audience, and Performing Books....

James Hoff, Sam Truitt, Joel Schlemowitz,

Ryan Haley, Matvei Yankelevich, Ellie Ga,

Julien Poirier, Filip Marinovic, Richard Kostelanetz

and more.

and just before that happens...

THE FOLLOWING IS HIGHLY RECOMENDED...

come join the ugly ducklings who shall be in attendance...

Wednesday, April 25th, 2001. 10pm.

Andrew D'Angelo / Jaime Fennelly electro-acoustic duos

andy: alto sax, bass clarinet & powerbook

jaime: double-bass & powerbook

@

Pete's Candy Store

(the only candy they have is our music, booze and some tasty grilled cheeze sandwiches, sorry, no Klondike bars)

709 Lorimer Street, Williamsburg, Brooklyn

www.petescandystore.com (a very cool website for a very cool space)

the record will be released hopefully sometime in mid-june...

DIRECTIONS!

take the "L" train or "G" train and get off at Lorimer Street/Metropolitan Ave. Walk up Metropolitan Ave a couple of blocks (in the direction of the slight incline, not in the direction of the highway overpass). Take a left on Lorimer. Walk down a few more blocks, walk under highway overpass and it's about two/three blocks after that on the left side of Lorimer Street (b/w Frost & Richardson). Here's a link to a map as well:

http://www.petescandystore.com/pete's_map.html

AND FURTHER ALONG...

Saturday MAY 5 at 8 sharp: udp's Matvei Yankelevich reads with Boston's "Dead Cat Bounce" at the KNITTING FACTORY, 74 Leonard Street, NYC, in the Knit-Active Soundstage

8 - 8:50 pm only: Dead Cat Bounce

Matt Steckler - alto sax, flute

Charlie Kohlhase - alto and bari saxes

Felipe Salles - bari, tenor and soprano saxes, clarinet

Jason Hunter - tenor and soprano saxes

Gary Wicks - bass

Eric Thompson (this show only!) - drums

...special guest wordisms by Matvei Yankelevich

our website: www.bostonbands.com/deadcatbounce

PLUS

9 - 9:50 pm: GUT (Grand Unified Theory)

10 - 10:50 pm: Lettuce Prey... Playing the Music of Charles Ives, Tchaikovsky, Ran Blake, Dave Fabris and more

11 - ?: GUT

Aural Feast: Tickets for each show will be \$8

NEW: www.UglyDucklingPresse.org

***see Insound.com for an interview about Ugly Duckling Presse :

http://www.insound.com/_insound.cfm?

[path=%2Finsoundoff%2Findex%2Ecfm%3Fid%3D127](http://www.insound.com/_insound.cfm?path=%2Finsoundoff%2Findex%2Ecfm%3Fid%3D127)

contact: [REDACTED]

...if you wish to unsubscribe, or be put on a list for your geographical area, please say so.

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[↑ Contents](#)

299. **robert fitterman**

PRINTONOMY: Brian Kim Stefans & David Buuck

Tue 24 Apr 2001

Please join us next monday for the last reading of the PRINTONOMY: POET-PUBLISHERS Reading Series featuring Brian Kim Stefans (Arras) and David Buuck (Tripwire). The new TRIPWIRE issue will be available at the reading.

Date: April 30, 2001

Time: 6:30 PM

Place: The Fales Library, Bobst Library 3rd Floor, NYU

70 Washington Sq South (@ LaGuardia Pl.)

Free Admission

Journals available at reception to follow.

Brian Kim Stefans' books of poetry include Free Space Comix, Angry Penguins, and Gulf. He is the editor of Arras literary journal which has recently moved on-line as both a literary magazine and chapbook series (www.arras.com). Earlier issues of Arras offered an important opportunity for younger innovative poets to publish their poetry. David Buuck, poet and cultural critic, is the author of up the flagpole. He co-edits Tripwire from San Francisco. Tripwire combines new innovative writing with critical writing on culture, politics and poetics.

[↑ Contents](#)

300. **The Poetry Project**

Jobs at the Poetry Project

Tue 24 Apr 2001

The Poetry Project is seeking qualified applicants for four positions. Full job descriptions and application procedures will be e-mailed to you upon request. APPLICATIONS DUE MID-MAY.

PROGRAM COORDINATOR

Appointed for one year by the Artistic Director of the Poetry Project; renewable pending review by the Poetry Project's Board of Directors. Salary: approximately \$27,000/program year (full-time September through June, part-time during August). Benefits include medical insurance.

The Program Coordinator's primary function in the Poetry Project's administration is to manage and facilitate the organization's ongoing programs and publications. The Program Coordinator carries out her/his responsibilities in conjunction with and under the supervision of the Poetry Project's Artistic Director.

PROGRAM ASSISTANT

Appointed for one year by the Artistic Director of the Poetry Project; renewable pending review by the Poetry Project's Board of Directors. Salary: approximately \$20,000/program year (full-time September through June). Benefits include medical insurance.

The Program Assistant's primary function in the Poetry Project's administration is to provide managerial and clerical support for the organization's ongoing programs and publications. The Program Assistant carries out her/his responsibilities in conjunction with and under the supervision of the Poetry Project's Artistic Director and Program Coordinator.

MONDAY NIGHT READING/PERFORMANCE SERIES COORDINATOR

Coordinates and hosts the Poetry Project Monday Night Series for new writers and text-based performance. Appointed for one year by the Artistic Director of the Poetry Project; renewable for a second year pending review by the Poetry Project's Board of Directors. Fee: approximately \$85/Program week (October-May) <actual fee will be set at the beginning of the 2001-02 season, when the annual budget is finalized.

FRIDAY LATE-EVENING EVENTS SERIES

Coordinates and hosts the tri-monthly series. Appointed for one year by the Artistic Director of the Poetry Project; renewable for a second year pending review. Fee: approximately \$85/program (October-May) <actual fee will be set at the beginning of the 2001-02 season, when the annual budget is finalized=

[↑ Contents](#)

301. **pete spence**

Re: blindness and incite: re the screen casts shadows of the sun

Tue 24 Apr 2001

Dave the problem is that most people see film only as the dominant "lets go see a movie" a whole newish world would open up with a little exploration //pete spence

(Before jumping the gun so to speak in passing judgment on the cinema in relation to writing, it would be good to consider Eisenstein's writings on the interrelationships among film and literature, poetry, calligraphy, painting, theater.

*Many many more examples have been developed and presented since his first writings in the 1920s.etc etc
>--david baptiste chiot*

Get

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

[↑ Contents](#)

302. **Thomas Bell**

Re: One Hundred Days anthology [please forward]

Tue 24 Apr 2001

Andrea,

I may have missed this when first announced. I have been involved with an email and website citizens' group campaigning to get a drug restored to the market after the FDA raised questions based on a Public Citizen petition. It's a complicated thing that I am going to try to turn into a poetic symphony. The url will be <http://members.tripod.com/~trbell/metaphor/fgid.htm> when it is finished. Maybe you could put this in.

tom bell

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

From: "A. Brady" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, April 24, 2001 5:01 PM

Subject: One Hundred Days anthology [please forward]

> Dear friends,

>

> The deadline for contributing to the 100 Days project - an anthology of

[illegible]

> CB2 1TA, ENGLAND. (www.barquepress.com)

 $\geq$

> Please also forward this invitation to all able-minded potential participants.

[↑ Contents](#)

303. **A. Brady**

One Hundred Days anthology [please forward]

Tue 24 Apr 2001

Dear friends,

The deadline for contributing to the 100 Days project - an anthology of politically activated writings and drawings, responding to the first rumbles from our brand-spanking administration - has, technically, passed. I'm now beginning the lengthy process of typesetting what has turned out to be an encouragingly large array of material. I may still be able to include submissions that reach me within the next few days: so hurry up and send in your dissent!

Please feel free to contact me, also, with any questions about the project.

Best wishes,

Andrea Brady

(Barque Press)

[illegible]

BARQUE PRESS invites you to contribute to a special number:

ONE HUNDRED DAYS.

To be published on 30 April, 100 days after George W Bush was inaugurated.

We urgently request critical responses to the first centenary of this new administration, from writers and artists in the US and around the world. Poetry, prose, satire, collage, red marginalia, infuriated scribblings, utopias, lament cycles, editorials, comic monologues, vexed encyclopedias, sick cartoons, dream poems, scatologies, prophesies, journalistic digs, grammatical treatises and any misshapen deformed genre conceived in his image, all welcome.

If we receive enough contributions, the volume will be distributed and deposited, as a feeble testament to creative dissent in a terrible time.

Please send submissions, questions or suggestions by return (to this e-mail address: [REDACTED]) or to: A. Brady, Gonville & Caius College, Cambridge, CB2 1TA, ENGLAND. (www.barquepress.com)

Please also forward this invitation to all able-minded potential participants.

[↑ Contents](#)

304. **Poetics List Administration**
notice re political content

Tue 24 Apr 2001

This is just a note to remind the restless that posting re political events is consonant with the stated mission of the Poetics List - especially in the case of the Hawai'i educators' strikes, which directly - even bodily - involve some of our favorite poets.

Christopher W. Alexander
poetics list moderator

--

from section 3 of the Welcome Message, "Posting to the List":

Please note that while this list is primarily concerned with poetry and poetics, messages relating to politics and political activism, film, art, media, and so forth are also welcome. Feel free to query the list moderators if you are uncertain as to whether a message is appropriate. All correspondence with the editors regarding submissions to the list remains confidential and should be directed to us at <[REDACTED]>.

We encourage subscribers to post information on publications and reading series that they have coordinated, edited, published, or in which they appear. Such announcements constitute a core function of this list. Brief reviews of poetry events and publications are always welcome.

[↑ Contents](#)

305. **Poetics List Administration**
notice re political content 2

Tue 24 Apr 2001

oops: for "editors" read "moderators" -
I should have used cut-and-paste!

Christopher W. Alexander
poetics list moderator

[↑ Contents](#)

306. **Susan Webster Schultz**

Re: Tarpits of Poetry

Tue 24 Apr 2001

Sorry to have pestered you, though I may do so again in future. There's always the delete key, you know. Many thanks to those who back and front-channeled their support to me and Juliana and, by extension, to Steve Carll and Bill Luoma.

Poets' flesh and professors' bodies so often being the same, I thought I'd communicate how effectively they are being flayed here. Without education there are very few readers or writers of poetry, even if not all poets are teachers. I could say a lot more about the death of the poets in the schools program in this state, which it seems to me is intimately related to our current woes. The governor, after all, wants education that generates revenues.

A recent question from an LA Times reporter to me, "is WS Merwin a major poet?" seems far less relevant to the health of poetry in this state than does the governor's attempt to scrap public education.

But enough.

Susan

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

From: "Steve Potter" <[REDACTED]>

To: <[REDACTED]>

Sent: Monday, April 23, 2001 10:44 AM

Subject: Re: Tarpits of Poetry

I agree. While I wish them the best of luck in their strike, seems to me this would better fit a ³lifestyles/concerns of college instructors² list or something. While ³professor² and ³poet² often share the same flesh, this is the ³poetics list² not ³professor list.²

Anyhow, I'm just a neophyte shooting my mouth off, but what I hoped to find here when I signed on a couple weeks back, that cannot be found elsewhere, is info on contemporary poetry/experimental writing world to broaden my horizons as reader/writer/art appreciator/creator.

David Chirot¹'s post on relation of film to writing, with its examples, names, and suggested further reading, is a fine example of the sort of post I hoped to see.

on 4/20/01 8:14 AM, michael amberwind at [REDACTED] wrote:

*and some dinosaurs are concerned that matters of
aesthetics, poetry and are being usurped by
political concerns - i wonder where they got such
and idea?*

*i suppose if a poem were written on the matter -
and posted to the list - i might be "convinced"
that such people were simply being reactionary*

*when newspaper reportage becomes poetry, i can't
help but think something went wrong somewhere
along the line - but trying to tell the
difference between this list and any other
politically motivated list (with its own "slant")
has been getting difficult as of late*

of course - i could be crazy...

[↑ Contents](#)

307. **Rova Saxophone Quartet**

TAYLOR BRADY/DODIE BELLAMY AT MOVING TARGET, SF 4/27,28

Tue 24 Apr 2001

Moving Target Series presents

Performance, music, and readings by

Friday, April 27

Koji Asano

e-mael

Taylor Brady

N-Heat

Saturday, April 28

Jess Hilliard

Kathryn Williamson

Dodie Bellamy

Brian Storts

Capp Street Community Music Center, 544 Capp St. (at 20th), San
Francisco

Friday April 27 and Saturday, April 28, 8.30pm

Both shows \$7-10 sliding scale; call [REDACTED] for more
information.

Moving Target Series announces a special weekend of performance at Capp Street Community Music Center, April 27-28, featuring the Japanese electro-acoustic musician Koji Asano. Asano's Cage-like experiments in sound can be heard on the 20 CDs he's released, visiting every genre from the solo piano, to the "guitar band," to experimental electronics, to strings, with his group the Koji Asano Ensemble based in Tokyo. He has produced original soundtracks for

dance, film, and video art, collaborated with sculptors and painters on exhibitions in Moscow, Puskin, and Latvia, and premiered a string quartet at Vingtieme Theater in Paris in June 1999. He is currently working in Barcelona to compose a new orchestra piece to be shown at L 'Auditori de Barcelona in October 2001, and is making a special visit to the Bay Area this weekend only.

visit http://personal4.iddeo.es/koji/KOJI_ASANO.html for more information

Dodie Bellamy is a novelist, critic and cultural journalist. She has written a novel, *The Letters of Mina Harker* (Hard Press, 1998), a collection of memoirs, *Feminine Hijinx* (Hanuman, 1990), an epistolary collaboration on AIDS with the late Sam D'Allesandro, *Real* (Talisman House, 1994), and three smaller books, *Answer* (Leave Books, 1993), *Broken English* (Meow, 1996), and *Hallucinations* (Meow, 1997). One of the original "New Narrative" writers of the early and mid 80's, Bellamy has worked hard to bring together the sometimes disparate paths of art, poetry and the novel, including a triumphant five-year stint as director of the seminal San Francisco writing lab, Small Press Traffic. In recognition of her efforts she won the prestigious Bay Guardian "Goldie" Award for Literature in 1998.

San Francisco poet Taylor Brady's poetry and prose has appeared in a number of journals, including *Kenning*, *COMBO*, *The Queen Street Quarterly*, and *Mirage #4/Period(ical)*. His chapbook *Is Placed/Leaves* was published by Meow Press (Buffalo, 1996). More recent work from a novel-in-progress was published as the chapbook 33549 by Leroy Books in San Francisco, 2000. The novel, *Microclimates*, is forthcoming from Krupskaya Books this summer. Brady has recently presented readings and performances at Small Press Traffic, Modern Times Books, and New Langton Arts, where he was a recipient of the 2000 Bay Area Award for Literature.

Jess Hilliard's recent solo show at the San Francisco Arts Commission Gallery was called *Jess Hilliard: An Undying Fascination and Love for All Animals, Especially the Cute Ones*, with drawings by Jess and featured works by Dieselhead singer/artist Virgil Shaw, Chris Johanson, Bob Linder and artist Alicia McCarthy, as well as readings and from Hilliard's book, *Hi Friend*. He is collaborating with Cleveland Leffler.

N'HEAT is a hot mixture of ass-bouncing electronica and video art. This four-member crew would like to be known by their N'HEAT names; Bustamental, Oranjaboom, Mastermind and House, but rumour has it they are all recognizable members of the thriving alternative arts scene here in San Francisco.

Kathryn Williamson is a performance artist whose work investigates different contexts within and outside of her body based on the idea of endurance and testing boundaries. She challenges and entertains the audience with a fresh look at the seemingly obvious and mundane, while hearkening back to

classic'70s performance art. Ms. Williamson has performed nationally, as well as many venues in the Bay Area including The Lab, four walls, and Yerba Buena Center for the Arts. In 2000 she received the Bay Area Award for Performance from New Langton Arts. In the fall she will attempt to vacuum living rooms across the United States.

Brian Storts'

4. Recent and upcoming events;

- a. Curated "PRIME TIME" a television talk and game show for artists for the Salon Series 2001.
- b. "The Elsewhere Festival" Williamsburg, New York, September 2001
- c. "Bing Bang Art festival" New Orleans, September 2001

Once legalized by Judge Loretta M. Norris of the superior court of the State of California for the County of San Francisco on 20 January 1998, e-mael has been safely administered to the public locally in spaces such as the San Francisco Art institute, the Luggage Store, Intersection for the Arts, Theater Rhinoceros, the Oakland Museum of California, Galería de la Raza, La Peña Cultural Center, So-marts Cultural Center and Southern Exposure.

[↑ Contents](#)

308. **Thomas Bell**

Re: it may/the screen casts shadows of the sun

Tue 24 Apr 2001

have you had a chance to look at Barrett's paper on linking and his comments on Stafford's 'deterministic' view of mind. I try to link the visual and verbal in a way that is neither random nor determined by the structure of the hardware/software but it is not easy.

tom

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

From: "Patrick Herron" <[REDACTED]>

To: <[REDACTED]>

Sent: Monday, April 23, 2001 4:39 PM

Subject: Re: it may/the screen casts shadows of the sun

> Murat, Alan -

>

> I just want to say that there is more to art than connections, analogy,
> linkages, attractions. If there's nothing in what is being linked and
there

> is only something in the link itself, then does the link really exist

> anyway? I mean, is a link really a link if it links nothing? I don't

know

> who wrote this but the statement sounds like a silly and blind

pronouncement

> rife with pomo utopianism. Sorry to be so frank, but I know you are both

> very intelligent people who can stomach my strong language without too much

> resentment. Call me a late modernist if you will, but surely you must agree

> there's more to literature than just connection. Let's not forget that what

> is connected, the things in themselves, are just as dubious or certain as

> the reality of the links. There is much to connection, surely, *but only

> where there are at least two things to be connected*.

>

> More important than a link is the very *act* of making a link. This is why

> I'm so critical of hypertext, because people have left the act of making

> leaps and relationships to machines and not to humans, making machines

> dictate wondrous turns in art. *Linking* is more important than a link in

> itself, yes? And that very human act of creating a link while

experiencing

> a piece of art is an act of creation itself, a wondrous act best left to our

> imaginations, not to some stern logical control unit and CPU (which forms

> perhaps a Monarchy made of sand, as in silicon). I feel we must make

> opportunities for people to make their own links, however arbitrary the

> links may be, that there are things in our art than the things that

connect

> things.

>

> Thanks,

> Patrick

>

>

> Patrick Herron

> [REDACTED]

> <http://proximate.org/>

>

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

> > From: "Murat Nemet-Nejat" <[REDACTED]>

> > To: <[REDACTED]>

> > Sent: Friday, April 20, 2001 3:22 AM

> > Subject: Re: it may/the screen casts shadows of the sun
> >
> >
> > > In a message dated 4/19/01 8:33:55 AM, [REDACTED] writes:
> > >
> > >
> > > >nervousness leads to strange links and attractions:
> > >
> > > strange links and attractions is what art is all about.
> > >
> > >
> > > >you might begin thinking nothing of written language:
> > >
> > > promise, I love you too, baby,! Not that words are unimportant, but,
did
> > you
> > > think the eye is a dumb blond? the eye thinks too.
> > >
> > >
> > > >these people out there, who are they, what do they do:
> > >
> > > You mean the same emptiness doesn't surround the writer?
> > >
> > >
> > > >reading hacks you into more and different brains:
> > >
> > > So does watching.
> > >
> > >
> > > >the backs of things are airless:
> > >
> > > the backs of a book, a movie screen, a T.V. screen are the same dead
> > space.
> > >
> > >
> > > >the screen casts shadows of the sun:
> > >
> > > how true. we all live in Plato's cave.
> > >
> > >
> > > My best.
> > >

> > > Murat
> >

[↑ Contents](#)

309. **Wystan Curnow (FOA ENG)**

Re: Tarpits of Poetry

Tue 24 Apr 2001

steve, i am sorry i am not with you on this. poetry is something i profess (within and without the learnery which pays me). i have a great concern for the fates of fellow poetry professors, those in the Pacific hemisphere particularly, and the messages from susan and juliana are for me a reason to be on this list. wystan in the South Pacific

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

From: Steve Potter [mailto:██████████]

Sent: Tuesday, 24 April 2001 8:44 a.m.

To: ██████████

Subject: Re: Tarpits of Poetry

I agree. While I wish them the best of luck in their strike, seems to me this would better fit a ³lifestyles/concerns of college instructors² list or something. While ³professor² and ³poet² often share the same flesh, this is the ³poetics list² not ³professor list.²

Anyhow, I'm just a neophyte shooting my mouth off, but what I hoped to find here when I signed on a couple weeks back, that cannot be found elsewhere, is info on contemporary poetry/experimental writing world to broaden my horizons as reader/writer/art appreciator/creator.

David Chirot¹'s post on relation of film to writing, with its examples, names, and suggested further reading, is a fine example of the sort of post I hoped to see.

on 4/20/01 8:14 AM, michael amberwind at ██████████ wrote:

and some dinosaurs are concerned that matters of aesthetics, poetry and are being usurped by political concerns - i wonder where they got such and idea?

i suppose if a poem were written on the matter - and posted to the list - i might be "convinced" that such people were simply being reactionary

when newspaper reportage becomes poetry, i can't help but think something went wrong somewhere along the line - but trying to tell the

*difference between this list and any other
politically motivated list (with its own "slant")
has been getting difficult as of late*

of course - i could be crazy...

[↑ Contents](#)

310. **Pam Brown**

new vagabonds

Tue 24 Apr 2001

· an invitation to celebrate ·

· John Tranter launches Pam Brown's selection
in the Rare Object Series from Vagabond Press

Live readings from Ken Bolton, Lidija Cvetkovic,
Ted Nielsen and Sam Wagan Watson. Everyone welcome

Upstairs Bar, Lansdowne Hotel,
Corner City Road & Broadway Glebe
(Opposite Victoria Park) Sydney
Sunday May 6th at 3pm ·

The titles are "Horizon" - Ken Bolton
"War Is Not The Season For Figs" - Lidija Cvetkovic
"wet robots" - ted nielsen
"hotel bone" - Sam Wagan Watson
Available for A MERE \$7.70 (Australian) each from
Vagabond Press,
P.O. Box 80,
NEWTOWN NSW 2042
AUSTRALIA or
via email from Liz Allen - [REDACTED]

=====

Web site/P.Brown - <http://www.geocities.com/SoHo/Workshop/7629/>

Do You Yahoo!?

Yahoo! Auctions - buy the things you want at great prices
<http://auctions.yahoo.com/>

[↑ Contents](#)

311. **Arielle C. Greenberg**
"All Things Considered" broadcast, etc.

Tue 24 Apr 2001

I heard Charles Bernstein's essay on NPR and it made my day, especially as I had just come out of a particularly pandering workshop experience with a poet who shall go unnamed. This essay made me very proud to be part of this list-serv!

As, I must say, have the recent postings about issues of political import and social justice, including the reports from the U Hawai'i strike and the anti-Bush anthology. I recently saw Minnie Bruce Pratt read her work, and really she mostly talked about various political issues she's involved in. Her poetry is not the kind of thing I usually go for, but I have to say I was struck by how **relevant**, in an obvious way, it was, and how closely she's melded her poetry life with her political life. Afterwards I asked her about this, about how she brought the two together, and she basically responded by saying it is only in my insulated little academic poetry world where poetry and politics AREN'T united. I don't necessarily agree with this -- I still think certain kinds of poetries and politics are kept separate, and anyway, even if you're only talking about "academic" (and what does that mean, really? experimental? confessional? lyric?) poetry, it's still an issue to think about that should not be easily dismissed: how does one be an artist and an activist? To me this is really a question of how best can one live one's life. Art and activism are two of the most crucial elements in my life. This is obviously true for many people on this list, judging from the posts.

Ok, now, disclaimer. This was written quickly and off the cuff. I have been reluctant to post opinionated things of this sort in the past because of the intimidation factor: I didn't want to be the recipient of flames or attacks. I'm sure there is much in the above that could be denied or is somehow incorrect. Nonetheless. I like seeing political (and, I'll admit it, by that I mean "lefty") postings on this list. I think it's important. I have great admiration for list members who are doing something to make the world safer, more just, cleaner, more complex, etc. And I'll stop now before someone throws something at me.

Arielle

On Mon, 23 Apr 2001, Charles Bernstein wrote:

An adaption of my essay about National Poetry Month was recently broadcast on National Public Radio's "All Things Considered". You can listen to it in RealAudio at

<http://www.npr.org/ramfiles/atc/20010419.atc.09.ram>

[↑ Contents](#)

312. **derek beaulieu**
wanted: concrete & visual poetry

Tue 24 Apr 2001

housepress is currently accepting submissions of

*previously unpublished
concrete and visual poetry*

*for publication in its ongoing chapbook and pamphlet series now in its 4th
year, with over 175 publications to date..*

*housepress
1339 19th ave nw
calgary alberta
canada t2m 1a5*

<http://www.telusplanet.net/public/housepre>

[↑ Contents](#)

313. **derek beaulieu**
**.aural performance #001: Sound-text exhibit & performance by
AARON LEVY**

Tue 24 Apr 2001

.aural performance #001

Sound-text exhibit & performance
by AARON LEVY
followed by open discussion

>> Sunday April 29th, 7:30 pm <<
11th Floor, Social Sciences, English Departmental Lounge
University of Calgary, Canada

.aural addresses anonymity, the archival, and the idea of language as sound,
engaging new writing, printing and musical technologies.

.aural is the result of a four-month collaboration between Aaron Levy and Andrew Zitcer, in Philadelphia. It began with culling 130 aphorisms from the 8-part spoken diaries of John Cage, then modulating and manipulating these aphorisms as digitized sound files. Aaron and Andrew then programmed their sound-file manipulations to be engaged by scanner "pen" passing across printed barcodes. A large book made for the exhibit features the printed barcodes. Exhibit participants will be invited to trigger the sound files by opening

the book and passing the scanner pen across the various barcodes, releasing composed sound-texts based on Cage's voice. Monitors in the room will display streaming text by Cage, incessantly renewing, at random, the order and flow of John Cage's culled language.

AARON LEVY is a photographer and writer living in Philadelphia. He most recently visited Calgary to present a Transparency Machine event (<http://slought.net/exp/transparency/>) and coordinate live audiocasting for PhillyTalks #18 (<http://phillytalks.org>). He runs the nonprofit online multimedia umbrella arts initiative, Slought Networks (<http://slought.net>), where many of his own works can be found.

This presentation is the inaugural event of CalgaryWritersHouse, a soon-to-be web-based initiative of arts programming coordinated by Derek Beaulieu, Louis Cabri, Aaron Levy, Andrea Strudensky and Fred Wah. Stay tuned to <http://calgarywritershouse.com>.

[↑ Contents](#)

314. **Jerrold Shiroma**
andré du bouchet / roger laporte

Wed 25 Apr 2001

André du Bouchet 1924-2001
http://www.lemonde.fr/rech_art/0,5987,174821,00.html

Roger Laporte 1925-2001
<http://www.lmda.net/direct/laporte.html>

[↑ Contents](#)

315. **richard.tylr**
Re: it may/the screen casts shadows of the sun

Wed 25 Apr 2001

Murat. I see that. I fired my guns then looked back at what you'sd said. Then I thought...no that's not exactly an "attack". And the other thought was: well, even if it was, he has a perfect right to criticise. So you (of course you dont need me to tell you) you had a perfect right to do what you werent doing! My error. Interesting response by you anycase. Regards, Richard.

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

From: "Murat Nemet-Nejat" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, April 25, 2001 4:58 AM

Subject: Re: it may/the screen casts shadows of the sun

> Richard,
>
> Actually, what I was doing was not a criticism of alan. I find a good deal
of
> what he is doing very interesting. It was an antiphonal response in the
> tradition of some Eastern folk forms -also something John Webster does (as
> echoes) in "The Duchess of Malfi" (I think).
>
> Murat
>
>
>
>
> In a message dated 4/23/01 2:49:58 PM, [REDACTED] writes:
>
> >But I think you miss some subtleties of what Alan is doing by this kind
> >of
> >
> >analysis. Read that thing aloud. When I saw it I had the sun (outside)
> >
> >behind my computer screen....and i could "see" where Alan was coming
from.
> >
> >Breaking it up to "analyse" it is futile. The whole thing works both on
> >a
> >
> >conceptual level and a "deeper" level.Alan Sondheim is both prolific and
> >
> >very talented. Where are your poems? Regards, Richard Taylor.
> >
> >----- Original Message -----
> >
> >From: "Murat Nemet-Nejat" <[REDACTED]>
> >
> >To: <[REDACTED]>
> >
> >Sent: Friday, April 20, 2001 3:22 AM
> >
> >Subject: Re: it may/the screen casts shadows of the sun
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> >> In a message dated 4/19/01 8:33:55 AM, [REDACTED] writes:
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> >> >nervousness leads to strange links and attractions:
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> >> strange links and attractions is what art is all about.
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> >> >you might begin thinking nothing of written language:
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> >> promise, I love you too, baby,! Not that words are unimportant, but,
> >did
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> >you
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> >> think the eye is a dumb blond? the eye thinks too.
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> >> >these people out there, who are they, what do they do:
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> >> You mean the same emptiness doesn't surround the writer?
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> >> >reading hacks you into more and different brains:
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> >> So does watching.
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> >> >the backs of things are airless:
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> >> the backs of a book, a movie screen, a T.V. screen are the same dead
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> >space.
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> >> >the screen casts shadows of the sun:
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> >> how true. we all live in Plato's cave.
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> >>
> >
> >> My best.
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> >>
> >
> >> Murat
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> >

[↑ Contents](#)

316. **T Pelton**

Starcherone Books Announces

Wed 25 Apr 2001

Starcherone Books announces the republication of a classic of postmodern fiction, Raymond Federman's *The Voice in the Closet*. The text is newly revised in both French and English by Federman and features images by artist Terri Katz Kasimov from her "Federman Series." There is also a foreword by Gerard Bucher.

The Voice in the Closet is available in Buffalo at Talking Leaves Books and Rust Belt Books. The title is Starcherone's second publication, following my own *Endorsed* by Jack Chapeau. Both are also available on amazon.com. Forthright requests for review copies will be honored.

"This is a book of unusual power, written as carefully as a poem, demanding that the reader 're-scan' every step of the way *The Voice in the Closet* astonishes partly because nothing in Federman's previous work, with its writerly and bookish determination somehow to demonstrate the world of writing as, say, Derrida and Lacan envisage and describe it, nothing in his previous work prepares us for the obsessive immediacy of this." - Peter Quartermain, *Chicago Review*, 1980.

Ted Pelton
Starcherone Books
340 Maryland Street
Buffalo, NY 14201
<http://www.starcherone.com>

[↑ Contents](#)

317. **M L Weber**

Sugar Mule -- Issue 7 online on May 15th

Wed 25 Apr 2001

In six issues, *Sugar Mule* has published:

Paul Hoover, Pierre Joris, Lance Olsen, M. L. Weber, Kate Lila Wheeler, Ray Ronci, John Williams, Michael Heller, Jeremy J. Huffman, Linda Bohe, Mark Amerika, Jane Augustine, Michael Coffey, Jana Hays, Bob Harrison, David Golumbia, Andrew Schelling, Fred Muratori, E. McGrand, Michael Heller, Kristen Ankiewicz, Lance Olsen,

Peter Wild, Rochelle Ratner, Bill Berkson, Elaine Equi, Laurel Speer, Trevor Dodge, Paul Beckman, Susan Wheeler, James Bertolino,

Clayton Eshleman, Sheila E. Murphy, Amie Siegel, Patricia Dubrava, Elizabeth Fox, Brett Evans, H. Kassia Fleisher, Jean Anderson, Sharon Dolin, Laurel Speer, Cheryl Burket, Elsa Cross, and Vandana Shiva.

and is looking for new work -- esp. prose (any genre) --
for its seventh issue.

Visit the site at

www.sugarmule.com ---you NEED to type in the WWW---
to read submission guidelines and the latest issue.

Deadline for submissions is April 15, 2001.

We also welcome any comments you might have.

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

[↑ Contents](#)

318. **Jeffrey Jullich**
Re: Tarpits of Poetry

Wed 25 Apr 2001

"Wystan Curnow (FOA ENG)" wrote: steve, i am sorry i am not with you on
this. -----

Perhaps interestingly, about your Subject Header "Tarpits of Poetry,"---

the use of "tarpits" as a derogatory/cautionary term etymologically emerged not
from what you might expect, a realistic dread of pratfalls into tarpits, say, the
infamous La Brea tarpits all those poor dinosaurs fell into {glub! glub!} but
from a Biblical allusion (Gen. 14:10, KJV: "And the vale of Siddim [was full] of
slimepits; and the kings of Sodom and Gomorrah fled, and fell there; and they
that remained fled to the mountain"), you Good Book thumpers.

I forget which critic made that point and about which author's to-me-previously-
undetectable allusion: perhaps about a use of "tarpits" in Proust, ---or Wilde? ---
or Winkelmann? ---or---

[↑ Contents](#)

319. **ian davidson**
Re: Sugar Mule -- Issue 7 online on May 15th

Wed 25 Apr 2001

Is that deadline correct?

Ian

*From: M L Weber <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: Sugar Mule -- Issue 7 online on May 15th
Date: Wed, 25 Apr 2001 09:29:19 -0400*

In six issues, Sugar Mule has published:

Paul Hoover, Pierre Joris, Lance Olsen, M. L. Weber, Kate Lila Wheeler, Ray Ronci, John Williams, Michael Heller, Jeremy J. Huffman, Linda Bohe, Mark Amerika, Jane Augustine, Michael Coffey, Jana Hays, Bob Harrison, David Golumbia, Andrew Schelling, Fred Muratori, E. McGrand, Michael Heller, Kristen Ankiewicz, Lance Olsen,

Peter Wild, Rochelle Ratner, Bill Berkson, Elaine Equi, Laurel Speer, Trevor Dodge, Paul Beckman, Susan Wheeler, James Bertolino,

Clayton Eshleman, Sheila E. Murphy, Amie Siegel, Patricia Dubrava, Elizabeth Fox, Brett Evans, H. Kassia Fleisher, Jean Anderson, Sharon Dolin, Laurel Speer, Cheryl Burket, Elsa Cross, and Vandana Shiva.

and is looking for new work -- esp. prose (any genre) -- for its seventh issue.

Visit the site at

www.sugarmule.com ---you NEED to type in the WWW---

to read submission guidelines and the latest issue.

Deadline for submissions is April 15, 2001.

We also welcome any comments you might have.

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

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

[↑ Contents](#)

320. **Richard Dindas**
D Perry / J Waters Boston Reading 4/28
Wed 25 Apr 2001

David Perry

&

Jacqueline Waters

reading Saturday, April 28

4 pm

Burren Irish Pub

Somerville, Massachusetts

247 Elm Street (Davis Square)

FREE Personalized Email at Mail.com

Sign up at <http://www.mail.com/?sr=signup>

[↑ Contents](#)

321. **BT Henry**
Beckman and Richards reading in Providence
Wed 25 Apr 2001

Joshua Beckman and Peter Richards will read at the Providence Atheneum, 251 Benefit Street (at College), at 7:00pm on Thursday, May 3.

Beckman's second book, *Something I Expected To Be Different*, and Richards' first, *Oubliette*, have just been published by Verse Press.

Brian Henry

Do You Yahoo!?

Yahoo! Auctions - buy the things you want at great prices

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

[↑ Contents](#)

322. **Al Filreis**
June Jordan webcast recordings now available
Wed 25 Apr 2001

w e b c a s t r e c o r d i n g s n o w a v a i l a b l e

June Jordan at the Writers House
April 23-24, 2001
as a Kelly Writers House Fellow

As a Kelly Writers House Fellow, on April 23, 2001, June Jordan gave a reading from her memoir, *SOLDIER*, and from her poetry, including new, uncollected work. The event was recorded digitally and is now linked to the Writers House web site:

www.english.upenn.edu/~wh/webcasts/jordan.html

On April 24, 2001, Jordan returned to the Writers House for an interview/conversation moderated by Al Filreis, Faculty Director of the Writers House. This program was webcast live. A recording of that webcast is available at the same site noted above.

We have also made available excerpts of Jordan reading individual poems at the Writers House. The two excerpts are:

- * "Focus in Real Time" (from *KISSING GOD GOODBYE*)
- * "Poem about My Rights" (the widely anthologized poem)

Teachers of poetry are encouraged to link these audio-and-video versions of the poems to course sites and/or to use them with students.

For more about Writers House webcasts, including an archive featuring, among many others, Tony Kushner, Slavoj Zizek, Kenneth Goldsmith, John Wideman, John Updike, Robert Creeley, Thalia Field, Joan Retallack, Marjorie Perloff, Grace Paley, Tom Wolfe, David Sedaris, and Edwin Torres, go here:

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

June Jordan's visit was a collaboration with
Art Sanctuary. Writers House Fellows is made
possible by a generous grant from Paul K. Kelly.

[↑ Contents](#)

323. **Daniel Bouchard**
Pressed Wafer #2 available
Wed 25 Apr 2001

Announcing the second issue of *Pressed Wafer*, featuring the poems, fiction, and letters of:

Sam Cornish
Jennifer Moxley
Darlene Gold

Joshua Beckman / Peter Richards / Matthew Rohrer

Double Happiness (173 Mott Street South of Broome).

Do You Yahoo!?

Yahoo! Auctions - buy the things you want at great prices

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

[↑ Contents](#)

325. **The Poetry Project**

Announcements

Wed 25 Apr 2001

A SPECIAL ANNOUNCEMENT:

Please note the following date and time change for Gary Lenhart's workshop:

Tuesday, May 8th at 8 pm THE ART OF LISTENING: POEMS AND CRITICISM
A WORKSHOP TAUGHT BY GARY LENHART Public service announcement,
short cut to publication, pedantic gloss, frantic jumping up and down for atten-
tion-criticism can be all these things, and boring too. How does one make it
something closer to heart, less declamatory, and more responsive? Gary
Lenhart is the author of several collections of poems including Father and Son
Night (1999) from Hanging Loose Press. He edited The Teachers & Writers
Guide to William Carlos Williams (Teachers & Writers, 1998) and Clinch: Se-
lected Poems of Michael Scholnick (Coffee House Press, 1998).

This week and next week at the Poetry Project:

Wednesday, April 25th at 8 pm YUKIHIDE MAESHIMA HARTMAN AND CAROL
SZAMATOWICZ Born in Japan and long prominent in the New York poetry
world, Yukihide Maeshima Hartman is the author of several collections of po-
etry, including Ping, New Poems, and Coloring Book. "Yuki Hartman orders his
images around with the temerity of a lion tamer. He's as gifted a poet as they
come," writes Charles North. Carol Szamatowicz is the author of two collections
of poems, Cats & Birds and Zoop (The Owl Press, 2001). Her work has ap-
peared in Lingo, The Germ, and The World.

Thursday, April 26th at 8 pm A TRIBUTE TO GREGORY CORSO "Corso is a
poet's poet, his verse pure velvet, close to John Keats for our time, exquisitely
delicate in manners of the Muse," wrote Allen Ginsberg. With readings and

talks by over 35 writers, including Patti Smith, Jim Carroll, Ed Sanders, Thurston Moore, Lee Ranaldo, Eileen Myles, John S. Hall, David Amram, and many others. Celebrated Beat poet Gregory Corso died on January 17, 2001. Born in Greenwich Village in 1930, Corso hooked up with Allen Ginsberg and the other Beat poets at Columbia University in the 1940s. He moved to San Francisco in 1956, quickly fitting into the Beat scene there. Corso's poetic voice was simple, colloquial, funny, and unpretentious. Among his books of poetry and prose are *Gasoline* (1956), *The Happy Birthday of Death* (1960), *The American Express* (1961), *Elegiac Feelings, American* (1970), and *Mindfield* (1991). Admission is \$7, \$5 for Poetry Project members.

Friday, April 27th at 9 pm **LOOSE LIPS: A SPOKEN WORD CELEBRATION & MINI POETRY BALL** The Poetry Project joins forces with the House of Xavier to bring you a night of art, glamour, spoken word, music, and fierce competition! This unique collaboration features: an art installation by Kabilo del Arte; a hip hop performance by Morplay; music by DJB; performances by spoken word artists Carlo Baldi, Romero, Marty McConnell, Latasha Natasha Diggs, Travis Montez, A.B. Lugo, Caridad de la Luz, Jennifer Murphy, Tim Arevalo, Andrew McCarthy, Felice Belle, and others; Fetish Fashion Performance by Gaylyn Designs; Mini Poetry Slam by A Little Bit Louder; and a Mini Poetry Ball produced by The House of Xavier. Trophies will be presented in two categories: "Best Love Poem in Fire Engine Red" and "Best Erotic Slam Performance in Sexy Underwear or Lingerie." The winner from each category will compete in one final round, "Best Verbal Vogue," for a cash prize and featured performance at The House of Xavier's Glam Slam 2001. Sign-up for the Ball begins at 8 pm. The event begins at 9 pm. Admission is \$10, \$7 for students and seniors, and \$5 for Poetry Project Members.

Saturday, April 28th at 3 pm **BOOK PARTY TO CELEBRATE THE RELEASE OF ALLEN GINSBERG'S SPONTANEOUS MIND: SELECTED INTERVIEWS 1958-1996** *Spontaneous Mind: Selected Interviews 1958-1996* by Allen Ginsberg, David Carter (Editor), Edmund White (Introduction), and Vaclav Havel (Preface), presents candid, revelatory interviews, many of which have been out of print for decades. In conjunction with the book party, plaques will be installed in the East Yard of St. Mark's Church commemorating the Allen Ginsberg and Ted Berrigan trees. This event begins at 3 pm and is free and open to the public.

Monday, April 30th at 8 pm **CHRIS EDGAR AND GRAHAM FOUST** Chris Edgar, Publications Director for Teachers & Writers Collaborative, received the Boston Review prize in 2000. Some of his recent poems can be found in *The Germ*, *Shiny*, *Lincoln Center Theater Review*, *The Portable Boog Reader*, *Sal Mimeo*, and *Best American Poetry 2000*. He co-edits *The Hat* with Jordan Davis. Graham Foust co-edits with Ben Friedlander the online magazine *Lagniappe*, a

journal of poetry and poetics in review. He's currently working on a manuscript, *As In Every Deafness*, and completing a Ph.D. at the University at Buffalo. His poems and essays have appeared in *Salt*, *Jacket*, *Verse*, *Volt*, *Lingo*, and *Queen Street Quarterly*.

Wednesday, May 2nd at 8 pm ELENi SIKELIANOS AND TONY TOWLE Eleni Sikelianos is the author of several poetry books and chapbooks. *Earliest Worlds* (Coffee House Press, 2001) is her first major collection. Writes Alice Notley of *Earliest Worlds*, "An original and beautiful poetry, always discovering its own grammar and name, its own secrets. The poetry comes from her and not others: it is incomparable." Tony Towle's most recent book is *The History of the Invitation: New & Selected Poems 1963-2000* (Hanging Loose Press, 2001). His work displays "elegance of style, lush imagery, lofty diction, transparent use of metaphor, and numerous devices of wit and rhetoric," writes Charles North. Mr. Towle was the editor of *The Poetry Project Newsletter* from 1987-1990.

* * *

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](#)

326. **Alan Sondheim**

(no subject)

Wed 25 Apr 2001

-

WHAT IT IS about the crayfish, now an epiphany, I am on my way to Miami, she is again on the top of the rock in the aquarium: it is not that she has found her way there, learning and encoding a map - it is that she has found NUMEROUS WAYS there, learning how to CLIMB: it is an entire STYLE or MODE OF BEING she has absorbed: likewise for CLIMBING DOWN: all those early trials and errors, those falls: all those half-hearted leaps: now she RUNS THE GAMUT with ease: this is already a second-order learning: see Bateson: a meta-learning: LEARNING HOW: likewise for her AQUARIUM ROUTING: not one MAP but NUMEROUS: not SCENT or LANDMARK but whole INTERNALS: with her enormous claws it would be easy for her to tangle with the plants but she has learned HOW TO UNTANGLE: it has NOT BEEN EASY FOR HER, but her KNOWLEDGE IS ABOVE THAT OF A SMALL MAMMAL: she is WATCHING ME NOW

what it is ABOUT THE CRAYFISH, NOW AN EPIPHANY, i AM ON MY WAY TO
mIAMI, SHE IS AGAIN ON THE TOP OF THE ROCK IN THE AQUARIUM: IT IS
NOT THAT SHE HAS FOUND HER WAY THERE, LEARNING AND ENCODING
A MAP - IT IS THAT SHE HAS FOUND numerous ways THERE, LEARNING
HOW TO climb: IT IS AN ENTIRE style OR mode of being SHE HAS
ABSORBED: LIKEWISE FOR climbing down: ALL THOSE EARLY TRIALS AND
ERRORS, THOSE FALLS: ALL THOSE HALF-HEARTED LEAPS: NOW SHE runs
the gamut WITH EASE: THIS IS ALREADY A SECOND-ORDER LEARNING: SEE
bATESON: A META-LEARNING: learning how: LIKEWISE FOR HER aquarium
routing: NOT ONE map BUT numerous: NOT scent OR landmark BUT WHOLE
internals: WITH HER ENORMOUS CLAWS IT WOULD BE EASY FOR HER TO
TANGLE WITH THE PLANTS BUT SHE HAS LEARNED how to untangle: IT
HAS not been easy for her, BUT HER knowledge is above that of a small mam-
mal: SHE IS watching me now

+

[↑ Contents](#)

327. **Rachel Levitsky**
Sense of Place Opening

Wed 25 Apr 2001

Hello Friends--

I'd like to let you know about an opening at June Bateman's Watermoon Gallery,
211 West Broadway, New York, NY 10013.

The new exhibition, Sense of Place, begins April 24, 2001, and continues
through May 27, 2001, with a reception on April 27th from 6:00 p.m. until 8:00
p.m., featuring the work of three emerging artists, Daniel Anizon, Petra Ruzick-
ova and Laura Nash.

Daniel Anizon is a friend and collaborator, whose photographs served as the
framework/guide for my poem [Possibility, Probability] which can be found at
Duration at <http://www.durationpress.com/authors/levitsky/possibly.htm> and in
the new issue of Cello Entry.

Please come if you can.

yours,

Rachel Levitsky

Between shows, Ms. Bateman will act as a dealer by appointment from her of-
fice at 41 River Terrace, #3808, New York, NY 10282, telephone [REDACTED].
Continuing virtual exhibitions of gallery artists will be on view at the gallery
web site at junebateman.com.

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

From: anizon [mailto:]
Sent: Thursday, April 12, 2001 5:41 AM
To:
Subject: Re: opening

Hi Rachel, Thanks for your reply. I confirmed yesterday my reservation for the 25th of April. I will fly with Swissair, arriving at JFK around 15 PM. I will leave on May 2nd. If you are not at home, I may wait somewhere if it is to complicate to arrange for key or something. I have'nt got a single invitation for the opening on Friday 27th, but of course you are on the list I gave to June Bateman, so you should receive one soon. By the way, I think I lost track of Molly Thompson, have you heard of her? All I know is that opening is at 6PM, 211 West Broadway, at the Watermoon gallery (see www.junebateman.com website for details and pictures of the show). But you did not say if you saw June and if you are going to participate to my show ? See you soon. Daniel

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

From: < >
To: "Daniel ANIZON" < >
Sent: Wednesday, April 11, 2001 4:15 AM
Subject: Re: opening

> Hi Daniel,
> Let me know your itinerary so I can arrange to let you in and send me an
> announcement so I can send it to my friends,
> love,
> Rachel

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

> From: Daniel ANIZON < >
> To: Rachel Democracy LEVITSKY < >
> Sent: Thursday, April 05, 2001 6:39 PM
> Subject: opening

>

>

> > Hi Rachel,
> > How are you? Did you see June Bateman? She seemed to be interested in
> > showing your poems alongside the photography show, did it work out?
> > I hope so, it would be fun to be together again.
> > Did you visit the Watermoon Gallery? Do you plan inviting your many
> friends
> > for the opening?
> > Everything has been sent to NYC last week, so now I am feeling more
easy,

> > and go for a week vacation. I must book my plane ticket very soon, so
are
> > you still OK to give me hospitality? I would most likely be there from
> April
> > 25th or 26th to May 2nd. I would arrive at JFK around 15 PM. It is
> actually
> > 200 USD cheaper to fly from Paris to Zürich via New-York, and stay a few
> > days in NYC, than flying only Paris-Zürich direct in one day! Is'nt that
> > crazy? It is Europe! As I have to be in Zürich on May 3rd, I will leave
> NYC
> > on May 2nd in the evening and wake up the day after in Zürich.
> > So, I hope everything is all right for you.
> > Best.
> > Daniel
> >
> >
>
>

[↑ Contents](#)

328. **Maria Damon**

fwd: cfw

Wed 25 Apr 2001

We are pleased to announce the pilot issue of Dislocate - a new media journal of the arts. www.dislocate.org

Dislocate is dedicated to quality presentation of work through a digital format. Future projects include online discussion space for regional artists and virtual tours of midwest galleries. This arts in this region are vital and vibrant, and Dislocate is committed as a meeting ground for regional artists.

We are currently accepting works of short fiction, poetry, literary and social criticism, music, multimedia digital art, short documentary film and visual art for the second issue (to be unveiled this summer). Deadline June 15.

Best,
Michael J. Opperman

[↑ Contents](#)

329. **Andrew Felsinger**

Submissions / - V e R T

Wed 25 Apr 2001

submit to -VeRT

by May 31st

this fourth issue

features lyric

to e-mit

said subs click here:

██████████ & ██████████

-VeRT

"This superabundance, this tyranny."

--Samantha Giles

<http://www.litvert.com>

[↑ Contents](#)

330. **Todd Baron**

Re: POETICS Digest - 20 Apr 2001 to 23 Apr 2001 (#2001-59)

Thu 26 Apr 2001

Diane Ward

Todd Baron

Canessa Park

This Sunday

5pm

San Francisco

>From: Automatic digest processor <██████████>
>To: Recipients of POETICS digests <██████████>
>Subject: POETICS Digest - 20 Apr 2001 to 23 Apr 2001 (#2001-59)
>Date: Mon, Apr 23, 2001, 9:07 PM
>
> There are 27 messages totalling 2564 lines in this issue.
>
> Topics of the day:
>

- > 1. fwd from Susan Bee/Mira Schor (2)
- > 2. "All Things Considered" broadcast
- > 3. Survivor Poet
- > 4. blindness and incite: re the screen casts shadows of the sun
- > 5. it may/the screen casts shadows of the sun
- > 6. attention attention notice
- > 7. POETICS Digest - 17 Apr 2001 to 19 Apr 2001 (#2001-57)
- > 8. Fence Sunday
- > 9. Tarpits of Poetry
- > 10. Announcements
- > 11. Edwin Torres, Robert Carnevale at the Walt Whitman
- > 12. Gig #8
- > 13. Electronic Conference of Poetry Report from Front Lines
- > 14. john lowther email address
- > 15. Blake takes on drug companies
- > 16. 8th Grade Final Exam: Salina, Kansas - 1895
- > 17. Readme #4 now up
- > 18. residues
- > 19. Needed: reviews, essays & interviews
- > 20. JORDAN DAVIS and TALAN MEMMOTT in BROOKLYN
- > 21. Beyond the Demon of Analogy
- > 22. New Chapbook at 2River
- > 23. DEBBIE an epic - ?
- > 24. Allen Grossman John Yau Toi Dericotte Cornelius Eady
- > 25. The Zinc Bar May Lineup & Creation Myth
- > 26. RealPoetik
- >
- > -----
- >
- > Date: Mon, 23 Apr 2001 12:16:41 -0400
- > From: Charles Bernstein <[REDACTED]>
- > Subject: fwd from Susan Bee/Mira Schor
- >
- > Is Resistance Futile?
- > A M/E/A/N/I/N/G Forum
- >
- > With editors Susan Bee & Mira Schor
- > and panelists Daryl Chin, David Humphrey, Barbara Pollack,
- > Lucio Pozzi, and Carolee Schneemann
- >
- > Tuesday May 1, 2001 at 7 P.M.
- >

> A.I.R. Gallery
> 40 Wooster Street, 2nd Floor
> New York
> [REDACTED]
>
> On Star Trek, the Borg always tell their victims, before they "assimilate"
> them, "Resistance is futile."
>
> Is resistance to the "Spectacle" possible or even desirable today?
>
> Five years after we stopped publishing M/E/A/N/I/N/G, a journal of
contemporary
> art issues, and on the occasion of the publication by Duke University Press of
> M/E/A/N/I/N/G: An Anthology of Artists' Writings, Theory, and Criticism, we
> will gather a few of our former contributors together for a panel discussion
at
> A.I.R. Gallery on Tuesday May 1 at 7 PM to consider ideas of resistance,
> assimilation, and participation.
>
> -----
>
> Date: Mon, 23 Apr 2001 12:16:17 -0400
> From: Charles Bernstein <[REDACTED]>
> Subject: "All Things Considered" broadcast
>
> An adaption of my essay about National Poetry Month was recently broadcast
on
> National Public Radio's "All Things Considered". You can listen to it in
> RealAudio at
>
> <http://www.npr.org/ramfiles/atc/20010419.atc.09.ram>
>
> -----
>
> Date: Fri, 20 Apr 2001 06:57:28 -0400
> From: Bob Grumman <[REDACTED]>
> Subject: Re: Survivor Poet
>
>> Ron. I dont know, but on the contemporary poetry I clicked the B and
there's
>> no Charles Bernstein and I clicked the S and there's no Ron Silliman? Two
of

>> the major 20th/21st century writers. Have Holman and Snyder got a snitcher

>> on what's going on? Regards, Richard.

>

> Possibly they are as out of it as whoever's running the
> pages for poets at the Buffalo site, which--last time I
> looked--had no page for John M. Bennett, Richard
> Kostelanetz or Karl Kempton, three of our time's major
> writers.

>

> --Bob

> G.

>

> -----

>

> Date: Fri, 20 Apr 2001 08:01:23 EDT

> From: David Chirot <[REDACTED]>

> Subject: blindness and incite: re the screen casts shadows of the sun

>

> (Before jumping the gun so to speak in passing judgment on the cinema in
> relation to writing, it would be good to consider Eisenstein's writings on
> the interrelationships among film and literature, poetry, calligraphy,
> painting, theater.

> Many many more examples have been developed and presented since his
> first writings in the 1920s.

> As for film and thinking: the two volumes of Gilles Deleuze, CINEMA The
> Movement-Image and CINEMA The Time-Image. Deleuze uses film as a
method for

> the extension of philosophical thinking.)

>

> Sondheim's remarks are part of the long tradition of abstraction and
> fundamentalism (Puritanism has played quite some role I think in the USA) in
> relation to writing.

> The object seems to be to liberate writing from the senses, so as to have
> a more immediate relationship with the Word.

> This approach to writing has exerted a strong influence especially since
> the advent of the various Formalisms of the last century.

> A counter movement has been those approaches to writing which propose
> relationships with hieroglyphics, calligraphies, visual/sound notations,
> painting, collage, montage, cinema, performance. Writing in this area makes
> use of methodologies and examples extending in time and space from the
> earliest forms of notation to the most contemporary, across many media and

> materials.
> In the first, writing, the Word, is "apart from" --
> In the second, writing is "a part of"--
> An excellent essay on the effects of this difference may be found in
> "Notation and the Art of Reading" by Karl Young
> at: <http://www.thing.net/~grist/homekarl.htm>
> the history of the second writing (call it visual or any other name it
> has acquired since) since Mallarme's "Un Coup de des" is one
> of ongoing extensions, examples, explorations--
> to cite a few of these non-Formalist senses of writing in
> interrelationships with visual/sound/performative notations:
> "It is a script that is at once . . . pictorial, symbolic and
> phonetic within the same text, the same sentence, I would almost
> say within the same word."
> --Francois Champollion, on translating the Egyptian
> hieroglyphics,
> 14 September 1822
> "Bookmovie is the movie in words, the visual American form"
> --Jack Kerouac, "Belief & Technique for Modern Prose"
> ". . .the written word is an image . . . I think that anyone who is
> interested to find out the precise relationship between word and
> image should study a simplified hieroglyphic script. Such a
> study would tend to breakdown the automatic verbal reaction to
> a word. It is precisely these automatic reactions to words
> themselves that enable those who manipulate words to control
> thought on a mass scale."
> --William S. Burroughs, THE JOB Interviews with Daniel
> Odier
> ". . . the example of cinema should help . . . the project of a . .
> . poetry
> embracing sound, visual, and verbal signs vitalized by one function
> (the poetic) . . . [in] confrontation with the ruling system in the
> field of the manifestations of language, and consequently, of the
> ideas, values and habits (including sensibility itself) as
> structural bases of the dominant ideological complex."
> --Philadelpho Menezes, POETICS AND VISUALITY A Trajectory
> of Contemporary Brazilian Poetry
>
> --david baptiste chirot
>
> -----
>

> Date: Sat, 21 Apr 2001 00:02:49 +1200
> From: "richard.tylr" <[REDACTED]>
> Subject: Re: it may/the screen casts shadows of the sun
>
> But I think you miss some subtleties of what Alan is doing by this kind of
> analysis. Read that thing aloud. When I saw it I had the sun (outside)
> behind my computer screen....and i could "see" where Alan was coming from.
> Breaking it up to "analyse" it is futile. The whole thing works both on a
> conceptual level and a "deeper" level. Alan Sondheim is both prolific and
> very talented. Where are your poems? Regards, Richard Taylor.
> ----- Original Message -----
> From: "Murat Nemet-Nejat" <[REDACTED]>
> To: <[REDACTED]>
> Sent: Friday, April 20, 2001 3:22 AM
> Subject: Re: it may/the screen casts shadows of the sun
>
>
>> In a message dated 4/19/01 8:33:55 AM, [REDACTED] writes:
>>
>>
>> >nervousness leads to strange links and attractions:
>>
>> strange links and attractions is what art is all about.
>>
>>
>> >you might begin thinking nothing of written language:
>>
>> promise, I love you too, baby,! Not that words are unimportant, but, did
> you
>> think the eye is a dumb blond? the eye thinks too.
>>
>>
>> >these people out there, who are they, what do they do:
>>
>> You mean the same emptiness doesn't surround the writer?
>>
>>
>> >reading hacks you into more and different brains:
>>
>> So does watching.
>>
>>

>> >the backs of things are airless:
>>
>> the backs of a book, a movie screen, a T.V. screen are the same dead
> space.
>>
>>
>> >the screen casts shadows of the sun:
>>
>> how true. we all live in Plato's cave.
>>
>>
>> My best.
>>
>> Murat
>
> -----
>
> Date: Sat, 21 Apr 2001 00:15:21 +1200
> From: "richard.tylr" <[REDACTED]>
> Subject: Re: attention attention notice
>
> I know that JJ doesnt think that I didnt intend to support Alan's work, but,
> my last comments may have been a bit confusing: my intent was to endorse
> Alan Sondheim's work. Its good to see it. I find it intriguing and each one
> has a different "take". I certainly find his energy and content fascinating
> and always look foreward to it. He also has a CD ROM (which I havent had
> time to study) , but obviously Alan is a very serious and highly energetic
> and talented poet/writer. I get the feeling that a lot of people lack his
> courage to put their work on line ...on the line so to speak..in case they
> get "criticised" surely that would be "parr for the course". Alan has
> inspired me in at least one thing I did. I'm not "into" his obsession with
> the cyberworld so much or so much of his "political" takes (altho they are
> interesting) but I do admire his passion and ability. Most of all I enjoy
> his productions which pour out...as they obviously should and do.Regards,
> Richard Taylor.
> ----- Original Message -----
> From: <[REDACTED]>
> To: <[REDACTED]>
> Sent: Friday, April 20, 2001 7:09 AM
> Subject: Re: attention attention notice
>
>

>> Y'know, what lately impresses me about Sondheim's literature --- and
>> what may account for some of the recurrent protests against his
>> prolificity here on The List --- is its MUSICALITY. (Retinal, upper
>> case after-image: MUSICALITY.) A piece like the one below, Rick, or
>> many of Sondheim's, conjure up an ideal performance by someone like,
>> say, a Laurie Andersen. The cadences are often oratorical/rhetorical,
>> "aloud," rather than page-driven. There's an element of repetition in
>> Sond's word-art that draws from the ~declamatory,~ instead of the
>> prevalent, usual, silent interiorized reading style. ---Which may
>> account for these waves of "get 'im outta here" protests that
>> seasonally let loose, once a new crop of newcomers has passed the frat
>> hazing and is starting to feel (entitlement) that their maintenance
>> fee on the co-op should give them license to evict. In "page time,"
>> trying to read/wade through the repetition tropes, the reading can in
>> fact at times feel like its going against the current of the
>> language's inertias,--- but when I re-imagine the texts as occurring in
>> real time and aloud, that cyclicity becomes quite endurable and even
>> a sort of entertaining, habitable background music ("muzak") kind of
>> Sensoround environment. His fugues. And yet the repetitions AREN'T
>> principally demagoguery; they derive from combinatorialities so
>> alphabetic in style that suspicions of text-generating computer
>> programs have been--- gulped. It's always difficult to live
>> contemporary to the unbounded proliferation of a complete "Leaves of
>> Grass."-- JJ
>>
>> Quoting "richard.tylr" <[REDACTED]>:
>>
>> > Keep them coming Alan! But do I need to encourage this guy!
>> > No! No stopping
>> > America's (the world's?) - best - if that term is relevant -
>> > most
>> > interesting? - poet? Writer? Interpoeianetter?! No, there's no
>> > stopping
>> > Alan, even if we_could_ keep up with him. Richard.
>> > ----- Original Message -----
>> > From: "Alan Sondheim" <[REDACTED]>
>> > To: <[REDACTED]>
>> > Sent: Wednesday, April 11, 2001 4:22 PM
>> > Subject: attention attention notice
>> >
>> >
>> > > -

>> > >
>> > >
>> > >
>> > > attention attention notice
>> > >
>> > >
>> > > hello i am the president and i am sending a wake-up call to
>> > america.
>> > >
>> > > hello this is the wake-up call from the president of
>> > america.
>> > >
>> > > we will have to use foresight. who in america has foresight.
>> > >
>> > > i am the president and i have foresight. we will have to
>> > have hindsight.
>> > >
>> > > who in america has hindsight. i am the president and i have
>> > hindsight.
>> > >
>> > > foresight and hindsight are the key to our wake-up call.
>> > >
>> > > a wake-up call is a call in destiny, readiness, and
>> > preparation.
>> > >
>> > > i am the president and i have readiness and preparation.
>> > >
>> > > with your wake-up foresight and hindsight i will have in
>> > destiny.
>> > >
>> > > hello america is the greatest country ever on the face of
>> > the earth.
>> > >
>> > > this means that the face of the earth is our in destiny.
>> > >
>> > > with hindsight and foresight we will claim our in destiny
>> > with readiness.
>> > >
>> > > with the greatest preparation i do send out my wake-up call.
>> > >
>> > > who in america can send out the wake-up call.
>> > >

>> > > the president in america can send out the wake-up call.
>> > >
>> > > who in america is the greatest president ever.
>> > >
>> > > the president in america is the greatest president ever.
>> > >
>> > > i am the president of america and this is the wake-up call
>> > in destiny.
>> > >
>> > > i am in destiny and america.
>> > >
>> > >
>> > > _
>> >
>
> -----
>
> Date: Fri, 20 Apr 2001 10:05:21 EDT
> From: [REDACTED]
> Subject: Re: POETICS Digest - 17 Apr 2001 to 19 Apr 2001 (#2001-57)
>
> In a message dated 4/20/01 12:23:29 AM Eastern Daylight Time,
> [REDACTED] writes:
>
> Current standings (remember, votes are to kick the poet off the island):
>
> Akhmatova 43
> Baudelaire 45
> Chaucer 47
> Dickinson 44
> Li Po 43
> EAPoe 44
> Pound 45
> Wheatley 47
>
> I kid you knott!
>
>
>
>
>
>
> << Date: Tue, 17 Apr 2001 18:40:06 -0400

> From: Ron Silliman <[REDACTED]>
> Subject: Survivor Poet
>
> <http://poetry.about.com/arts/poetry/library/weekly/aa041101a.htm>
>
> Why does this seem so appropriate right after the Pulitzers?
>
> Ron >>
>
>
> Bob Holman * 173 Duane St #2 NY NY 10013 * [REDACTED] Fax: 6415
> [REDACTED] * [REDACTED] * poetry.about.com
> [REDACTED] * www.worldofpoetry.org
> [REDACTED] * www.peoplespoetry.org
>
> -----
>
> Date: Fri, 20 Apr 2001 07:56:06 -0400
> From: Rebecca Wolff <[REDACTED]>
> Subject: Fence Sunday
>
> Sunday, April 22nd, 5 pm
>
> Come hear contributors to imminently forthcoming Fence #7
>
> Poets Claudia Keelan and Ronaldo V. Wilson
> Fiction writer Matthew Derby
>
> Teachers & Writers Collaborative
> 5 Union Square West
> New York City
>
> Free Admission
> Wine to follow
>
> Discounted subscriptions to Fence available
>
> new website and new issue up and ready next week
> <http://www.fencemag.com>
>
>
> *****

> Rebecca Wolff
> Fence and otherwise
> 14 Fifth Avenue, #1A
> New York, NY 10011
> ph/fax: [REDACTED]
>
> -----
>
> Date: Fri, 20 Apr 2001 08:14:08 -0700
> From: michael amberwind <[REDACTED]>
> Subject: Tarpits of Poetry
>
> and some dinosaurs are concerned that matters of
> aesthetics, poetry and are being usurped by
> political concerns - i wonder where they got such
> and idea?
>
> i suppose if a poem were written on the matter -
> and posted to the list - i might be "convinced"
> that such people were simply being reactionary
>
> when newspaper reportage becomes poetry, i can't
> help but think something went wrong somewhere
> along the line - but trying to tell the
> difference between this list and any other
> politically motivated list (with its own "slant")
> has been getting difficult as of late
>
> of course - i could be crazy...
>
>
>> I'm just back from five or six hours on the
>> picket line, where today we =
>> offered line-crossers a free pass for smiling
>> and honking (this IS =
>> Hawaii, after all). Most took us up on our
>> offer, though learning curves =
>> were variously steep or shallow, but some
>> pucker-faced citizens =
>> adamantly refused and a few even waved us on as
>> we circled with all =
>> deliberate speed (as it were). Rumor has it

>> that this is the last day of =
>> the UH faculty strike, though we've heard
>> nothing yet and it's almost 4 =
>> p.m. The teachers are nowhere near an agreement
>> and, because the state =
>> has only one negotiator for its many public
>> union negotiations, they =
>> will have to wait until tomorrow even to talk
>> with the state. It's =
>> rather incredible to drive to work on my
>> longish commute and to see =
>> every school closed and fronted by
>> picketers-and then to get to UH, =
>> which is allegedly still open, but effectively
>> slowed to a crawl by =
>> faculty in their by now trademark white UHPA
>> baseball caps and ON STRIKE =
>> teeshirts.
>>
>> The remaining bones of contention between the
>> faculty and the state are =
>> three: lecturer pay (the governor's last offer
>> was a work of =
>> art-lecturers who had worked for three years in
>> the system would get a =
>> small raise, but new lecturers would get LESS
>> money than they do now, so =
>> what school wouldn't want to trade in the
>> sophomores for the freshmen =
>> over and again?); community college workload
>> and teaching equivalences; =
>> and, of course, money for regular faculty. I
>> can only imagine that our =
>> union would have caved a while back over the
>> tiny difference between our =
>> pay demand and the offers we've been getting,
>> but there's so much =
>> hostility between us and the governor that we
>> feel we're picketing not =
>> so much for pay as for the salvation of the
>> university itself. That may =
>> sound grand, but the UH has been cut by 1/3

>> over the last seven years, =
>> and there's precious little left to protect.
>> There's also the governor's =
>> way of making every "offer" into an insult to
>> goad us on.
>>
>> I wonder how much of this "war" is about Hawaii
>> and its poor regard for =
>> public education (anyone with enough money, it
>> seems, except for flaming =
>> idealists, sends their kids to public school
>> and now universities on the =
>> continent) and how much is a more general
>> national problem. American =
>> anti-intellectualism is strong, after all, as
>> is the equation of success =
>> with business. Hence our governor's desire to
>> support parts of the =
>> university that "make money," like
>> biogenetics.=20
>>
>> Governor Ben Cayetano, by the way, is
>> apparently up for an honorary =
>> doctorate from his alma mater, UCLA. Not only
>> that, a new chair is being =
>> set up in his name in the Asian American
>> Studies Program, directed by =
>> Prof. Don Nakanishi, who responded to a recent
>> email from me by wishing =
>> us all well and not mentioning the governor at
>> all. Anyone with time on =
>> his or her hands might send emails to UCLA
>> administrators or regents to =
>> suggest that rewarding Cayetano for his support
>> for that institution =
>> would be folly at this point, and an insult to
>> the teachers and faculty =
>> of Hawaii's schools and university system.
>>
>> The picket line remains a place of solidarity
>> between faculty in =
>> different departments and the police, who are

>> definitely on our side. =
>> They also have bones to pick with the governor
>> and the mayor and their =
>> numbers have diminished in recent years when
>> police recruiters have come =
>> in from other states. I'm grateful for the
>> chance to meet them and to =
>> meet folks in other departments, whose interest
>> in education does not =
>> dim even as the sun climbs and climbs each day.
>>
>> Finally, I got a letter from my representative
>> today. She's Patsy Mink. =
>> I remember as a little girl in Virginia
>> thinking how wonderful it was =
>> that there was a Congresswoman Patsy Mink. She
>> reports that she met with =
>> the governor on Friday the 13th and that he
>> "expressed great dismay at =
>> the rejection" of his merit pay proposal; early
>> on, his entire offer of =
>> raises was based on "merit," whatever that is
>> in such a setting as ours =
>> (as Steve Carll has pointed out, merit pay
>> works better in business than =
>> in the academy). She is confident the matter
>> will be resolved soon.
>>
>> Where have I heard that before?
>>
>> Aloha, Susan
>>
>> -----
>>
>> Date: Wed, 18 Apr 2001 21:23:05 +1000
>> From: geraldine mckenzie
>> <[REDACTED]>
>> Subject: Re: Content's Dream (FWD from
>> Northwestern Univ. Press)
>>
>> Is there contact information for those who
>> don't live in the U.S.?

>>
>> G.M.
>>
>

>> Get Your Private, Free E-mail from MSN Hotmail
>> at <http://www.hotmail.com>.
>>
>> -----
>>
>> Date: Wed, 18 Apr 2001 11:01:27 EDT
>> From: David Chiot <[REDACTED]>
>> Subject: Re: Poetics of internet art/activism:
>> AUMA-GOM@>>
>> Tom:
>>
>> realize you are interested in a "poetics of
>> activism"--
>> however i think it is really a
>> "poetics IN activism"
>> --because if one made the poetics separate
>> from the activism--
>> would it not be the dread "faith without
>> works"?!
>>
>> An excellent ongoing example of the
>> conjunctions of
>> internet/activism/poetries is
>> AUMA GOM@ : Urgent Action Mail
>> Art/Global Organization Mail @rt
>> This organization was founded in 1998 in
>> response to the events
>> surrounding the fate of Pinochet and as
>> well the case of Humberto Nilo in
>> Santiago, Chile.
>> Sr. Nilo as head of the Faculty of
>> Arts/Belle Lettres at the University
>> of Chile had organized the exhibition of mail
>> art and visual poetry "Litertad
>> para la ensenanza de las artes" (Freedom in
>> the teaching of the arts). Due
>> to the democratic ideals exemplified by the
>> exhibition's purposes and the

>> works displayed, Sr. Nilo was expelled from
>> the University.
>> In response to these events, Cesar Reglero
>> (Spain), Clemente Padin
>> (Uruguay), Fernando Garcia Delgado (Argentina),
>> Tartarugo (Spain) and Hans
>> Braumuller (Chile/Germany) founded AUMA GOM@>> and initiated actions
>> and
>> exhibitions which helped in the reinstatement
>> of Sr. Nilo and changes in the
>> University.
>> In the last three years, working often with
>> Amnesty International AUMA
>> [REDACTED] organized many traveling exhibitions,
>> conferences, discussions,
>> actions. Recent calls for work and
>> participation have been AGAINST DEATH
>> PENALTY and POR VIEQUES.
>> The history of the organization, records of
>> first organizational
>> meetings, relevant communications (emails and
>> so on) and links to AUMA
>> associated sites and artists are at this site:
>>
>> <http://www.fut.es/~boek861>
>>
>> This excellent web site also includes
>> theoretical works, statements and
>> debates which involve many of the issues of
>> internet/activism in relation to
>> visual poetry and mail art. (See for example
>> the writings of over fifty
>> artists who participated in the yearlong Open
>> Debate Mail Art/Mail Art in the
>> New Millennium, 2000.) There is also the
>> monthly updated CMA Univers(o) with
>> complete information of mail art and visual
>> poetry conferences, calls, zines,
>> events, web sites.
>>
>> I would also most highly recommend
>> activist/art sites:

>>
>> VORTICE ARGENTINA (Fernando Garcia
>> Delgado)
>>
>> <http://www.vorticeargentina.com.ar>
>>
>> CROSSES OF THE WORLD (Hans Braumuller)
>>
>> <http://www.crosses.net>
>>
>> tARTarugo
>> <http://www.geocities.com/SoHo/Atrium/2759>
>>
>> Many other links of great interest can be
>> contacted at boek861
>> and also at
>> Francis Van Maele's FAN MAIL site:
>> <http://www.phi.lu>
>>
>> onwo/ards!
>> david bapiste chirot
>>
>> -----
>>
>> Date: Wed, 18 Apr 2001 08:22:31 -0700
>> From: "Walter K. Lew" <[REDACTED]>
>> Subject: RE Susan Schultz's report on
>> Educators' Protest
>>
>> In support of Susan Schultz's report to this
>> list the other
>> day--copied from the Assoc. for Asian American
>> Studies list. Yrs,
>> Walter K. Lew
>>
>> Date: Tue, 17 Apr 2001 08:51:36 -0700
>> From: Karen Leong <[REDACTED]>
>> Subject: Support Hawaii Education Update PLEASE
>> READ AND DISTRIBUTE
>>
>> PLEASE READ, DISTRIBUTE, AND TAKE ACTION.
>> THANKS!

>>
>> Hawai'i educators are still on strike. Talks
>> broke down over the weekend,
>> and the latest I have heard is that they will
>> resume today. Those on strike
>> have appreciated the show of support, and as
>> the strike continues this
>> support becomes even more critical. Please show
>> your support of Hawai'i's
>> educational system and the right for teachers'
>> salaries to keep pace with
>> the cost of living. Please show your support
>> for quality education in
>> Hawai'i for all of its residents.
>>
>> 1) Even Senators Inouye, Akaka, and
>> Representatives Mink and Abercrombie
>> have been supportive of the educators. They
>> have been attempting to
>> negotiate between the educators and Governor
>> Cayetano.
>> PLEASE WRITE OR CALL THEM TO SHOW YOUR SUPPORT.
>> Here are the Honolulu phone numbers, area code
>> (808):
>> Sen. Dan Inouye, [REDACTED]
>> Sen. Dan Akaka, [REDACTED]
>> Congresswoman Patsy Mink, [REDACTED]
>> Congressman Neil Abercrombie, [REDACTED]
>> All of their mail addresses are at the
>> Prince Kuhio Federal Building
>> Honolulu HI 96850-4977
>>
>> 2) This is affecting us in our own backyard so
>> to speak. UCLA's
>> Asian American Studies Center is currently
>> raising funds for an
>> endowed chair -- the Benjamin Cayetano
>> Professor in Public Policy and
>> American Politics. Cayetano is an alumni of
>> UCLA, and was honored in
>> 1995 for public service by
>> the UCLA Asian American Studies Center.

>>
>> According to one of the persons on strike in
>> Hawai'i:
>> 'Remember, this is a man who promised not to
>> cut the UH budget, then chopped
>> off \$35 million, who has gleefully watched our
>> national standing collapse,
>> and who believes that we should not receive
>> health benefits during the summer,
>> or let the summer months count toward
>> retirement, because "we don't work
>> then." He does not answer questions that ask
>> about UCLA -- why its
>> professors deserve summer benefits and a living
>> wage.'
>>
>> It almost appears that Cayetano cares more
>> about his relationship
>> with UCLA than with UH. Has he served the
>> public interest in Hawai'i
>> by continuing to decimate the educational
>> system, by refusing to
>> authorize Legislature-approved raises for
>> teachers throughout the
>> state's educational system, or by attempting to
>> prorate teachers'
>> salaries only for the months they are in the
>> classroom? Given
>> Hawai'i's demographic make-up, Cayetano's
>> actions are directly
>> hurting Asian Americans and Pacific Islanders.
>> If this seems to be a
>> contradiction to you, please communicate your
>> concerns to the
>> Director of UCLA's Asian American Studies
>> Center:
>>
>> Don T. Nakanishi, Ph.D.
>> Director and Professor
>> UCLA Asian American Studies Center
>> 3230 Campbell Hall
>> Los Angeles, CA 90095-1546

>> phone: [REDACTED]
>> fax: [REDACTED]
>> The Hawai'i faculty strike ended last night;
>> what follows is a description
>> of the terms that were reached with the state
>> (aka governor).
>>
>> The teachers' strike continues. Some 180,000
>> students are still out of
>> school.
>>
>> aloha, Susan
>>
>>
>> ----- Original Message -----
>> From: "Susan Schultz" <[REDACTED]>
>> To: <[REDACTED]>
>> Sent: Wednesday, April 18, 2001 11:11 AM
>> Subject: Fw: Tentative Agreement (fwd)
>>
>>
>>
>> >From: UHPA Strike <[REDACTED]>
>>
>> >Subject: Tentative Agreement
>> >Date: Tue, 17 Apr 2001 23:27:55 -1000
>> >
>> >TENTATIVE AGREEMENT REACHED:
>> >Classes to Resume!
>> >
>> >April 17, 2001: After 15 days of strike, UHPA
>> and the State of Hawai'i have
>> >tentatively settled their contract dispute.
>> Faculty will return to work
>> >Wednesday, pending the ratification. Classes
>> will resume on Thursday.
>> >
>> >The union is authorizing this return to work
>> while the ratification vote is
>> >occurring. "It was a long, hard process, but
>> the faculty stayed strong
>> >throughout the strike," noted J.N. Musto,

>> UHPA's chief negotiator. "It was
>> >their determination that enabled us to finally
>> get a settlement."
>> >
>> >"The settlement is a good one and a majority
>> of the Board of Directors is
>> >recommending ratification", stated Alex
>> Malahoff, UHPA President. "It
>> >addresses all our major issues.
>> >
>> >"In accordance with UHPA bylaws and State law,
>> the membership will vote on
>> >the ratification of the tentative agreement.
>> Faculty will receive full
>> >details of the contract settlement prior to
>> their ratification vote.
>> >
>> >Settlement highlights:
>> >
>> >A flat dollar amount (\$2,325) for all faculty
>> the first year of the
>> >settlement; and 6% the second year
>> across-the-board; 1% in each year of the
>> >contract for merit following existing
>> negotiated procedures.
>> >
>> >\$1 million per year (above and beyond current
>> resources) to expand the
>> >teaching equivalencies in the community
>> colleges.
>> >
>> >Lecturer pay increased by 3% each year of the
>> contract.
>> >
>> >Faculty overload rates increased by 6%.
>> >
>> >\$3,076,000 compensation for faculty who were
>> on strike to cover health-fund
>> >benefits and for overload work necessary to
>> save the semester.
>> >
>> >Innovative intellectual property language on

>> patents that provides for a
>> >new formula for sharing of proceeds by the
>> university and faculty members.
>> >
>> >· No payroll lag. It is agreed this issue
>> will be determined by court
>> >challenges already proceeding.
>
>
>
>
> _____
> Do You Yahoo!?
> Yahoo! Auctions - buy the things you want at great prices
> <http://auctions.yahoo.com/>
>
> -----
>
> Date: Fri, 20 Apr 2001 10:58:49 -0400
> From: The Poetry Project <[REDACTED]>
> Subject: Announcements
>
> This week and next week at the Poetry Project:
>
> Friday, April 20th at 10:30 pm
> HA! HA! HA! STAND UP POETRY NIGHT
> New poets from slam culture to academia explore the humor in poetry.
> Featured comedic poets include Yolanda Wilkinson, F. Omar Telan, Jennifer
> Knox, Sean McNally, Jason Schneiderman, Carol Rosenfeld, Rob Neill, and
> Cristin O'Keefe Aptowicz. Following the featured performances there will be
> an open mike. Audience members will compete for prizes for the funniest
> two-minute bit.
>
> Monday, April 23rd at 8 pm
> KEITH ROACH AND DEBORAH RICHARDS
> Poet, curator, and arts organizer Keith Roach had a long residency as
> Ceremonial Master of the Open Room while hosting the Friday night slam at
> the Nuyorican Poets Caf=E9. His poetry, urban, generous, dreamy, and deep,
ca=
> n
> be read in the anthology Aloud: Voices from the Nuyorican Poets Caf=E9. Mr.
> Roach is currently working on his first full collection of poetry. Deborah
> Richards is a poet, performer and director. She recently wrote and directed

> three performances in Philadelphia including a solo show, "Pucker Punch;"
> and "Last One Out" and "Path/Way Home," both of which were selected for
the
> Philly Fringe Festival. She is currently working on a video project and
> completing her book, Long Way Home.
>
> Wednesday, April 25th at 8 pm
> YUKIHIDE MAESHIMA HARTMAN AND CAROL SZAMATOWICZ
> Born in Japan and long prominent in the New York poetry world, Yukihide
> Maeshima Hartman is the author of several collections of poetry, including
> Ping, New Poems, and Coloring Book. "Yuki Hartman orders his images
around
> with temerity of a lion tamer. He's as gifted a poet as they come," writes
> Charles North. Carol Szamatowicz is the author of two collections of poems,
> Cats & Birds and Zoop (The Owl Press, 2001). Her work has appeared in
Lingo=
> ,
> The Germ, and The World. In reviewing a reading she gave at Poetry City,
> Jordan Davis writes, "Carol pays a lot of attention to the salient details
> of social interaction, which facts I observe in the modest and informative
> sentences she prefers. [...] Here are some things she said: 'These cheeses
> are history'; 'There's only five channels and beer. I accept that.'; 'There
> is a couple who loved each other since childhood and that is all that is
> left of them'; 'I think you are the one who spilled'; 'Besides the suspicio=
> n
> of sleep there is the treachery of wood'; 'I was a brisk little tooth
> drifting to earth'; 'Boredom that makes us long for the freedom of combat';
> 'Lick something everyday, I say'; 'A hell where we feed ourselves with
> three-foot chopsticks'."
>
> Thursday, April 26th at 8 pm
> A TRIBUTE TO GREGORY CORSO
> "Corso is a poet's poet, his verse pure velvet, close to John Keats for our
> time, exquisitely delicate in manners of the Muse." -Allen Ginsberg
>
> With readings and talks by over 35 writers, including poet and punk icon
> Patti Smith; poet, musician, and Basketball Diaries author Jim Carroll; poe=
> t
> and The Fugs founding member Ed Sanders; indie rock innovators and Sonic
> Youth co-founders Thurston Moore and Lee Ranaldo; poet, novelist, and
forme=
> r

> presidential candidate Eileen Myles; experimental prose/poetry writer and
> performer John S. Hall; performer, conductor, composer, and pioneer of
Worl=
> d
> Music David Amram; and many others. Celebrated Beat poet Gregory Corso
died
> on January 17, 2001. Born in Greenwich Village in 1930, Corso hooked up
wit=
> h
> Allen Ginsberg and the other Beat poets at Columbia University in the
1940s=
> .
> He moved to San Francisco in 1956, quickly fitting into the Beat scene
> there. Corso's poetic voice was simple, colloquial, funny, and
> unpretentious. Among his books of poetry and prose are Gasoline (1956), The
> Happy Birthday of Death (1960), The American Express (1961), Elegiac
> Feelings, American (1970), and Mindfield (1991).
>
>
> Friday, April 27th at 9 pm
> LOOSE LIPS: A SPOKEN WORD CELEBRATION & MINI POETRY BALL
> The Poetry Project joins forces with the House of Xavier to bring you a
> night of art, glamour, spoken word, music, and fierce competition! This
> unique collaboration features: an art installation by Kabilo del Arte; a
> hip hop performance by Morplay; music by DJB; performances by these
stylish
> spoken word artists: Carlo Baldi, Romero, Marty McConnell, Latasha Natasha
> Diggs, Travis Montez, A.B. Lugo, Caridad de la Luz, Jennifer Murphy, Tim
> Arevalo, Andrew McCarthy, Felice Belle, and others!!!; Fetish Fashion
> Performance by Gaylyn Designs; Mini Poetry Slam by A Little Bit Louder; ;
> Mini Poetry Ball produced by The House of Xavier. Trophies will be
presente=
> d
> in two categories: "Best Love Poem in Fire Engine Red" and "Best Erotic Sla=
> m
> Performance in Sexy Underwear or Lingerie." The winner from each category
> will compete in one final round, "Best Verbal Vogue," for a cash prize and
> featured performance at The House of Xavier's Glam Slam 2001. Sign-up for
> the Ball begins at 8 pm. The event begins at 9 pm. Admission is \$10, \$7 for
> students and seniors, and \$5 for Poetry Project Members. The Poetry Project
> is wheelchair accessible with assistance and advance notice. Please call
> [REDACTED] for more information.

>
> Saturday, April 28th at 3 pm
> BOOK PARTY TO CELEBRATE THE RELEASE OF ALLEN GINSBERG'S
> SPONTANEOUS MIND:
> SELECTED INTERVIEWS 1958-1996
> This event will feature a performance by acclaimed performer and composer
> John Moran. Spontaneous Mind: Selected Interviews 1958-1996 by Allen
> Ginsberg, David Carter (Editor), Edmund White (Introduction), and Vaclav
> Havel (Preface), presents candid, revelatory interviews, many of which have
> been out of print for decades. In conjunction with the book party, plaques
> will be installed in the East Yard of St. Mark's Church commemorating the
> Allen Ginsberg and Ted Berrigan trees. John Moran has written several
> innovative, influential operas, including The Manson Family, his fourth
> opera, which has been recorded with a provocative cast that includes Iggy
> Pop and Terre Roche, among others. He recently recorded Mathew in the
> Schoo=
> l
> of Life, featuring Allen Ginsberg. This event begins at 3 pm and is free an=
> d
> open to the public.
>
> * * *
>
> 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 Avenu=
> e
> and 10th Street in Manhattan, is wheelchair accessible with assistance and
> advance notice. Please call [REDACTED] for more information or visit ou=
> r
> Web site at <http://www.poetryproject.com>.
>
> -----
>
> Date: Fri, 20 Apr 2001 12:00:25 EDT
> From: Alicia Askenase <[REDACTED]>
> Subject: Edwin Torres, Robert Carnevale at the Walt Whitman
>
> The Walt Whitman Cultural Arts Center's
> Notable Poets and Writers Series
> Proudly presents poet and performance artist
>

> Edwin Torres
>
> & New Jersey State Council on the Arts Literary Fellow*
>
> Robert Carnevale
>
> Friday, April 27, 7:30 pm
> Admission \$6/\$4 students & seniors/members free
> Book signing and reception to follow reading.
>
> Poet, totally original hip performer, widely exciting EDWIN TORRES is a=20
> multi-talented, multi genre writer and educator who has been creating
text=20
> and performance work since 1988. He has been a long time member of
the=20
> poetry collective, Real Live Poetry with whom he's performed and
conducted=20
> writing workshops in venues that range from schools and prisons to
farms,=20
> festivals and beaches across the USA, in addition to tours in England,=20
> Germany, Amsterdam, and Australia. Mr. Torres was at the WWCAC this fall
to=
> =20
> teach an excellent six session writing workshop, and returns this week to=20
> teach several workshops in a Camden elementary school and read on
Friday=20
> evening. Welcome Back Edwin!
>
> Edwin Torres has received numerous awards and grants for his work, includ-
ing=
> =20
> a Mentor fellowship program at Minneapolis' The Loft, a Best Spoken
Word=20
> Artist by NY Press Magazine, and a Grant for Excellence in Poetry from
the=20
> Poetry Fund, NYC. He is a board member of the Mad Alex Arts Foundation,
NYC=
> ,=20
> as well as the St. Mark's Poetry Project, NYC, where he has taught=20
> poetry/performance workshops for and curated a reading series. His=20
> publications include, FRACTURED HUMOROUS, SANDHOMMENOMADNO,
LUNG POETRY, and=

> =20
> I HEAR THINGS PEOPLE HAVEN'T REALLY SAID. His work has appeared in
several=20
> anthologies including HEIGHTS OF THE MARVELOUS, Talisman's AN
ANTHOLOGY OF=20
> NEW (AMERICAN) POETRY and ALOUD: Voices from the Nuyorican Poets
Caf=E9.
>
> ROBERT CARNEVALE is our penultimate reader from the Center's reward-
ing=20
> co-partnership with the New Jersey State Council on the Arts' (NJSCA)
New=20
> Jersey Literary Fellows Showcase Program, a program created to assist
and=20
> promote literary fellowship recipients. Mr. Carnevale's work has appeared i=
> n=20
> The Paris Review, The New Yorker, Unsettling America, and in other maga-
zines=
> =20
> and anthologies. He was Principal Literary Researcher for the Voices &=20
> Visions film series on American Poets, and co-wrote the college
telecourse=20
> based on the series. He served as Assistant Coordinator of the Geraldine
R.=20
> Dodge Foundation for six years as well as helping to mount four of the
seven=
> =20
> Dodge Poetry Festivals. His current fellowship in poetry from the State=20
> Arts Council is his second. He lives in Wantage, New Jersey with his wife,=20
> jazz singer Denise De Leo and teaches at Drew University in Madison, NJ.
Th=
> e=20
> WWCAC welcomes another talented NJ poet!
>
> For more information contact us at:
> Walt Whitman Cultural Arts Center
> 2nd and Cooper Streets
> Camden, New Jersey 08102
>  www.waltwhitmancenter.org=20
>
> *The New Jersey Literary Fellows Showcase Program is co-sponsored with
the=20

> New Jersey State Council/Department of State, a partner agency of the
> National Endowment for the Arts. For more information on the New
Jersey=20
> State Council on the Arts Showcase Program visit the arts council on line at=
> =20
> www.njartscouncil.org

>

> -----

>

> Date: Fri, 20 Apr 2001 18:52:12 -0400
> From: Nate and Jane Dorward <[REDACTED]>
> Subject: Gig #8

>

> [Apologies in advance for crossposting. Contributors should see copies in a
> week or so.]

>

>

>

> T H E G I G # 8 (March 2001)

>

>

> The latest issue of _The Gig_ is now available: it contains poetry by
> Kenneth Goldsmith, Maurice Scully, Peter Middleton, Elizabeth James, Adrian
> Clarke, Randolph Healy, Peter Manson, Ralph Hawkins & John Wilkinson;
plus

> reviews by Pete Smith & Nate Dorward of books by Lissa Wolsak, Dorothy
> Trujillo Lusk, Stephen Rodefer et al. There's also the results of the
> reader's poll announced in the last issue, in which readers were invited to
> nominate (& if they wished, discuss) three of their favourite books
> published from 1995 to the present.

>

> _The Gig_ appears three times a year; it publishes new poetry & criticism
> from the US, Canada, UK & Ireland. Backissues are still available, notably
> #4/5, a 232pp perfectbound collection of essays on the work of the UK poet
> Peter Riley by Peter Middleton, Peter Larkin, Mark Morrisson, Nigel Wheale
> et al. Regular issues are 60-64pp chapbooks: see the website at
> <http://www.geocities.com/ndorward/> for details.

>

> *

>

> Rates for all issues except #4/5: within Canada: single issue: \$7 Cdn (\$12
> for institutions); three-issue subscription (or set of three backissues):

> \$18 (institutions \$36). US subscription: \$14 US (institutions \$28 US).
> Overseas subscription: 10 pounds (institutions 20 pounds).
>
> Rates for #4/5: within Canada: \$20 Cdn (institutions \$40); within US: \$15 US
> (institutions \$30); overseas: 11 pounds surfacemail, 13 pounds airmail
> (institutions 20 pounds).
>
> All prices include postage. Make cheques out to "Nate Dorward". Write to:
> Nate Dorward, 109 Hounslow Ave., Willowdale, Ontario, M2N 2B1, Canada;
> e-mail: <[REDACTED]>. Copies may be obtained within the UK through
> Peter Riley (Books), 27 Sturton Street, Cambridge, CB1 2QG; e-mail:
> <[REDACTED]>.
>
> *
>
> Separately available is _The Topological Shovel_, a set of four essays by
> Allen Fisher in workbook format, 52pp. Prices: \$12 Cdn; \$9.50 US; 6.50
> pounds UK/overseas (all prices include postage).
>
> *
>
> Issue #8 has as always a brief section of notes at the back about
> contemporary poetry (this issue contains notes on sources & allusions in
> Prynne, R.F. Langley, Peter Riley, John Riley & Raworth). Listmembers are
> welcome to write me (backchannel) with notes; contributors of any notes that
> I end up using will receive a free issue of the magazine.
>
> *
>
> Nate & Jane Dorward
> [REDACTED]
> THE GIG magazine: <http://www.geocities.com/ndorward/>
> 109 Hounslow Ave., Willowdale, ON, M2N 2B1, Canada
> ph: [REDACTED]
>
> -----
>
> Date: Fri, 20 Apr 2001 23:04:26 -0400
> From: Alan Sondheim <[REDACTED]>
> Subject: Electronic Conference of Poetry Report from Front Lines
>
> -

>
>
> Electronic Conference of Poetry Report from Front Lines
>
> we're at the start of this electronic poetry conference and already blood
> has been shed; i got into a fite with a couple of the mac people who were
> armed to the teeth with some sort of transparent swords but they cut swift
> they did and i couldn't resist the parry of blows that went my way but i
> had the car and they got run over but that didn't stop other things from
> appearing. stop. otyher things appeared. stop. you shuold have seen them
> when the rollover happened. stop. ha ha ha mac people you are not up to pc
> people. this is the proof. ha ha . they said i coud be stopped but i cant
> be. stopp. this is what happens whenthere are wires loose in mac people
> brains. a pc joke. do mac people have brains. no. (pc. answer.) stoppp.
>
> it was heavy shockwave last night against flash and both pretty much lit
> up the sky like a mosaic opera. oh it was splendid did i tell you. another
> poet was killed, it was a short accident but notebooks kil. i am so jeal
> ous of that poet, why. because he got twenty minutes of standing only. i
> do not get that. my work is so clumsy! nikuko won't stop stalking to me.
> oh what else. why jealousy is green. it used to be another color before
> the color change. that is why. they say jealousy kills. it is so astound
> ingly horrible i will never be able to give you teh impression, not even
> if i leave another milion years.
>
> omeday someone will say, well what confrence were YOU at, and i will say
> this one where horror and ecstasy mingled.
>
> Subject: i also do love conference special report from Kanji Satori:
>
> Here we are at ELECTRIC MURDEROUS CONFERENCE! All WILL BE
DECIDED. MAC
> will GO DOWN IN FLAMES as MAC is JUGGLED two LAPTOP with JUGGLED
two
> LAPTOP PC MAC one MAC fall in JUGGLE:
>
> Ant PC planetary, MURDEROUS CONSEQUENCES! body line
TREMENDOUS HORROR!
> drugy miracle ADAM doll TREMENDOUS HORROR! thyroid
falls....MURDEROUS
> CONSEQUENCES! vivid placenta world TREMENDOUS HORROR! machina-
tive

> angel:her soul-machine discharges MURDEROUS CONSEQUENCES! speed
PC
> fear....MURDEROUS CONSEQUENCES! sun was parasitic/I raped
MURDEROUS
> CONSEQUENCES! gradual opening department between space-time/I walked
> MURDEROUS CONSEQUENCES! lapse PC memory line PC a dog like/al-
though her
> sleep is road SMISERY!rage TREMENDOUS HORROR! murder
TREMENDOUS HORROR!
> gimmick girl :MURDEROUS CONSEQUENCES! speed TREMENDOUS
HORROR! fanaticism
> PC TOKAGE_splits....delete it:MURDEROUS CONSEQUENCES! room happi-
ness as
> MURDEROUS CONSEQUENCES! end virus end machine clone boy room, her
> replicant TREMENDOUS HORROR! FUCKNAM cell air silence world at
MURDEROUS
> CONSEQUENCES! center PC++MURDEROUS CONSEQUENCES! desert
TREMENDOUS HORROR!
> angel-mechanism glitter. Suicide line type TREMENDOUS HORROR! spiral
> TREMENDOUS HORROR! ADAM doll this zero gravity=body PC grief ma-
chine
> dances like MURDEROUS CONSEQUENCES! sun grief area asphalt soul-ma-
chine
> MAC MURDEROUS CONSEQUENCES! machine leaps MAC her love splits
MISERY!
> MURDEROUS CONSEQUENCES! amniotic fluid mechanism MAC
MURDEROUS
> CONSEQUENCES! nightmare TREMENDOUS HORROR! ADAM doll does
MURDEROUS
> CONSEQUENCES! clonical ground TREMENDOUS HORROR! sun desire....
Small
> smile breaks Body line PC an ant forgets it The sun walks. The record
> TREMENDOUS HORROR! murder like our dog. Asphalt holds MURDEROUS
> CONSEQUENCES! guilty nick head line TREMENDOUS HORROR! ADAM
doll Her end
> be MURDEROUS CONSEQUENCES! beginning PC myself. :MURDEROUS
CONSEQUENCES!
> over MURDEROUS CONSEQUENCES!re TREMENDOUS HORROR! pupil
MURDEROUS
> CONSEQUENCES! grief TREMENDOUS HORROR! end clone
UNBELIEVABLE CONFERENCE
> TERROR! approximates MURDEROUS CONSEQUENCES! eyes PC 0 degree

TREMENDOUS

> HORROR! monochrome earth/vital. :TREMENDOUS HORROR! middle
TREMENDOUS

> HORROR! crowd scrap our beat, second, MURDEROUS CONSEQUENCES!
animal line

> computer inside when walk MISERY! MURDEROUS CONSEQUENCES!

> angel-mechanism++MURDEROUS CONSEQUENCES! poor placenta world
TREMENDOUS

> HORROR! ADAM doll a girl like, MURDEROUS CONSEQUENCES! gimmick
air like

> Cyber nightmare DOG TREMENDOUS HORROR! amniotic fluid mechanism....
I]

> sing [.

>

> conference - electric poets - INCREDIBLE -

>

> after the explosion - pieces of poets flying in every direction - still

> tthhiinnnggss rriinnnggiinnngg iinn mmyy eeaarrss - by tthhiinggs - iii

> warned them iii did - too much FLASH - SHOCKWAVE was terrifying -
EVENTS

> OF ENORMOUS CONSEQUENCES - iii said as much - THEY WOULDN'T
LISTEN - don't

> be FOOLED by the EMAIL - it may SOUND like them LOOK like them -
ANYONE

> can write like a machine can write like ANYONE - you can't be too CAREFUL

> these days - iii spoke so BRILLIANTLY - iii was AMAZING - STUPENDOUS -

> WONDERFULLY TERRIFIC - the audience was ecstatic - I HELD THEM IN
THE PALM

> OF MY HAND - now they're DEAD, GONE - FLASH acts fast - warning label in

> the program itself - THEY WERE DEAF TO MY PLEAS - iii went down on
HANDS

> and KNEES - I BEGGED THEM - i could feel it ready to go OFF - the ATMOS-

> PHERE - something out of kilter - the times - out of joint - something

> askew - ANYONE could sense it - YOU SHOULD HAVE HEARD ME -

>

> bokian report on HORRIFYING EVENTS AT ELECTRIC POETRY
CONFERENCE!

>

> ANCRAASANGLY CATASTRAPHAC AVANTS MAR BAFFALA SHARALANA:
canfaranca paapla

> "nat amasad." WHAT CAALD BA THA AND AF THA AARAA LAKA: faraaas
AVANANG

> PARFARMANCAS DAMANATANG WASTARN CANADA: cald frant at 3 da-
graas CALSAAS
> tamarraw: AT CANFARANCA: S*P*A*A*K***F*A*H*R*A*N*H*A*A*T: A
MAMANT'S
> RAFLACTAAN AS ALL THAT'S LAFT: tha pc has DAMANATAD all bat tha
RWCDRAM
> whach as ancapabla AF CRAWLANG ap ats TANY FAAT ta AMARGA
BRAATHLASS AN
> tha SCRAAN. SAX MARA PAATS KALLAD ANDAR ANKNAWN
CARCAMSTANCAS. ASCAPA!
>
> ENCREESENGLY CETESTREPHEC EVENTS MER BEFFELE SHERELENE:
conference peeples
> "net emesed." WHET CEELD BE THE END EF THE EEREE LEKE: fereees
EVENENG
> PERFERMENCES DEMENETENG WESTERN CENEDE: celd frent et 3 de-
grees CELSEES
> temerrew: ET CENFERENCE: S*P*E*E*K***F*E*H*R*E*N*H*E*E*T: E
MEMENT'S
> REFLECTEEN ES ELL THET'S LEFT: the pc hes DEMENETED ell bet the
RWCDREM
> whach es encepable EF CREWLING ep ets TENY FEET te EMERGE
BREETHLESS EN
> the SCREEN. SEX MERE PEETS KELLED ENDER ENKNEWN
CERCEMSTENCES. ESCEPE!
>
> INCRIISINGLY CITISTRIPHIC IVINTS MIR BIFFILI SHIRILINI: cinfirinci pi-
ipli
> "nit imisid." WHIT CIILD BI THI IND IF THI IIRII LIKI: friiis IVINING
> PIRFIRMINCIS DIMINITING WISTIRN CINIDI: cild frint it 3 digriis CILSIIS
> timirriw: IT CINFIRINCI: S*P*I*I*K***F*I*H*R*I*N*H*I*I*T: I MIMINT'S
> RIFLICTIIN IS ILL THIT'S LIFT: thi pc his DIMINITID ill bit thi RWCDRIM
> which is incipibli IF CRIWLING ip its TINY FIIT ti IMIRGI BRIITHLISS IN
> thi SCRIIN. SIX MIRI PIITS KILLID INDIR INKNIWN CIRCIMSTINCIS.
ISCIPI!
>
> ONCROOSONGLY COTOSTROPHOC OVONTS MOR BOFFOLO
SHOROLONO: conforonco pooplo
> "not omosod." WHOT COOLD BO THO OND OF THO OOROO LOKO: forooos
OVONONG
> PORFORMONCOS DOMONOTONG WOSTORN CONODO: cold front ot 3
dogroos COLSOOS

> tomorrow: OT CONFORONCO: S*P*O*O*K***F*O*H*R*O*N*H*O*O*T: O
MOMONT'S
> ROFLOCTOON OS OLL THOT'S LOFT: tho pc hos DOMONOTOD oll bot tho
RWCDROM
> whoch os oncopoblo OF CROWLONG op ots TONY FOOT to OMORGO
BROOTHLOSS ON
> tho SCROON. SOX MORO POOTS KOLLOD ONDOR ONKNOWN
CORCOMSTONCOS. OSCOPO!
>
> UNCRUUSUNGLY CUTUSTRUPHUC UVUNTS MUR BUFFULU
SHURULUNU: cunfuruncu puuplu
> "nut umusud." WHUT CUULD BU THU UND UF THU UURUU LUKU: furuuus
UVUNUNG
> PURFURMUNCUS DUMUNUTUNG WUSTURN CUNUDU: culd frunt ut 3
dugruus CULSUUS
> tumurruw: UT CUNFURUNCU: S*P*U*U*K***F*U*H*R*U*N*H*U*U*T: U
MUMUNT'S
> RUFLUCTUUN US ULL THUT'S LUFT: thu pc hus DUMUNUTUD ull but thu
RWCDROM
> whuch us uncupublu UF CRUWLUNG up uts TUNY FUUT tu UMURGU
BRUUTHLUSS UN
> thu SCRUUN. SUX MURU PUUTS KULLUD UNDUR UNKNUN
CURCUMSTUNCUS. USCUPU!
>
>
> _
>
> -----
>
> Date: Sat, 21 Apr 2001 22:47:13 +1000
> From: geraldine mckenzie <[REDACTED]>
> Subject: john lowther email address
>
> Can anyone help with John's email address? B/c and thank you.
>
> Geraldine
>
> _____
> Get Your Private, Free E-mail from MSN Hotmail at <http://www.hotmail.com>.
>
> -----
>
> Date: Sat, 21 Apr 2001 11:40:56 +0100

> From: =?iso-8859-1?q?Scott=20Hamilton?= <[REDACTED]>
> Subject: Blake takes on drug companies
>
> Happily, this piece is now a little out of date. I
> figured it was interesting anyway.
> From an anarchist/libertarian Marxist website called
> Practical History:
> <http://www.geocities.com/CapitolHill/Senate/7672/>
>
> On the final day (11 February 2001) of the William
> Blake exhibition at the Tate Britain Gallery in
> London, 30 people gathered on the steps outside to
> reclaim Blake from 'the dead hand of capital, empire
> and state' and to denounce the corporate sponsors of
> the Blake exhibition, GlaxoSmithKline.
>
> People dressed up as angels, tigers, chimney sweeps
> and in other suitably Blakean costumes, with a child's
> pushchair converted into a 'chariot of fire'. We
> banged drums, played music, and read out work from the
> 18th century radical poet, artist and visionary. A
> leaflet was handed out saying:
>
> "The William Blake exhibition at the Tate Britain
> gallery makes it clear that Blake was a revolutionary
> as well as a visionary - yet bizarrely it is sponsored
> by one of the world's biggest pharmaceutical
> companies, GlaxoSmithKline (formerly Glaxo Wellcome).
> While Blake railed against poverty and oppression,
> GlaxoSmithKline is denying millions of African people
> with HIV access to drugs that could save their lives"
> (full text of leaflet below).
>
> The action at the Tate happened the day before a march
> demanding affordable HIV treatments was due to take
> place in Cape Town, South Africa organised by the
> Treatment Action Campaign.
>
> The action got a very good response from visitors to
> the Gallery, many of whom stopped to listen to what
> was going on. One passer-by who joined in and read out
> a Blake poem told the crowd - 'the spirit of Blake is

> here on the steps'.
>
> The Tate management were less sympathetic, calling the
> police (although there were no arrests) and banning
> people from going into the gallery, for the crime of
> reading out extracts of Blake - while inside they were
> charging £8 for the privilege of seeing works by the
> same artist.
>
>
>
>
>
> Blake vs. GlaxoSmithKline (text of leaflet given out
> at the action)
>
> "Is this a holy thing to see / In a rich and fruitful
> land/ Babes reduced to misery... And so many children
> poor? / It is a land of poverty!" (Blake, Holy
> Thursday)
>
> 'Imagine witnessing devastating plague and sitting on
> a cure for fear of incurring shareholder revolt. That
> essentially is the position of drug companies' (Ben
> Jackson of Action for South Africa)
>
> The William Blake exhibition at the Tate Britain
> gallery makes it clear that Blake was a revolutionary
> as well as a visionary - yet bizarrely it is sponsored
> by one of the world's biggest pharmaceutical
> companies, GlaxoSmithKline (formerly Glaxo Wellcome).
>
> While Blake railed against poverty and oppression,
> GlaxoSmithKline is denying millions of African people
> with HIV access to drugs that could save their lives.
> In Britain and the USA, combination therapy with
> anti-retroviral drugs has transformed the life chances
> of people with HIV. But of the world's 34 million
> people infected with HIV, 25 million live in
> sub-Saharan Africa: and only 25,000 Africans (0.001
> per cent of those infected) receive the drugs. The
> reason is that they and their governments cannot

- > afford to pay the market price for them.
- >
- > Anti-retroviral drugs can be manufactured for a
- > fraction of the price they are sold by GlaxoSmithKline
- > but this would undermine profits. That is why Glaxo
- > and other drugs companies are taking the South African
- > government to court to defend their 'intellectual
- > property rights', i.e. to prevent South Africa from
- > making or buying abroad cheap, generic copies of
- > anti-HIV drugs to treat patients. Similar threats have
- > been made against other African countries.
- >
- > Glaxo and the British government claim that companies
- > have a right to protection for the drugs they sell at
- > high prices in order to recoup research and
- > development costs. Glaxo have already made millions
- > from AZT and 3TC, the two drugs in Combivir, and in
- > any case they were developed with the help of public
- > funds in the United States.
- >
- > The problem isn't just GlaxoSmithKline - other drugs
- > companies like Pfizer act in the same way. It isn't
- > even just the drugs industry or multinational
- > corporations. They are backed up by the British state
- > and by the World Trade Organisation's TRIPS agreement
- > (Trade-Related Aspects of Intellectual Property
- > Rights) which allows owners of 'intellectual property
- > 'to control the exploitation of their inventions
- > worldwide, determining the price at which they can be
- > sold and the royalties they receive. They are backed
- > up by the whole logic of capitalism which decrees that
- > ideas, objects, fields, buildings, even genes, can be
- > the sole property of companies and wealthy individuals
- > to be financially exploited at will.
- >
- > In placing their logo on the art exhibitions,
- > corporations like Glaxo Wellcome are laying claim to
- > the creative energies of the past. In denying
- > lifesaving drug treatments, they are demonstrating how
- > the creative energies of all of us, including medical
- > knowledge, are subordinated to the creation of wealth
- > rather than the meeting of our needs.

>
> "Let the slave grinding at the mill run out into the
> field/ Let him look up into the heavens & laugh in the
> bright air; / Let the inchained soul shut up in
> darkness and in sighing,/ Whose face has never seen a
> smile in thirty weary years,/ Rise and look out; his
> chains are loose, his dungeon doors are open/ And let
> his wife and children return from the oppressor's
> scourge./ They look behind at every step & believe it
> is a dream,/ Singing, 'The Sun has left his blackness,
> & has found a fresher morning / And the fair Moon
> rejoices in the clear & cloudless night;/ For Empire
> is no more, and now the Lion & Wolf shall cease"
> (Blake, America)
>
>
>
> =====
> For "a ruthless criticism of every existing idea":
> [REDACTED], NZ's class struggle anarchist paper <http://www.freespeech.org/thrall/>
> THIRD EYE, a Kiwi lib left project, at
> http://www.geocities.com/the_third_eye_website/
> and 'REVOLUTION' magazine, a Frankfurt-Christchurch production,
> <http://cantua.canterbury.ac.nz/%7Ejho32/>
>
>
> _____
> Do You Yahoo!?
> Get your free @yahoo.co.uk address at <http://mail.yahoo.co.uk>
> or your free @yahoo.ie address at <http://mail.yahoo.ie>
>
> -----
>
> Date: Sat, 21 Apr 2001 08:19:20 MDT
> From: Christian Roess <[REDACTED]>
> Subject: 8th Grade Final Exam: Salina, Kansas - 1895
>
> Here's something interesting. I know I'd have to repeat 8th grade again.=
> Wow.
> Or I'd be like Jethro on the "Beverly Hillbillies": 'I has six grad
> ejukashun."
>
> THE 8th GRADE TEST IN 1895

>
> This is the eighth-grade final exam from 1895 from Salina, Kansas. It was
> s
> taken from the original document on file at the Smoky Valley
> Genealogical Society and Library in Salina, Kansas and reprinted by the
> _Salina Journal_:
>
> "In 1895 the 8th grade was considered upper level education. Many children
> quit school as soon as they could master the basic fundamentals
> of the 3R's (reading, writing and arithmetic). Most never went past the 3rd or
> 4th grade. That's all you needed for the farm and most city jobs. Child labor
> laws were not in existence yet. Additionally today's education has much more
> focus on technology and sociology than the grammar and geography of old. It's
> a different world with different requirements and capabilities needed to succeed."
>
> Could You Have Passed the 8th Grade in 1895? Probably Not.
> Take a Look:
>
> =
>
>
> 8th Grade Final Exam: Salina, Kansas - 1895
>
> Grammar: (Time, one hour)
> 1. Give nine rules for the use of Capital Letters.
> 2. Name the Parts of Speech and define those that have no
> modifications.
> 3. Define Verse, Stanza and Paragraph.
> 4. What are the Principal Parts of a verb? Give Principal Parts of
> do,
> lie, lay and run.
> 5. Define Case, Illustrate each Case.
> 6. What is Punctuation? Give rules for principal marks of
> Punctuation.
> 7 - 10. Write a composition of about 150 words and show therein that

- > you understand the practical use of the rules of grammar.
- >
- >
- > Arithmetic: (Time, 1.25 hours)
- > 1. Name and define the Fundamental Rules of Arithmetic.
- > 2. A wagon box is 2 feet deep, 10 feet long, and 3 feet wide. How
- > many bushels of wheat will it hold?
- > 3. If a load of wheat weighs 3942 pounds, what is it worth at 50
- > cents per bushel, deducting 1050 pounds for tare?
- > 4. District No. 33 has a valuation of \$35,000. What is the necessary
- > levy to carry on a school seven months at \$50 per month, and
- > have \$104 for incidentals?
- > 5. Find cost of 6720 pounds coal at \$6.00 per ton.
- > 6. Find the interest of \$512.60 for 8 months and 18 days at 7
- > percent.
- > 7. What is the cost of 40 boards 12 inches wide and 16 feet long at
- > \$20 per thousand?
- > 8. Find bank discount on \$300 for 90 days (no grace) at 10 percent.
- > 9. What is the cost of a square farm at \$15 per acre, the distance
- > around which is 640 rods?
- > 10. Write a Bank Check, a Promissory Note, and a Receipt.
- >
- >
- > United States History: (Time, 45 minutes)
- > 1. Give the epochs into which U.S. History is divided.
- > 2. Give an account of the discovery of America by Columbus.
- > 3. Relate the causes and results of the Revolutionary War.
- > 4. Show the territorial growth of the United States
- > 5. Tell what you can of the history of Kansas.
- > 6. Describe three of the most prominent battles of the Rebellion.
- > 7. Who were the following: Morse, Whitney, Fulton, Bell, Lincoln,
- > Penn, and Howe?
- > 8. Name events connected with the following dates: 1607, 1620, 1800,
- > 1849, and 1865?
- >
- > Orthography: (Time, one hour)
- > 1. What is meant by the following: Alphabet, phonetic orthography,
- > etymology, syllabication?
- > 2. What are elementary sounds? How classified?
- > 3. What are the following, and give examples of each:
- > Trigraph, subvocals, diphthong, cognate letters, linguals?
- > 4. Give four substitutes for caret 'u'.

- > 5. Give two rules for spelling words with final 'e'. Name two
- > exceptions under each rule.
- > 6. Give two uses of silent letters in spelling. Illustrate each.
- > 7. Define the following prefixes and use in connection with a word:
- > Bi, dis, mis, pre, semi, post, non, inter, mono, super.
- > 8. Mark diacritically and divide into syllables the following, and
- > name the sign that indicates the sound: Card, ball, mercy, sir, odd,
- > cell, rise, blood, fare, last.
- > 9. Use the following correctly in sentences, Cite, site, sight, fane, =
- >
- > fain, feign, vane, vain, vein, raze, raise, rays.
- > 10. Write 10 words frequently mispronounced and indicate pronunciation
- > by use of diacritical marks and by syllabication.
- >
- >
- > Geography: (Time, one hour)
- >
- > 1. What is climate? Upon what does climate depend?
- > 2. How do you account for the extremes of climate in Kansas?
- > 3. Of what use are rivers? Of what use is the ocean?
- > 4. Describe the mountains of North America
- > 5. Name and describe the following: Monrovia, Odessa, Denver,
- > Manitoba, Hecla, Yukon, St. Helena, Juan Fernandez, Aspinwall and
- > Orinoco=
- > =2E
- > 6. Name and locate the principal trade centers of the United States
- > 7. Name all the republics of Europe and give capital of each.
- > 8. Why is the Atlantic Coast colder than the Pacific in the same
- > latitude?
- > 9. Describe the process by which the water of the ocean returns to
- > the sources of rivers.
- > 10. Describe the movements of the earth. Give inclination of the
- > earth.
- >
- > =
- >
- >
- >
- >
- > _____
- > Get free email and a permanent address at <http://www.netaddress.com/?>
- N=3D=
- > 1

>
> -----
>
> Date: Sat, 21 Apr 2001 20:26:15 -0400
> From: Gary Sullivan <[REDACTED]>
> Subject: Readme #4 now up
>
> R e a d m e Issue #4 Spring / Summer 2001
>
> INTERVIEWS * REVIEWS * ESSAYS
>
> Edited by Gary Sullivan
>
> I n t e r v i e w s
>
> John Ashbery / Rolf Belgum / Mairéad Byrne
> Martin Corless-Smith / Benjamin Friedlander
> Kenneth Goldsmith / Kevin Killian
> Sheila E. Murphy / Julie Patton / Wanda Phipps
> Fatimah Tuggar / Mark Wallace
>
> E s s a y s
>
> Ben Friedlander on Lisa Robertson
> Nada Gordon on Bernadette Mayer
> Arielle Greenberg on Conferences
> Eleana Kim on Language Poetry
> Murat Nemet-Nejat Is Poetry a Job, Is a Poem a Product
> Ramez Qureshi Rothko and the Sublime
> Chris Stroffolino on Lineage
> Eileen Tabios on Jose Garcia Villa
>
> C h a p b o o k s
>
> Bob Harrison Coup Sticks
> Susan Landers No Clearance in Niche
> Mark Wallace from Dead Carnival
>
> P o e t r y
>
> Mairéad Byrne / Benjamin Friedlander / Kenneth Goldsmith
> Nada Gordon & Gary Sullivan / Küçük Iskender / Kevin Killian

> Ange Mlinko / Sheila E. Murphy / Wanda Phipps
> Rick Snyder / Alan Sondheim
>
> R e v i e w s
>
> Joe Safdie on Ammiel Alcalay
> Alan Sondheim on Mairéad Byrne
> Ange Mlinko on Jordan Davis and Brenda Iijima
> Alan Sondheim on Stacy Doris
> Carol Mirakove on Buck Downs
> Murat Nemet-Nejat on Hafiz
> Henry Gould on Lissa Wolsak
>
> -----
>
> Date: Sun, 22 Apr 2001 00:37:15 -0400
> From: Alan Sondheim <[REDACTED]>
> Subject: residues
>
> -
>
>
> epoeetry conference presentation: (live) typed text
>
>
> 1. Presented: pi.avi :: m3.avi :: m4.avi :: nikuko.asf < > perl.j.com ::
> fold1 :: seal.mov
>
> 2. Typed: between analog & digital -- virtual/imaginary presence:
> labor/exhaustion: resonances: filling, overflowing spaces: child/parent
> processes: upwellings, interpenetrations, interferences:: nikuko one of
> the characters i work with - a virtual or imaginary presence, written
> under duress: these words are Azure Carter's, her text - it's a question
> of tthe imaginary, whatever web there is, is internal, internalized;
> sometimes things move elsewhere than I intended; it's the result of
> sleeplessness, obsession... this goes on and on and on.... so there's a
> kind of calling, mayhbe vulnerability, but that's intended, it's
> circumscribed, unreal, not real at all; this is another form of the web,
> this continuous repetition, manufactured obse4ss;ion; well, nikukol
> would answer in this fashion - there is a questio of
> institutionalization at work, neuraesthesia,l h]ypochar h]ypochondria...
>

> it's as if: is there a doctor in the house - it's as if" something is
> being completed, sutured; - it's really all empty talk -== then
> there's the fury of the master dancer - this is Foofwa d'Imobilite (real
> name) - controlling his movements by virtue of an analog synthesizer -
> which also controls the camera positions - exhausting him, bringing
> ballet to a completion, releasing it. Meanwhile you might find me
> elsewhere doing something - rjnning the perl program, entering
> information -- or then maybe there'd be a different kind of loss; we
> ended up trying to complete the series - iwanteed to show you this
> earlier - i can't see the keyboard; i'[m sailing blind here - there's
> something else at work - so we thought about writing on the body - using
> the same five camera setup - which controls everything, there's no
> preferred viewpoint - like flash in the midst of a miasma - yhou can't
> see the controls, the keyboard's burried in the swamp, the contacts are
> eroded, there's no way out or - back to the introduction to the
> followingt, the piece of hanko, sealing the bodiesl, reclaiming it,
> sinking the virtual back into the real - if the equipment continues to
> work 0
>
> 0 there's an overdetermination at work here - we tried everything -
> transforming the gender, moving it around - sealing the bodies or
> claiming then: nikuko is sealed by doctor leopold konninger, the doctor
> is written on by nikuko, then then - nikuko is written upon by the
> doctor - then the heideggerian/derridean erasure - the bodies erased
> against one another - so that what remains is the stain or residue of
> llanguage, i almost wrote llama - or lama - which is closer to the fact
> of this - and then at the end, nikuko sealing, claiming the doctor --
> it's always back and forth like that - calling for the doctor, the two
> of them furiouslyh locked - it's a circular moment or movement, that
> kind of obsession at work here..... i'll move the image - you can see
> all of this in the alloootttttttttttttttted time..... this is
> reminiscent of some japanese film, i know i know; it's also godard; the
> roots are far too overdetermined - written on the body yes yes yes - but
> the reality of it - the d isturbance created by the bodies themselves -
> that can't be written out, inscribed, htmed....jumping from one level
> to anohter, various practices, interconnected, the only way to work, to
> get out, exorcise the demons - they're all over, impenetrable.....
>
> 3. Perl program live demonstration:
>
> they're horrible; get them away from me; being stains me;
> i can't see through the stain; i can't see them; i can't

> look away:i'm wearing nothing; i've stolen the clothes off
> my back; there's nothing left of them; they're looking
> inside themselves:you open my holes; there are people
> watching; i can't get away from them; who are you; what do
> they want; i'm empty inside: stain of my loose arms around
> their necks:
> Your nervous stain of their loose strings around my neck
> is in my catatonic stain of my loose arms around their necks
> Devour nervous stain of their loose strings around my neck
> julu-of-the partying they're horrible; get them away from me;
> being stains me; i can't see through the stain; i can't see
> them; i can't look away!
> money's coming from. You amuse me, darling,
> you really do - it's like this - it's almost ou
> t of sight...:I'm wearing nothing; I'm
> begging to control him; she's begging
> to control him - we don't know where the money is, where the :I'm
> nervous, I'm watching all of this, I don't know what to think, don't
> know what to do.: Your catatonic penis and cloth rubbed hard hard
> across the floor is in my florid penis and cloth rubbed hard hard across
> the floor Your your vagina seeps into my penis and cloth rubbed hard
> hard across the floor - turning me Julu-Jennifer almost gone here and
> forever lost :yes, I've lost it, i'm going elsewhere - can't think
> straight - topo mch interference - where are you Nikuko:I'm doing this
> over and over again - what do you have going for me? What is this
> about?::the other Your uneasy the other is in my uneasy that Your your
> penis seeps into my that - turning me Julu-Jennifer
> soft and available, ready for conjuration: what would be our
> conerns...:thei're wearing clothes, they're wearing us down, they're
> looking everywhere for us...:when we're working together, we're never
> quite sure what is occuring; when we're not working together, it's
> always clear:arm and leg:
> Your wanton leg and arm is in my soiled leg and arm
> Your being seeps into my leg and arm - turning me Julu-Jennifer
> my thing isn't spry - i9t's not here - it's all text, all vitual, all by
> virtue of obsession, repetition, all emptied of conten:someone is
> wearing something, someone is wearing the text down, the text is
> disappearing...:hello, hello, can yhou hear me? there are people here -
> they're watching you dance - can you hear me:presence of the body: Would
> hello, hello, can yhou hear me? there are people here - they're watching
> you dance - can you hear me mind you partying, my thing isn't spry -
> i9t's not here - it's all text, all vitual, all by virtue of obsession,

> repetition, all emptied of conten, with us? Your manic death of writing
> is in my forgiving looking for the fucking body in the midst of the
> writing or the written\
>
>
> _
>
> -----
>
> Date: Sun, 22 Apr 2001 01:44:01 -0400
> From: Gary Sullivan <[REDACTED]>
> Subject: Needed: reviews, essays & interviews
>
> Hi Everyone,
>
> I'm now beginning to work on Readme #5 (due out late this year or
> early next), and need especially essays and reviews.
>
> Planned are interviews with: Allison Cobb, Jen Coleman, Alan Davies,
> Drew Gardner, Michael Gottlieb, R. Cole Heinowitz, Laird Hunt, P.
> Inman, Larry Kearney, William Melvin Kelley, Basil King, Martha King,
> Eileen Myles, Eleni Sikelianos, Ron Silliman (part two), Lytle Shaw
> and Chris Stroffolino.
>
> I only have two proposed reviews so far, one of Anselm Berrigan's
> Integrity & Dramatic Life and one of Chris Stroffolino's Stealer's
> Wheel.
>
> I'd especially love to see reviews of: Renee Gladman's Juice, Linh
> Dihn's Drunkard Boxing, Prageeta Sharma's Bliss to Fill, Lorenzo
> Thomas's Extraordinary Measures, Kevin Davies' Comp., Kevin Varrone's
> g-point Almanac, K. Silem Mohammad's Hovercraft, Allison Cobb's Polar
> Bear and Desert Fox, Catherine Wagner's Magazine Poems, William
> Melvin Kelley's dem (CHP reprint), Janet Hamill's Lost Ceilings,
> Eileen Myles' Cool for You, Mike Amnasan's Beyond the Safety of
> Dreams, Ted Joans' Teducation, Laura Moriarty's Nude Memoir, Drew
> Gardner's Water Tables, Ben Friedlander's A Knot Is Not a Tangle,
> Joanna Fuhrman's Freud in Brooklyn, the Talisman Russian poetry
> anthology, Lytle Shaw's Cable Factory 20, Granary Books's Joe
> Brainard Retrospective ... to suggest a few more-or-less recent
> things on my own shelf. Has anyone read any of these & O, would you
> be interested in reviewing one or more? Or other more-or-less recent

> titles from your own shelf?
>
> I have no essays at this point whatsoever. Do you remember that
> Smiths song where Morrissey sings "Shyness is a virtue ..." but then
> goes on to advocate for anti-shyness?
>
> Please don't be shy.
>
> Send proposals or completed work to me via the following e-mail
> address: <[REDACTED]>.
>
> Thanks!
>
> Gary Sullivan
>
> -----
>
> Date: Mon, 23 Apr 2001 00:58:00 -0400
> From: Alan Sondheim <[REDACTED]>
> Subject: JORDAN DAVIS and TALAN MEMMOTT in BROOKLYN
>
> Please come! - This should be amazing - Alan
>
> ---
>
>
> JORDAN DAVIS and TALAN MEMMOTT in BROOKLYN
>
> Multi-Literary Event at the Flying Saucer Cafe!
>
>
> Nada, Alan, 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, May 1, 8:00 p.m.:
>
>
> *****JORDAN DAVIS AND TALAN MEMMOTT*****
>
>
> READING AND PERFORMANCE

>
>
> JORDAN DAVIS is shocked by the reintroduction of binary thinking by
> the anti-essentialists. He is the author of a dozen incunabula in his
> cubicle, including Yeah, No, A Winter Magazine, and Hoity-Toity Ex-Bookie.
>
> TALAN MEMMOTT is an artist/writer from San Francisco, California. He is
> Vice President of the web development firm Percepticon and has worked as
> producer, director, and in various other capacities on more than 60 client
> web sites. Since 1998 he has been active in the web-based hypertext scene,
> serving as Creative Director/Editor for Percepticon's award-winning
> BeeHive Hypertext Hypermedia Literary Journal. His work has appeared
> widely on the Internet. In 2000, Memmott was an invited lecturer at the
> SUNY at Albany Book/Ends Conference - an event which included Jacques
> Derrida among its speakers - and his work "Lexia to Perplexia" was awarded
> the 2000 trAce/Alt-X New Media Writing Award.
>
> Author Site: <http://www.memmott.org/talan>
> BeeHive: <http://beehive.temporalimage.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.
>
>
>
> ----
>
> -----
>
> Date: Mon, 23 Apr 2001 10:30:42 -0400
> From: Barrett Watten <[REDACTED]>
> Subject: Beyond the Demon of Analogy
>
> A number of people at e-poetry asked about my paper, "Beyond the Demon of
> Analogy: www.poetics." If you'll send me a note, I'll send you a .pdf file,

> which is ready to go.
>
> Best, Barrett
>
> -----
>
> Date: Mon, 23 Apr 2001 10:07:35 -0500
> From: Richard Long <[REDACTED]>
> Subject: New Chapbook at 2River
>
> "A Note for Johnny," by Coral Hull, has just appeared at 2River as the
> latest addition to the 2River Chapbook Series. Hull is a writer and
> photographer from Australia. You can read the chapbook by following the
> link from the 2River homepage at
>
> <http://www.2River.org>
>
> Since 1996, 2River has been an online site of poetry, art, and theory,
> quarterly publishing The 2River View and occasionally publishing individual
> authors in the 2River Chapbook Series.
>
> Richard Long
>
> -----
>
> Date: Mon, 23 Apr 2001 11:04:56 -0500
> From: Thomas Bell <[REDACTED]>
> Subject: Re: fwd from Susan Bee/Mira Schor
>
> How does this resistance and participaion CROSS/CUT with internet resis-
tance
> and participation? Does it?
>
> I know the answer is bigger than email, but I feel like asking questions
> this morning.
>
> tom bell
> ----- Original Message -----
> From: "Charles Bernstein" <[REDACTED]>
> To: <[REDACTED]>
> Sent: Monday, April 23, 2001 11:16 AM
> Subject: fwd from Susan Bee/Mira Schor

>
>
>> Is Resistance Futile?
>> A M/E/A/N/I/N/G Forum
>>
>> With editors Susan Bee & Mira Schor
>> and panelists Daryl Chin, David Humphrey, Barbara Pollack,
>> Lucio Pozzi, and Carolee Schneemann
>>
>> Tuesday May 1, 2001 at 7 P.M.
>>
>> A.I.R. Gallery
>> 40 Wooster Street, 2nd Floor
>> New York
>> [REDACTED]
>>
>> On Star Trek, the Borg always tell their victims, before they "assimilate"
>> them, "Resistance is futile."
>>
>> Is resistance to the "Spectacle" possible or even desirable today?
>>
>> Five years after we stopped publishing M/E/A/N/I/N/G, a journal of
> contemporary
>> art issues, and on the occasion of the publication by Duke University
> Press of
>> M/E/A/N/I/N/G: An Anthology of Artists' Writings, Theory, and Criticism,
> we
>> will gather a few of our former contributors together for a panel
> discussion at
>> A.I.R. Gallery on Tuesday May 1 at 7 PM to consider ideas of resistance,
>> assimilation, and participation.
>
> -----
>
> Date: Mon, 23 Apr 2001 15:09:22 -0400
> From: Linda V Russo <[REDACTED]>
> Subject: DEBBIE an epic - ?
>
> Do you know where I can find a review (or two+)
> of Lisa Robertson's DEBBIE AN EPIC
>
> (aside from Ben Friedlander's review in

> Lagniappe, in which he says that DEBBIE
> "is not an epic")
>
> Or would you like to presently offer a mini-review?
>
> I'd appreciate it if you'd cc your response to me
> as I'm "no mail" for the time being. Thanks.
>
> Linda Russo
> [REDACTED]
>
> -----
>
> Date: Fri, 20 Apr 2001 12:19:14 -0400
> From: Rachel Kubie <[REDACTED]>
> Subject: Allen Grossman John Yau Toi Dericotte Cornelius Eady
>
> If anyone's in the Baltimore area this weekend, I hope to see you--
>
> Rachel Kubie
>
>
>
> SATURDAY
>
> Allen Grossman and John Yau
> Readings and book signings
> Saturday, April 21
> 2 p.m.
> Central Library - Wheeler Auditorium
>
>
> Allen Grossman's brand new book, How To Do Things with Tears will be
> available.
>
>
> SUNDAY
>
>
> Toi Derricotte and Cornelius Eady
> and Local Cave Canem Poets
> Sunday, April 22

> 2 p.m.
> Central Library - Main Hall
>
>
>
> Readings will be held at
> The Enoch Pratt Free Library
> 400 Cathedral Street
> Baltimore, MD 21201
>
>
> If anyone has questions or needs directons, please call me at (410)
> [REDACTED].
>
> -----
>
> Date: Sat, 21 Apr 2001 18:35:00 -0400
> From: [REDACTED]
> Subject: The Zinc Bar May Lineup & Creation Myth
>
> The origins of the ZINC BAR SUNDAY NIGHT READING SERIES are
shrouded in
> mystery & the stories that purport to relate the details are largely
> contradictory. Although Thucydides published an engaging history of the
> reading series in the spring of 431BC, only Hesiodus provides us with a
> clear account of the actual Zinc Bar formation.
>
> According to the latter, Chaos gave rise to five elements: Gaea, Tartarus,
> Erebus, Eros and Night. Gaea & Ouranos had children whom Ouranos treated
> cruelly. Gaea encouraged her progeny to rise up against their father. With
> a sickle they slew Ouranos, three drops of whose blood fell into the sea
> and formed the Curators. They had a dog's head and bat's wings and were
the
> spirits of revenge & justice. They hounded writers, especially those who
> failed to edit their work.
>
> Another drop fell onto an island of earthly paradise in the Hudson River
> delta, creating music & poetry from which was born the goddess Zincodite.
> For Millennia, the month of May has been reserved for celebrations of
> Zincodite's generosity & keen ear. The practice of sacrificing goats &
> chickens has gradually given way to holding readings every Sunday at Zinc
> Bar. To continue the tradition, may we offer these poets in the hopes that

> they please both you & the entire pantheon...
>
> * * *
>
> THE LINEUP FOR MAY
>
> SUNDAY MAY 6:
> Charles Borkhuis & John Godfrey
>
> THURSDAY MAY 10:
> Greg Fuchs, Marianne Shaneen & Michael Blitz
>
> SUNDAY MAY 13:
> Tina Darragh & P. Inman
>
> SUNDAY MAY 20:
> Noelle Kocot & Chris Stroffolino
>
> * * *
>
> Your hosts are
> LUNGFULL! Magazine Editor Brendan Lorber
> & man about town Douglas Rothschild
>
> Zinc Bar readings happen
> every Sunday & some Thursdays at 6:37pm
> They'll run you \$3 which goes to the readers.
> Bring some x-tra cash for the x-tra fun
> of nabbing some rare & hard to find books & magazines
> Zinc Bar is at 90 West Houston between Laguardia & Thompson in NYC
>
> For more information call [REDACTED] or [REDACTED]
> or email [REDACTED]. For the next week or so
> Brendan will be on special assignment far far away
> & so any email that's sent before the beginning
> of May will languish until then.
>
> Will we see you at Zinc Bar?
> Oh I certainly hope so.
>
> On the wing,
> Brendan Lorber

>
> PS: please note: [REDACTED] is our new email address,
> after interport.net's untimely ingestion by rcn.com.
>
> If you'd like us to cease & desist reply w/ REMOVE in the subject line.
>
> If you'd like to fly us out for a Special Zinc Bar Event in Your Home Town,
> send us the tickets & we'll be on our way.
>
> -----
>
> Date: Sun, 22 Apr 2001 12:03:40 -0700
> From: [REDACTED]
> Subject: RealPoetik
>
> Greg Farnum
>
>
> Greg can be reached at [REDACTED]. I liked these best
> read as one long piece...they sort of talk to each other.
>
>
>
>
>
>
> Sexy Rebel
>
> What would I call Meg Ryan?
> SEXY REBEL WITH THE GOLDEN GLEAM
> for starters, which is easy because
> it's already been provided
> by the magazine cover
> next to my head.
> Intriguing...
> you could build a whole life that way
> with the pre-written thoughts
> available on every side.
> Have to be careful though,
> my next thought is Britney Spears
> Das Geschäft mit den Teeny-Stars
> and I don't even know what I'm thinking,
> though I do know (limiting my worldview

> to beautiful women) that Liz Hurley
> can't stand to spend a day without getting on the net
> ...and who can blame her?
> Great Electronics Deals
> Laptop? PJs? Magnum opus?
> Carry all your goods in style in
> one of our own Amazon.com
> totes, backpacks, or commuter
> briefs. Bag a swell deal in the Amazon.com
> Bag Shop.
> Presents? Over and done. So go
> get yourself what you really
> wanted. A MiniDisc player. A
> digital camera. Or maybe a PDA.
> Oh, and did we mention the home-theater
> equipment? It's worth a peek. In Great
> Electronics Deals
>
> My thoughts are leading me astray
> -- farther and farther.
> It is very lonely here in Electronics Deals Land
> and not even a picture of Britney to guide me.
>
>
>
>
> Personalized Message of the Day
>
> Hello, [REDACTED]! (If you're not
> [REDACTED], click here.)
> We have recommendations for you.
> Our most popular products. Updated hourly.
>
> 1. 3Com Palm V Connected
> Organizer
> List Price: \$399.99
> Our Price: \$349.99
> You Save: \$50.00 (13%)
> Customer Rating:
>
> Usually ships in 24
> hours

> Click here for more
> information
> Amazon.com
> The Palm V Connected Organizer is a sleek new
> incarnation of the PDA that some claim has
> changed their
> lives. The software is basically identical to
> that of the
> Palm IIIx, but the physical unit has... Click
> here for more
>
>
> Personalized Message of the Day II
>
> Hello, [REDACTED]! (If you're not
> [REDACTED], click here.)
> We have recommendations for you.
> JVC
> RV-B90
> Urban
> Assault
> Kaboom
> (Green) by
> JVC
> Our Price: \$169.99
> Product Description
> The JVC Urban Assault boombox
> fully lives up to its name. With a
> rugged tubular design, this sturdy
> boombox delivers ear-shattering
> sound and earth-shaking bass.
> You'll
> be the envy of the neighborhood
> with this portable CD, cassette,
> and
> AM/FM stereo...Read more
>
>
>
> The Xerox Stories
>

>
>
>
>
>
>
>
>
> Xerox is a registered trade mark and cannot be used in vain. Or, as the
> Associated Press Stylebook and Libel Manual (copyright 1992) puts it: Xerox
> A trademark for a brand of photocopy machine. Never a verb. So, Xerox is
> a registered trade mark and can
> not be used in vain. And then there's the matter of Kleenex...
>
>
>
>
> Alien Baseball
>
> Morning dream:
> a Japanese pitcher
> throws the ball
> again and
> again;
>
> up on his toes
> he hurls himself into the pitch,
> like the gear of a watch
> his body falls forward
> with relatively little strain
> on his arm.
>
> The surprise
> (for me) is in
> the stands, where
> flat faced, big eyed
> aliens watch.
> Welcome to the day.
>
>
>
> What Are the Words of the Day?
> What are the words of the day?

> Brick-and-mortar? e-tailer?
> Is that them?
> Shovel more Americana into the processing engine.
>
> (International in scope) Nel caso in cui non intendesse piu'
> ricevere e-mail relative alle offerte di iBS Italia la preghiamo di
> rispondere a questo messaggio specificando NO E-MAIL nel soggetto.
>
> Realize this: You will be delighted.
>
>
>
>
> What Are the Words of the Day? #2
>
> crickets
> crickets
>
> said
> Aram
> Saroyan
>
> slender type
> on paper
>
> how far away
> that world
>
> dead
> as the telegram
>
> What are the words of the day?
> Brick-and-mortar? e-tailer?
> Is that them?
>
> Honor the 80s
> say the postage stamps the lady
> on the radio is talking
> about...the CD, The Cosby Show...
> what else did she mention?
> The Minivan? The 800 number?
> "92.3 WMXD...because nobody does it

- > like the Brake Shoppe."
- > What would John Cage say as
- > the car creeps through the snow toward work?
- > "Dance the night away"?
- >
- >
- >
- > Reid Tool Supply Catalogue
- >
- > I
- > Glow in the dark nonradioactive chemical light source in tape form.
- > Permanent acrylic pressure sensitive adhesive. Glows in total darkness
- > after exposure to light. Use to locate safety equipment, label dark room
- > equipment, mark escape routes along floor
- > rs, walls, doors, etc.
- >
- > II
- > Constructed of synthetic rubber tube, compatible with most
- > petroleum base hydraulic fluids; a high tensile steel wire reinforcement;
- > and an oil, weather and abrasion resistant black synthetic rubber cover.
- >
- > III
- > nonradioactive exposure to etc. Constructed of pressure
- > sensitive adhesive. Glows in total darkness after synthetic
- > chemical light source in tape form. Permanent acrylic high
- > tensile steel wire label dark room equipment, mark escape
- > routes along floors, walls, doors, reinforcement; and an oil,
- > weather and abrasion resistant black synthetic rubber cover.
- > Glow in rubber tube, compatible with most petroleum light. Use
- > to locate safety equipment, base hydraulic fluids; the dark
- >
- >
- >
- >
- > Star Spar
- >
- > Star
- >
- > spare
- >
- > spear
- >

> spar
>
>
>
> Sondage This
> Dream of a piece of fabric.
>
> What? Why?
>
> Later, at work,
> the words songer, sondage
> hover just beyond the computer.
>
> Sondage what?
>
> Snow
> falling on information architecture?
>
>
>
> 1999 Thomas Register
>
> NEW
> PROCESS
> FIBRE
>
> Non-Metallic
> Punched Parts
>
> Thermoplastic
> Sheet Extrusion
>
> Washers and
> Gaskets
>
> 800
> 
>
>
>
> Radio Storm
> There's a storm on the radio,

> snowflakes falling through the airwaves;
> it's coming my way,
> toward the street I'm driving down
> in the pre-dawn darkness
> where from the lone brightly illumined window
> of the small office building
> one word (cry or call) on rarely used frequencies
> escapes:
> pho-to-copy
> its full-voiced insistence buffets the car,
> then, like a bird whose visits have their own time and reason
> is gone.
>
>
>
>
> Song of the Open Road
>
> Oh good
>
> another long dull story
> on NPR
> about a little known
> medical
> condition
> while traffic slowed by road construction
> stops
> for two people who have decided
> to strew the pavement with broken glass
> crumple fenders
> and talk to the police.
>
> -- They're depending on me
> to help raise 785 million dollars
> before 6:30.
> If I enjoy these priceless programs
> I'll be glad to pay.
> For a contribution of just 1.5 million
> I'll get this marvellous
> hand thrown
> coffee mug
> (by respected local ceramicist

> Barth Gilbreath
> -- a limited edition).
>
>
> ADOPT A ROAD
> ADOPT A LAKE
> ADOPT A SCHOOL
> Now I've got three children.
> If only I could get that coffee mug
> (and maybe that disease...)
>
>
>
> Day 26
> car street elevator office
> work computer boss
> boss computer
> lunch
> computer boss
> boss computer e-mail
> office elevator street car
>
> Jour 26
> auto rue ascenseur bureau
> travaille ordinateur patron
> patron ordinateur
> déjeuner
> ordinateur patron
> patron ordinateur courrier
> électronique bureau ascenseur rue auto
>
>
>
>
> Say It So
>
> , so we is is it say it
>
> is, it it say is we so
>
> so it it, is is say we
>

> is it say is we it so,
>
> it is is it we, so say
>
> we is is say it so, it
>
> it, so is we is say it
>
> it is is say we it so,
>
> say we is it is so, it
>
> is it it we say is, so
>
> we is say it it, so is
>
> , is we it it so say is
>
> we is say, so is it it
>
> is is, it it we so say
>
> we it is it so, say is
>
> so is we, is it say it
>
> is it say so it, we is
>
>
>
>
> Napkin Poem
>
> This is my napkin poem
> writ at the coffee shop
> where the Arab girl at the next table
> says "all computers, all computers
> in there, no people doing it"
> before she lapses back into Arabic
> where I cannot follow,
> and a girl at the table past that
> says, oddly enough, "Oscoda"

> (a lakeshore town in Northern Michigan)
> and nothing else about Oscoda
> can be discerned in the ambient buzz
> except I guess computers are doing it there too
> ...no people?
>
>
>
>
>
> Greg Farnum
>
> -----
>
> End of POETICS Digest - 20 Apr 2001 to 23 Apr 2001 (#2001-59)
> *****

[↑ Contents](#)

331. **richard.tylr**

Re: "All Things Considered" broadcast, etc.

Thu 26 Apr 2001

Arielle. Charles Bernstein is a major literary thinker and poet. I have quite a few of his books. Obviously he's in a slightly ambiguous position because he's the director of the List. But from his own poetic (see eg the essays in the L=A=N=G=U=A=G=E mags or books): he is or has always been very aware of the intersection of poetics and political thinking and or action. No one should want to "flame" you for your dislike of politics...we all get tired of it. Probably Karl Marx got sick of it (his wife must have). But humour aside: the relation is complex. Your friend who accused you of being insulated etc in academia was being pretty unfair and also rather simplistic. Academia is part of the real world (unless your Bishoop Berkley or someone)...dont take that stupid reverse snobbery. Pratt should have been more gracious. Be proud of being educated and earning a good wage. I would. If I was suitably qualified I take a big salary: then I'd worry about politics, or I might just say :to hell with it all! Its impossible to be endlessly obsessed with the "wrongs of the world" in a kind of evangelical world and do good creative work. (Politicos become boring fanatics if they're not careful). Conversely it can be argued that there is always a political content in any art. But the link may be subtle. Nor is it imperative that a writer or artist be "for the people" or left wing. But I think its good and healthy that we dont lose sight of the "real world"...but that real world is also at a university. I've worked at all sorts of occupations from labourer and factory worker to an engineering technician, ok that's coloured my view of things, and maybe can be sensed in

my own poetry. But its rarely the case: sure such experience does "inform" what I do, but also does the degree in English I did and the quite wide reading. I'm reading "Middlemarch" at present. That's a magnificent novel: one could learn a lot about life, politics, art the whole gamut from that book. I just watched the video of "Gladiator"..ok..so so. On the news every night is some new scandal, some political or human tragedy: I simply don't care. Life is too short: I go for a walk, read, eat, look at flowers. I enjoy life. I'm not going to be "bowed down" with the woes of the world. That's the Guilt, or Justice Trap: the reality is that "justice " per se is a myth. The world can be improved in small ways by an individual...but you or I are just as good if we write obscure poems and hopefully beautiful poems and enjoy life while we have it. Of course I support political action like the strike in Hawaii but its not a big deal for me. Alan Sondheim's work is worth a look at. It seems to me that its at least cathartic for Alan: but I hope neither he nor any other poet are deluded that poetry or art will ever have any impact on the "realities" of the world, whatever they are, or were. But whatever: one thing is essential: openness. If people are scared to express their opinions, of whatever kind, then we are certainly heading into the darkness. A la Creeley we might have to get a big car, for chrissakes, and burn our way in or through it and to hell with it all! Regards, Richard Taylor. ----- Original Message ----- From: "Arielle C. Greenberg" <[REDACTED]> To: <[REDACTED]> Sent: Wednesday, April 25, 2001 1:47 PM Subject: "All Things Considered" broadcast, etc.

> I heard Charles Bernstein's essay on NPR and it made my day, especially as
> I had just come out of a particularly pandering workshop experience with a
> poet who shall go unnamed. This essay made me very proud to be part of
> this listserv!
>
> As, I must say, have the recent postings about issues of political import
> and social justice, including the reports from the U Hawai'i strike and
> the anti-Bush anthology. I recently saw Minnie Bruce Pratt read her work,
> and really she mostly talked about various political issues she's involved
> in. Her poetry is not the kind of thing I usually go for, but I have to
> say I was struck by how *relevant*, in an obvious way, it was, and how
> closely she's melded her poetry life with her political life. Afterwards
> I asked her about this, about how she brought the two together, and she
> basically responded by saying it is only in my insulated little academic
> poetry world where poetry and politics AREN'T united. I don't
> necessarily agree with this -- I still think certain kinds of poetries
> and politics are kept separate, and anyway, even if you're only talking
> about "academic" (and what does that mean, really? experimental?
> confessional? lyric?) poetry, it's still an issue to think about that

> should not be easily dismissed: how does one be an artist and an activist?
> To me this is really a question of how best can one live one's life. Art
> and activism are two of the most crucial elements in my life. This is
> obviously true for many people on this list, judging from the posts.
>
> Ok, now, disclaimer. This was written quickly and off the cuff. I have
> been reluctant to post opinionated things of this sort in the past because
> of the intimidation factor: I didn't want to be the recipient of flames or
> attacks. I'm sure there is much in the above that could be denied or is
> somehow incorrect. Nonetheless. I like seeing political (and, I'll admit
> it, by that I mean "lefty") postings on this list. I think it's
> important. I have great admiration for list members who are doing
> something to make the world safer, more just, cleaner, more complex, etc.
> And I'll stop now before someone throws something at me.
>
> Arielle
>
> On Mon, 23 Apr 2001, Charles Bernstein wrote:
>
> > An adaption of my essay about National Poetry Month was recently
broadcast on
> > National Public Radio's "All Things Considered". You can listen to it in
> > RealAudio at
> >
> > <http://www.npr.org/ramfiles/atc/20010419.atc.09.ram>
> >

[↑ Contents](#)

332. **richard.tylr**
Re: Tarpits of Poetry

Thu 26 Apr 2001

So: If you see a tarpit,
you'd jolly well better scarpit!
Ancient English riddle.

Cheers, Richard.

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

From: "Jeffrey Jullich" <[REDACTED]>

To: <[REDACTED]>

Sent: Thursday, April 26, 2001 2:11 AM

Subject: Re: Tarpits of Poetry

> "Wystan Curnow (FOA ENG)" wrote: steve, i am sorry i am not with you on this.

> -----

>

> Perhaps interestingly, about your Subject Header "Tarpits of Poetry,"---

>

> the use of "tarpits" as a derogatory/cautionary term etymologically emerged not

> from what you might expect, a realistic dread of pratfalls into tarpits, say,

> the infamous La Brea tarpits all those poor dinosaurs fell into {glub! glub!}

> but from a Biblical allusion (Gen. 14:10, KJV: "And the vale of Siddim [was

> full] of slimepits; and the kings of Sodom and Gomorrah fled, and fell there;

> and they that remained fled to the mountain"), you Good Book thumpers.

>

> I forget which critic made that point and about which author's

> to-me-previously-undetectable allusion: perhaps about a use of "tarpits" in

> Proust, ---or Wilde? ---or Winkelmann? ---or---?

[↑ Contents](#)

333. **Broder, Michael**

Ear Inn Readings--April 28, 2001

Thu 26 Apr 2001

The Ear Inn Readings

Saturdays at 3:00

326 Spring Street, west of Greenwich

New York City

FREE

April 28

Lynn Domina, Patrick Henry, Ann Scott Knight, Gail Segal

The Ear Inn Readings

Michael Broder, Director

Patrick Donnelly, Lisa Freedman, Kathleen E. Krause, Jason Schneiderman,
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 [REDACTED] Ave.

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

[↑ Contents](#)

334. **Rachel Levitsky**
Sense of Propriety

Thu 26 Apr 2001

please accept my embarrassment at sending my personal correspondence to you all. luckily it could have been worse. still, come check out the show. kisses,
Rachel Levitsky

[↑ Contents](#)

335. **rob wilson**
Re: UH Manoa Ethnic Studies Statement on Cayetano Chair (fwd)

Thu 26 Apr 2001

Please add your venom, rage, and insight into this obscenity at UCLA, all in the context of the strikes at UH and across Hawai'i...it would be like nominating Henry Kissinger for a Harvard chair in global peace studies)

Forwarded message ----- Date: Thu, 26 Apr 2001 05:47:27 -1000 (HST)

From: rob wilson <[REDACTED]>

To: Jonathan Y Okamura <[REDACTED]>

Cc: [REDACTED]

Subject: Re: UH Manoa Ethnic Studies Statement on Cayetano Chair (fwd)

Jonathan, Thanks for doing this letter to Asian American Studies Center at UCLA-- the idea of a Ben Cayetano chair is such an obscenity it makes me want to weep here in the crazed theory forests of UC Santa Cruz. Was Russell Leong aware of this Cayetano deification at such a moment? I realize the Pacific Rim players have little or no idea what is going on in peripheral sites of the interior Pacific, but this one breaks all records for blind sublimation to an anti-education governor who stands for reactionary forces of downsizing, union-breaking and utter demoralization of teachers high and low. Please add my name to your list of protesters, Rob Wilson Professor of transnational/postcolonial literatures, Oakes College, UC Santa Cruz

On Wed, 25 Apr 2001, Jonathan Y Okamura wrote:

Hi All,

Below is a letter that the Ethnic Studies Department faculty at UH Manoa sent to the UCLA Asian American Studies Center just prior to the end

of our 13 day strike on April 18. The K-12 teachers' strike ended today after their 20 day strike, the longest in Hawai'i education history. Early analyses of the strikes already blame Gov. Ben Cayetano for their occurrence because of his unwillingness to negotiate seriously: "There is an overwhelming opinion that the education strike is due almost entirely to him" (Honolulu Weekly, April 18-24, 2001, p. 5). An article in the Hawaii Filipino Chronicle (April 16, 2001, p. 6) by UH Manoa Strike Coordinator Dean Alegado noted Cayetano's pre-strike "campaign to vilify public school teachers and UH professors as a 'bunch of lazy people who only work 9 months a year but get paid for 12 months.'" Does this mean that recipients of the Cayetano chair will have to work a full calendar year instead of the usual academic year? Note that one of Cayetano's contract demands was that UH faculty not receive any health care or retirement benefits during the summer because we supposedly are not working.

We ask for your support in bringing this issue to the attention of the larger community.

April 17, 2001

*Dr. Don Nakanishi
Asian American Studies Center
3230 Campbell Hall, Box 951546
Los Angeles, CA 90095-1546*

Dear Dr. Nakanishi:

We are extremely concerned and dismayed that an endowed chair for the "Benjamin Cayetano Professor in Public Policy and American Politics" has been established at the Asian American Studies Center at UCLA. The University of Hawaii Professional Assembly (UHPA), representing more than 3,000 UH faculty, and the Hawaii State Teachers Association (HSTA), representing nearly 13,000 public school teachers, have been on strike since April 5, 2001, thus shutting down for the first time in the nation's history an entire state public education system.

Governor Cayetano's policies and actions before and during the strikes by UHPA and the HSTA can hardly be considered worthy of academic distinction and instead are reminiscent of the vindictive and repressive tactics of the Hawaiian Sugar Planters Association against striking Japanese and Filipino plantation laborers in the 1920s. Defying all logic, Cayetano has declared striking state workers on "unauthorized leave without pay" and therefore not entitled to health care benefits. He has attempted to break the strikes and had workers endure further pay losses by unnecessarily delaying the resumption of contract negotiations for a full week after the strikes began. While he has claimed there are insufficient funds for the salary increases sought by UHPA and HSTA, the state Senate has designated \$200M for such pay raises and thereby publicly

challenged Cayetano's credibility. While campaigning on campus as "The Education Governor" in 1994, Cayetano promised he would not cut the University of Hawai'i budget and then proceeded to do just that for seven consecutive years, making UH Manoa the only public university in the nation to suffer such a fate. Clearly, Cayetano's anti-education and anti-labor public policies do not merit having an academic chair named for him at a prestigious university such as UCLA.

We strongly urge you to reconsider establishing a chair in the name of Cayetano since such an association with the Asian American Studies Center can only damage its well established and highly respected reputation for academic integrity, first-rate scholarship, and community advocacy.

Sincerely,

*Ibrahim Aoude, Chair
(On behalf of Ethnic Studies faculty)
Dean Alegado
Ulla Hassager
Noel Kent
Greg Mark
Jonathan Okamura
Kathryn Takara*

[↑ Contents](#)

336. **Tom Orange**
Andre du Bouchet 1924-2001

Thu 26 Apr 2001

thank you jerrold. this is terrible news. du bouchet is less well-known than yves Bonnefoy or Jacques Dupin. he has been horribly under-served in English translation: only Paul Auster and David Mus have translated books or book-length selections. Paul Celan translated du Bouchet into German. the notion of an "abstract French lyric" fails miserably when applied to du Bouchet; like Celan he lives and breathes. below is a rough translation of the obit from *le monde*, to be followed shortly by some poems....tom orange / wdc

----- The poet Andre du Bouchet died, Thursday April 19, in Truinas at the Drome where he resided, at the age of 77, following a serious illness diagnosed two years ago.

With Andre du Bouchet, one of contemporary French poetry's highest and purest voices dies out -- a voice that knew to guard itself against two great temptations: the excess of lyricism, overflow of ego -- "loss of oneself refreshes," he wrote --, and the escape into an abstraction in which the world itself would no longer be the horizon. Considered difficult, his poetry however became, when du Bouchet read it himself in public or in front of a computer, so limpid, obvious, admirably structured. Inheritor of Mallarme and especially his great master Pierre Reverdy, du Bouchet had kept intact the idea of a poetry that should accept no compromise, no concession. "The words of the tribe" could not enter the poem.

Anecdote, biography or mundanity in fact find no place in his oeuvre. From the start, around the end of 1940, his choices were made; certain discrete standards would go together with a rigorous poetic esthetics. Relatively prolific -- about thirty books and a number of limited editions -- the oeuvre has no room for explication, no space of expression for the personality, the thoughts or opinions of the poet.

Andre du Bouchet was born May 7, 1924 in Paris. His paternal French family emigrated to the United States in the 18th Century. His origins on the maternal side are Russian and Jewish. The war interrupted his Parisian adolescence, and from 1941 to 1948 he found himself exiled in the United States. He completed his studies at Harvard and started to teach English. Upon returning, he rediscovered the French language, the use of which he claimed to have lost. During a conversation that he granted to us in October 2000, he spoke at length about this central experience of his life. This rupture probably gave his poetic language this original character, as if released from a coating, as well as the by no means peripheral relationship that Bouchet maintained with the translation of writers such as Mandelstam, Pasternak, Celan, Holderlin, but also Faulkner, Joyce -- a portion of *Finnegans Wake* (Gallimard, 1962) -- , and Shakespeare.

All these works are tied by a common thread. It would be unjust, and it could be, to reproach him for his theory of the translation. He did not explicitly have one. It was less one of the movement of appropriation or collecting than of the extension of the field of the word, at the interior of which whose each work leaves a mark.

du Bouchet's first book, *Air*, was published in 1951. But the collection that truly inaugurates the oeuvre is *Dans la chaleur vacante* [tr. by David Mus as *Where Heat Looms*, Sun and Moon 1995], which appears ten years later. From this point the work develops by sharpening each one of its edges, by revealing its

escarpments and its accidents. "At the tearing in the sky, the thickness of the ground" du Bouchet writes on the first page. Mountain, glacier, reliefs. . . all the world's mineral and physical reality is convened. There is nothing under the heading of decoration. "One cannot make a higher bid on reality," he says again in one of the pages of his "notebooks." If the "I" is expressed, it does not drop to any confidence.

From *Ou le soleil* (1968) to *Axiale* (1992), through *Laisses* (1979), *L'Incoherence* (1979) or *Desaccordee comme par la neige* (1989), the subject matter does not vary. There are no other matters to speak about properly but the drawing of the word, the space of its deployment, its movement and its projection into terrain at once tangible and mysterious. The poem is detached on the page in vocables separated by white spaces, many, intended to make the poet's gaze at once participate with the reader's listening. Prose or poetry? The question does not find an answer immediate. But it hardly worries the interested party. . .

The dialogue with painters -- there still without giving in to speculation, criticism, specialized or in-the-know discussion -- proves quite as central as that with the foreign works. Tal-Coat and Giacometti are the two great witnesses, but also Genevieve Asse, Bram van Velde. . . not to mention the great past masters, Poussin, Hercules Seghers. . . It is finally necessary to cite the experience of collective work around the Maeght gallery and the journal *L'Ephemre* (twenty issues from 1967 to 1972), alongside Jacques Dupin, Yves Bonnefoy, Louis-Rene des Forets, then Paul Celan.

"The word is there / Not me." This abstention for du Bouchet was in no way the expression of a will to withdrawal. His cordial and demanding presence, his attention, the constant search of a "truth of word" -- to borrow a title from Yves Bonnefoy -- showed. "All that is far today, undoubtedly the turning emerged too late." (Osip Mandelstam, *Journey in Armenia*, translated by du Bouchet).

The essence of the work is published by *Mercure de France* and at *Fata Morgana*. Two volumes appeared in the "Poesie-Gallimard" collection.

Patrick Kechichian

[↑ Contents](#)

337. **Tom Orange**
du Bouchet: Le Surcroit / The Increase
Thu 26 Apr 2001

some poems from *Le Sur-*
croit (Fourbis, 1990) by Andre du Bouchet

some poems from *Le Sur-*

and
it's
by the downgoings
that
it had
to be.

*

and yet more air
than from one
to
the other
in
a word of the speaking even
when

open
it opened.

*

rope
with a human face
like labored breathing
as soon
as one draws here
on
fresh air.

*

i will have
been
like cold air
returning

the other
that i could not
be

*

without

what you hear
but

what
air itself
takes from this mouth

where
air
as soon
as it is
even breath
gone
goes
free from sense.

*

to
join without having passed through a
name today

mine
being lost
" but
mine too."

*

no
longer one
but endlessly more
than one
deciphering
until the cold today
comes.

*

this
morning on
the
thicker lip

like
a blot of day.

*

where
mountain
once again
must

without which I had gone
to
leave

and
it gives

give.

*

you the
gust of wind

will have
joined you as
with the wall

of a wind's gust
and without sharing
the open.

*

stones,
room's quarters.

*

it's day -- day's
breath -- which, having crossed it, retakes it, your speaking,
in its mouth.

mouth, as it will pronounce us, without
the speaking drawn outside.

the source
of return to the sources never redoubled.

then tell me
what I say. I will listen to you without believing you.

*

a step (not), and
the road will go where i was.

*

[↑ Contents](#)

338. **aerialedge**

announcing QUID 7 (In Three Mismatching Parts! A, B, -and- C!)

Thu 26 Apr 2001

[U.S. consumers should probably buy this from someone in the States, to save postage costs--Carol Mirakove -might- be this person, I'll have to check with her. I'll be in touch, Carol.]

The seventh QUID sealant to be pasted over the Grand Aporia is now ready for commerce. Comes in three handy issues, and EVEN costs three times as much. That is, 1 quid per segment plus 50p postage per segment (or a complete issue posted for 4.50). Includes:

Essays:

John Wilkinson, 'Mouthing Off'

Li Zhimin, 'Reading J.H. Prynne's Chinese Poem'

Jerome Game, 'Modernity in Contemporary French Poetry'

Keston Sutherland, 'Vagueness, Poetry'

Kristin Prevallet, 'There's Blood on the Illusion'

Out To Lunch, 'Performance VERSUS art'

Chris Goode, '[not title-clad]'

Poems by:

Malcolm Phillips

Tim Morris

Che Qianzi

Chris Emery (prose)

Keston Sutherland

Jules Boykoff

Contact: Keston Sutherland



[↑ Contents](#)

339. **gasheart**

Philly: Theater, Music, Film - Anodyne, last few days!

Thu 26 Apr 2001

well, i went to this and it was really good,...very innovative theater. without spoiling any surprises, i feel i can say that there are themes about survival among destruction, based on the experiences of someone in poland at the end of world war 2, very moving. it's an experience, not just theater. at first you're in a gallery with photos and music and snacks, then you descend into the basement/nightmare. it is only playing for a few more days. see the blurb/info below. -josh

DEAR JOSH,

WOULD YOU PLEASE BEGIN INCLUDING PIG IRON'S
UPCOMING SHOW IN YOUR LISTINGS?

THANK YOU VERY MUCH,
DAN

PIG IRON THEATRE COMPANY
invites you to

ANODYNE
Soundscape and spectacle

“the progressive theatre event of the year” – J. Cooper Robb, Ritz Filmbill

Pig Iron Theatre Company, the Barrymore Award-winning, internationally-acclaimed physical theatre ensemble, pushes the envelope of performance even further with its latest spectacle, ANODYNE.

ANODYNE is both a performance and an art-installation, a startling theatrical journey that will surprise art-lovers and theatre-goers alike. There is no fixed seating and each audience member chooses his or her own path through the spectacle.

The evening begins with a gallery opening and party, with live music and free food and drinks. On display are the haunting photographs of Jozef Galinski, the Polish-born photographer, famous for his vivid portraits of deserted battlefields and abandoned orphanages. In unexpected corners, a story begins to unfold. The photographs blur, the gallery shifts, and the audience follows a young boy's descent into nightmarish surroundings.

Pig Iron has assembled its largest cast to date for this project, including company members Suli Holum, Dito Van Reigersberg, Emmanuelle Delpech, and James Sugg and New Paradise Laboratory's Lee Etzold.

Multi-disciplinary artist Jorge Cousineau has designed ANODYNE's visual world and soundscape. Cousineau hails from East Germany, where he studied fine arts and music. In Philadelphia, he has become a prominent designer of lights, sound, and installations with Group Motion and the Arden Theatre, among others. Cousineau, a veteran DJ of Dresden's electronic music underground, has composed the piece's original music. Rosemarie McKelvey of People's Light and Theatre Company designs costumes, Deborah Stein provides the text, and Pig Iron co-founder Dan Rothenberg directs.

About Pig Iron Theatre Company: Founded in 1995, the Pig Iron Theatre Company has rapidly become known as a unique, innovative voice in American theatre. The ensemble has created 11 original works of theatre and performed in New York, London, Sicily, Ireland, Poland, at the Edinburgh Fringe and throughout Philadelphia. Their productions have earned them 13 Barrymore Nominations and 2 Barrymore Awards; a "Spirit of the Fringe" Award in Edinburgh (1999); a Best of Philly Award from Philadelphia Magazine (1999); and a Total Theatre Award (2000). The company recently received their first grant from the NEA. In June, the company will be presented at the Sibiu International Theatre Festival in Romania.

Performances are April 12-16, 18-22, and 25-29, 2001. All shows are at 8pm. Tickets for ANODYNE are \$16, and \$9 for students, and can be purchased on the web at www.pigiron.org, or at the Pig Iron box office at [REDACTED], or just show up. The gallery is located at Smoke, 233 Bread Street, off of New Street in Old City Philadelphia.

PLEASE NOTE:

ANODYNE contains material which is not suitable for children.

No fixed seating. Audiences are advised to wear comfortable shoes.

[↑ Contents](#)

340. **ART ELECTRONICS** ***Biennale / Video-Visual Poetry***

Thu 26 Apr 2001

KARENINA.IT (poesia in funzione fàtica),
progetto web di Caterina Davinio,
partecipa e collabora al Bunker Poetico della Biennale di Venezia 2001.
Presto sul sito uno speciale dedicato alla Biennale, al Bunker, e un
grande spazio aperto alla "poesia contro il potere".

Karenina.it (poetry in "fàtica" function),
web project by Caterina Davinio,
participates and cooperates with the Poetic Bunker of the Venice Biennial

2001

Very soon in the web site a great space dedicated to the Biennial, to the Bunker, and an open space for the "poetry against power"

26-27-28 April 2001

Cineteca Comunale di Rimini / Palazzo Gambalunga (Italy)

The XX National Independent Film and Video Festival Round 2001

is going to present:

"Electronic Poetry Visions

International Video-Visual Poetry"

Caterina Davinio Curator

Artisti / Artists: BEATRICE BABIN, ANTAL LUX, ANNA ALCHUK, OLGA KUMEGER, SERGEY LETOV, LARA LEE, BRICE BOWMAN, HALSEY BROWN, WALTER UNGERER, VONDA YARBERRY, JOHN PRESCOTT, AKENATON, CHRISTINE RHEYS, EMILIO FANTIN, CATERINA DAVINIO, CARLA VITTORIA ROSSI, SEBASTIEN PESOT, CLAUDETTE LEMAY, JOANNA EMPAIN, ROBIN DUPUIS, ISABELLE HAYEUR.

27-27-28 aprile 2001

Cineteca Comunale di Rimini / Palazzo Gambalunga

Nell'ambito della ventesima rassegna nazionale di film e video indipendenti Round 2001

sarà presentata la sezione fuori concorso:

"Poevisioni Elettroniche"

Poesia videovisiva internazionale

A cura di Caterina Davinio

-- KARENINA.IT (poesia in funzione fàtica) Nel modello delle funzioni di Jakobson fàtico è l'uso della lingua che persegue lo scopo di tener aperto e funzionante il canale tra gli interlocutori. Tra arte e critica, tra happening e performance telematica, Karenina è un luogo di aggregazione virtuale sul tema della scrittura e delle tecnologie, nel quale confluiscono esperienze di artisti, curatori, teorici internazionali, in una rete che conta migliaia di contatti nel mondo. Index: <http://www.geocities.com/Paris/Lights/7323/kareninarivista.html> Project: <http://www.geocities.com/Paris/Lights/7323/manifesto.htm>

Art Electronics and Other Writings - Archive / Videotheque

<http://space.tin.it/arte/cprezi>

To be removed from our mailing list send us a message with REMOVE in the object - Questo messaggio è indirizzato ad artisti, scrittori, giornalisti, a persone che si occupano di informazione on line e sappiamo interessati al nostro progetto. Se il suo indirizzo di posta elettronica fosse capitato per errore della nostra mailing list (che conta oltre 6000 contatti) ce ne scusiamo, la preghiamo

di comunicarcelo e provvederemo immediatamente a rimuoverla dalla rubrica senza arrecarle ulteriore disturbo. Grazie per la collaborazione.

[↑ Contents](#)

341. **Ron Silliman**

Old CDs needed

Thu 26 Apr 2001

From Bill Spornitz <[REDACTED]>

Dear Friends:

Do you have a bunch of old promotional cd-roms lying around? Old shareware disks that won't run on your new computer? Operating systems that won't cut it any longer?

Perhaps some old music cd's? Maybe something your mother-in law gave you for your birthday, or some Milli Vanilli?

I'm using recovered cd's and cd-roms to shingle my little house in historic St. Boniface, Manitoba. If you want your refuse to be immortalized forever, (and help me protect my house from the savage Canadian climate) please send your old cd's to:

Lumpy
223 Bertrand Street
Winnipeg, Manitoba R2H 0N5
Canada

I'm sorry - I can't afford to pay shipping.

Please take a minute to include a note about yourself, or whatever.

Thanks

Bill

[↑ Contents](#)

342. **charles alexander**

GIL OTT BOOKS

Thu 26 Apr 2001

TWO BOOKS NOW AVAILABLE (ordering info at end of this message):

1. The Form of Our Uncertainty: A Tribute to Gil Ott
edited by Kristen Gallagher
136 pages
ISBN 0-925904-32-5

\$12

co-published by Chax Press and Handwritten Press

25 pages of new poetry and prose by Gil Ott

contributions by:

Ammiel Alcalay Charles Alexander
Bruce Andrews Anonymous
Julia Blumenreich Craig Czury
Rachel Blau DuPlessis
Norman Fischer Eli Goldblatt
Karen Kelley Kevin Killian
Hank Lazer Andrew Levy
Chris McCreary Toby Olson
Bob Perelman Leslie Scalapino
Kerry Sherin Ron Silliman
Chris Stroffolino Mark Wallace

Introduction by Kristen Gallagher

Interview: Gil Ott with Kristen Gallagher, Kerry Sherin, & Heather Starr

Interview: Gil Ott with Kristen Gallagher

"One thing Gil says he has often reacted against is the assumption that 'people seek out order' . . . Perhaps much of Gil's work gets its distinctive edge from his ability to hold tensions and attune to complex, often contradictory senses . . . In all of Gil's work one can find a certain pleasure he refers to as 'the satisfaction of articulation' — a presence of hearing and saying, of finding relation through more relation. — Kristen Gallagher, from the Introduction

2. Traffic (complete)

by Gil Ott

96 pages

ISBN 0-925904-31-7

\$14

published by Chax Press

"The book is looking forward with empty hands, toward you.' So: a sort of gesture, perhaps a sort of supplication. What is being asked? Only that you enter 'the place in between, where poetry occurs.' As an architect of the gap, Gil Ott provides many doors whereby this place may be entered and whereby you may encounter and be part of the 'traffic' of that occurrence. It's not a house of many mansions, but it is a poetry, a place which may not take place unless you enter. So: a different sort of gesture, one of welcome invitation. Think it over. What have other hands offered you lately?" — John Taggart

from TRAFFIC

portrait
of a political extremist, showing
a note in his own hand

trained viewers to come, who will demand

you, lover, the disproven equation.

an art, or living exponent, reducing desire to "I want myself." Hunger, on the
othe rhand, in habits, sends its nakedness out. The distance between us col-
lapses.

ORDERING INFORMATION

There are several ways to order these books.

1. You may order from Superlative Books.

Mailing Address: PO Box 3003 Kokomo, IN 46904-3003 USA

Shipping Address: 318 W. Jefferson St. Kokomo IN 46901-1865 USA

Toll Free (US): [REDACTED] · Phone: [REDACTED]

email: [REDACTED]

web site: <http://www.superlativebooks.com>

2. Order either book, or both books, from Chax Press. To do so, respond to this email directly to [REDACTED] and place an order. You will receive a \$2 discount for ordering one of these books, or \$4 for ordering both of them this way. If you order both, shipping & handling expenses will not be charged on USA orders.

Checks are accepted, as are credit cards. If you want to phone in an order to Chax Press, call [REDACTED]. If you want to fax your order, fax to [REDACTED]. If you want to mail your order and payment, mail it to Chax Press at 101 W. Sixth St., no. 6, Tucson, AZ 85701-1000 USA.

3. You may order THE FORM OF OUR UNCERTAINTY and not TRAFFIC, from Handwritten Press, 19 Hodge Street, no. 1, Buffalo, New York, 14222. You will receive a \$2 discount.

4. You may order from Small Press Distribution, email to [REDACTED] SPD has just been sent copies of TRAFFIC, so it may be a few days before that book is in their system.

Thank you,

Charles Alexander

[↑ Contents](#)

343. **Steve Potter**
Re: Tarpits of Poetry
Thu 26 Apr 2001

Hi Susan:

Sorry if my 2nding the tarpits of poetry post came across as anti-professor, certainly wasn't my intention. And, yes, the delete key works fine. I should have looked at the list guidelines before leaping into the fray.

My work for money is completely unrelated to my work for the love of it, and I guess I projected that fractured world view outward, expecting you all, whose work for money and work for the love of it is intimately linked, to have as disjointed a view of work as my own.

Anyhow, good luck with the struggle and post away. I'll let the moderators moderate from now on.

Steve

on 4/24/01 3:17 PM, Susan Webster Schultz at [REDACTED] wrote:

Sorry to have pestered you, though I may do so again in future. There's always the delete key, you know. Many thanks to those who back and front-channeled their support to me and Juliana and, by extension, to Steve Carll and Bill Luoma.

Poets' flesh and professors' bodies so often being the same, I thought I'd communicate how effectively they are being flayed here. Without education there are very few readers or writers of poetry, even if not all poets are teachers. I could say a lot more about the death of the poets in the schools program in this state, which it seems to me is intimately related to our current woes. The governor, after all, wants education that generates revenues.

A recent question from an LA Times reporter to me, "is WS Merwin a major poet?" seems far less relevant to the health of poetry in this state than does the governor's attempt to scrap public education.

But enough.

Susan

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

From: "Steve Potter" <[REDACTED]>

To: <[REDACTED]>

Sent: Monday, April 23, 2001 10:44 AM

Subject: Re: Tarpits of Poetry

I agree. While I wish them the best of luck in their strike, seems to me this would better fit a ³lifestyles/concerns of college instructors² list or something. While ³professor² and ³poet² often share the same flesh, this is the ³poetics list² not ³professor list.²

Anyhow, I'm just a neophyte shooting my mouth off, but what I hoped to find here when I signed on a couple weeks back, that cannot be found elsewhere, is info on contemporary poetry/experimental writing world to broaden my horizons as reader/writer/art appreciator/creator.

David Chirot¹'s post on relation of film to writing, with its examples, names, and suggested further reading, is a fine example of the sort of post I hoped to see.

on 4/20/01 8:14 AM, michael amberwind at [REDACTED] wrote:

and some dinosaurs are concerned that matters of aesthetics, poetry and are being usurped by political concerns - i wonder where they got such and idea?

i suppose if a poem were written on the matter - and posted to the list - i might be "convinced" that such people were simply being reactionary

when newspaper reportage becomes poetry, i can't help but think something went wrong somewhere along the line - but trying to tell the difference between this list and any other politically motivated list (with its own "slant") has been getting difficult as of late

of course - i could be crazy...

[↑ Contents](#)

344. **Steve Potter**

Re: "All Things Considered" broadcast, etc.

Fri 27 Apr 2001

Arielle:

I agree that there is a place for overtly political material in poetry and in fact, language being innately political, there is no poetry that is not, intentionally or otherwise, political in some way.

My view in the great "tar pits" debate was that the Hawaii posts were outside the parameters of the list because they did not directly involve the creating/presenting/appreciating of poetry but rather the political struggles of those whose work it is to teach the practice and appreciation of poetry. Not to say that isn't extremely important and relevant, I only thought it was a step outside the realm of the list but, as the moderators made clear, I was off base.

I didn't have any problem with the anti-Bush anthology posts because 1) I think it's a great idea and 2) even if it was a pro-Bush poetry anthology (as if such a thing could happen!) I'd have been okay with it because it was directly related to the creation and presentation of poetry.

Best,

Steve

on 4/24/01 6:47 PM, Arielle C. Greenberg at [REDACTED] wrote:

I heard Charles Bernstein's essay on NPR and it made my day, especially as I had just come out of a particularly pandering workshop experience with a poet who shall go unnamed. This essay made me very proud to be part of this listserv!

*As, I must say, have the recent postings about issues of political import and social justice, including the reports from the U Hawai'i strike and the anti-Bush anthology. I recently saw Minnie Bruce Pratt read her work, and really she mostly talked about various political issues she's involved in. Her poetry is not the kind of thing I usually go for, but I have to say I was struck by how *relevant*, in an obvious way, it was, and how closely she's melded her poetry life with her political life. Afterwards I asked her about this, about how she brought the two together, and she basically responded by saying it is only in my insulated little academic poetry world where poetry and politics AREN'T united. I don't necessarily agree with this -- I still think certain kinds of poetics and politics are kept separate, and anyway, even if you're only talking about "academic" (and what does that mean, really? experimental? confessional? lyric?) poetry, it's still an issue to think about that should not be easily dismissed: how does one be an artist and an activist? To me this is really a question of how best can one live one's life. Art and activism are two of the most crucial elements in my life. This is obviously true for many people on this list, judging from the posts.*

Ok, now, disclaimer. This was written quickly and off the cuff. I have been reluctant to post opinionated things of this sort in the past because of the intimidation factor: I didn't want to be the recipient of flames or attacks. I'm sure there is much in the above that could be denied or is somehow incorrect. Nonetheless. I like seeing political (and, I'll admit it, by that I mean "lefty") postings on this list. I think it's important. I have great admiration for list members who are doing

*something to make the world safer, more just, cleaner, more complex, etc.
And I'll stop now before someone throws something at me.*

Arielle

On Mon, 23 Apr 2001, Charles Bernstein wrote:

*An adaption of my essay about National Poetry Month was recently broadcast on
National Public Radio's "All Things Considered". You can listen to it in
RealAudio at*

<http://www.npr.org/ramfiles/atc/20010419.atc.09.ram>

[↑ Contents](#)

345. **Louis Cabri**
reminder--upcoming live audiocast
Fri 27 Apr 2001

Folks,

A reminder that this Monday, April 30th, 7.30 pm Mountain Standard Time, poet IAN SAMUELS will be presenting a discussion of his own work and the work of others (Mac Low, Mullen, McCaffery, Watten, Marvel cosmetology), and that this discussion will be broadcast live as an audio feed that you can listen to at

<http://slought.net/exp/transparency/>

or even subscribe to, if you want to join in, by emailing



or you can simply read the word/image materials that Ian has assembled for his event, downloadable as a PDF file at the link above.

Louis Cabri

[↑ Contents](#)

346. **Pierre Joris**
Re: Andre du Bouchet 1924-2001
Fri 27 Apr 2001

There is an excellent interview (in French) with André du Bouchet done by Alain Veinstein on France Culture (this week -- you need to listen or download before monday). You can try this url in your realaudio:

http://bahamas.francelink.com:8080/ramgen/rfc/lundi_surpris_par_la_nuit.ra

or else go to www.francelink.com, follow links to radio, then france-culture, the go to "Lundi" and choose the last show of the day: "Surpris par la Nuit".

If all else fails, email me & I'll send you a zipped version as I have downloaded the interview.

Pierre

Pierre Joris Just out from Wesleyan UP:
6 Madison Place
Albany NY 12202 POASIS: Selected Poems 1986-1999
Tel: [REDACTED]
Fax: [REDACTED] go to: <http://www.albany.edu/~joris/poasis.htm>
Email: [REDACTED]
Url: <<http://www.albany.edu/~joris>>

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

From: UB Poetics discussion group
[mailto:[REDACTED]] On Behalf Of Tom Orange
Sent: Thursday, April 26, 2001 12:12 PM
To: [REDACTED]
Subject: Andre du Bouchet 1924-2001

thank you jerrold. this is terrible news. du bouchet is less well-known than yves Bonnefoy or Jacques Dupin. he has been horribly under-served in english translation: only Paul Auster and David Mus have translated books or book-length selections. Paul Celan translated du Bouchet into German. the notion of an "abstract French lyric" fails miserably when applied to du Bouchet; like Celan he lives and breathes. below is a rough translation of the obit from Le Monde, to be followed shortly by some poems....tom orange / wdc

The poet Andre du Bouchet died, Thursday April 19, in Truinas at the Drome where he resided, at the age of 77, following a serious illness diagnosed two years ago.

With Andre du Bouchet, one of contemporary French poetry's highest and purest voices dies out -- a voice that knew to guard itself against two great temptations: the excess of lyricism, overflow of ego -- "loss of oneself refreshes," he wrote --, and the escape into an abstraction in which the world itself would no longer be the horizon. Considered difficult, his poetry however became, when du Bouchet read it himself in public or in front of a computer, so limpid, obvious, admirably

structured. Inheritor of Mallarme and especially his great master Pierre Reverdy, du Bouchet had kept intact the idea of a poetry that should accept no compromise, no concession. "The words of the tribe" could not enter the poem.

Anecdote, biography or mundanity in fact find no place in his oeuvre. From the start, around the end of 1940, his choices were made; certain discrete standards would go together with a rigorous poetic esthetics. Relatively prolific -- about thirty books and a number of limited editions -- the oeuvre has no room for explication, no space of expression for the personality, the thoughts or opinions of the poet.

Andre du Bouchet was born May 7, 1924 in Paris. His paternal French family emigrated to the United States in the 18th Century. His origins on the maternal side are Russian and Jewish. The war interrupted his Parisian adolescence, and from 1941 to 1948 he found himself exiled in the United States. He completed his studies at Harvard and started to teach English. Upon returning, he rediscovered the French language, the use of which he claimed to have lost. During a conversation that he granted to us in October 2000, he spoke at length about this central experience of his life. This rupture probably gave his poetic language this original character, as if released from a coating, as well as the by no means peripheral relationship that Bouchet maintained with the translation of writers such as Mandelstam, Pasternak, Celan, Holderlin, but also Faulkner, Joyce -- a portion of *Finnegans Wake* (Gallimard, 1962) -- , and Shakespeare.

All these works are tied by a common thread. It would be unjust, and it could be, to reproach him for his theory of the translation. He did not explicitly have one. It was less one of the movement of appropriation or collecting than of the extension of the field of the word, at the interior of which whose each work leaves a mark.

du Bouchet's first book, *Air*, was published in 1951. But the collection that truly inaugurates the oeuvre is *Dans la chaleur vacante* [tr. by David Mus as *Where Heat Looms, Sun and Moon* 1995], which appears ten years later. From this point the work develops by sharpening each one of its edges, by revealing its escarpments and its accidents. "At the tearing in the sky, the thickness of the ground" du Bouchet writes on the first page. Mountain, glacier, reliefs. . . all the world's mineral and physical reality is convened. There is nothing under the heading of decoration. "One cannot make a higher bid on reality," he says again in one of the pages of his "notebooks." If the "I" is expressed, it does not drop to any confidence.

From *Ou le soleil* (1968) to *Axiale* (1992), through *Laisses* (1979), *L'Incoherence* (1979) or *Desaccordee comme par la neige* (1989), the subject matter does not vary. There are no other matters to speak about properly

but the drawing of the word, the space of its deployment, its movement and its projection into terrain at once tangible and mysterious. The poem is detached on the page in vocables separated by white spaces, many, intended to make the poet's gaze at once participate with the reader's listening. Prose or poetry? The question does not find an answer immediate. But it hardly worries the interested party. . .

The dialogue with painters -- there still without giving in to speculation, criticism, specialized or in-the-know discussion -- proves quite as central as that with the foreign works. Tal-Coat and Giacometti are the two great witnesses, but also Genevieve Asse, Bram van Velde. . . not to mention the great past masters, Poussin, Hercules Seghers. . . It is finally necessary to cite the experience of collective work around the Maeght gallery and the journal L'Ephemre (twenty issues from 1967 to 1972), alongside Jacques Dupin, Yves Bonnefoy, Louis-Rene des Forets, then Paul Celan.

"The word is there / Not me." This abstention for du Bouchet was in no way the expression of a will to withdrawal. His cordial and demanding presence, his attention, the constant search of a "truth of word" -- to borrow a title from Yves Bonnefoy -- showed. "All that is far today, undoubtedly the turning emerged too late." (Osip Mandelstam, Journey in Armenia, translated by du Bouchet).

The essence of the work is published by Mercure de France and at Fata Morgana. Two volumes appeared in the "Poesie-Gallimard" collection.

Patrick Kechichian

[↑ Contents](#)

347. **Maria Damon**

Re: "All Things Considered" broadcast, etc.

Fri 27 Apr 2001

tho i've been virtually a lurker lately i want to add my \$0.02 here. i feel the hawai'i posts were entirely legitimate. if we are restricted to a narrow definition of "poetics," we would never have learned of ramez qureshi's death, for example, which for me at least was one of the list's shining moments. i consider community-building to be a prime function of the list, and human emergencies count.

At 9:35 PM -0700 4/26/01, Steve Potter wrote:

>Arielle:

>

>I agree that there is a place for overtly political material in poetry and

>in fact, language being innately political, there is no poetry that is not,
>intentionally or otherwise, political in some way.

>

>My view in the great "tar pits" debate was that the Hawaii posts were
>outside the parameters of the list because they did not directly involve the
>creating/presenting/appreciating of poetry but rather the political
>struggles of those whose work it is to teach the practice and appreciation
>of poetry. Not to say that isn't extremely important and relevant, I only
>thought it was a step outside the realm of the list but, as the moderators
>made clear, I was off base.

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>think it's a great idea and 2) even if it was a pro-Bush poetry anthology
>(as if such a thing could happen!) I'd have been okay with it because it was
>directly related to the creation and presentation of poetry.

>

>Best,

>

>Steve

>

>on 4/24/01 6:47 PM, Arielle C. Greenberg at [REDACTED] wrote:

>

>> I heard Charles Bernstein's essay on NPR and it made my day, especially as
>> I had just come out of a particularly pandering workshop experience with a
>> poet who shall go unnamed. This essay made me very proud to be part of
>> this listserv!

>>

>> As, I must say, have the recent postings about issues of political import
>> and social justice, including the reports from the U Hawai'i strike and
>> the anti-Bush anthology. I recently saw Minnie Bruce Pratt read her work,
>> and really she mostly talked about various political issues she's involved
>> in. Her poetry is not the kind of thing I usually go for, but I have to
>> say I was struck by how *relevant*, in an obvious way, it was, and how
>> closely she's melded her poetry life with her political life. Afterwards
>> I asked her about this, about how she brought the two together, and she
>> basically responded by saying it is only in my insulated little academic
>> poetry world where poetry and politics AREN'T united. I don't
>> necessarily agree with this -- I still think certain kinds of poetries
>> and politics are kept separate, and anyway, even if you're only talking
>> about "academic" (and what does that mean, really? experimental?
>> confessional? lyric?) poetry, it's still an issue to think about that
>> should not be easily dismissed: how does one be an artist and an activist?

>> To me this is really a question of how best can one live one's life. Art
>> and activism are two of the most crucial elements in my life. This is
>> obviously true for many people on this list, judging from the posts.
>>
>> Ok, now, disclaimer. This was written quickly and off the cuff. I have
>> been reluctant to post opinionated things of this sort in the past because
>> of the intimidation factor: I didn't want to be the recipient of flames or
>> attacks. I'm sure there is much in the above that could be denied or is
>> somehow incorrect. Nonetheless. I like seeing political (and, I'll admit
>> it, by that I mean "lefty") postings on this list. I think it's
>> important. I have great admiration for list members who are doing
>> something to make the world safer, more just, cleaner, more complex, etc.
>> And I'll stop now before someone throws something at me.
>>
>> Arielle
>>
>> On Mon, 23 Apr 2001, Charles Bernstein wrote:
>>
>>> An adaption of my essay about National Poetry Month was recently
>>> broadcast on
>>> National Public Radio's "All Things Considered". You can listen to it in
>>> RealAudio at
>>>
>>> <http://www.npr.org/ramfiles/atc/20010419.atc.09.ram>
>>>
>>

[↑ Contents](#)

348. **Wanda Phipps**
Anti-Reading at Tonic

Fri 27 Apr 2001

Hey,

The text of one of my poems is used in one of Joel Schlemowitz's filmscrolls which will be exhibited along with some of his other text-based art objects and a film loop during this event.

Hope you can drop by:

ugly duckling presse is pleased to announce its involvement in the 1st ANTI-READING organized by LOUDMOUTH COLLECTIVE (with assistance from SOFT SKULL) to be held in the main space of

TONIC

from 1:30 to 4pm in the afternoon on
Saturday the 28th of April.

For those that are tired of literary readings that sound like Barbara Walters interviewing Barbara Walters, Loudmouth Collective presents an anti-reading of new work by James Hoff, Sam Truitt, Joel Schlemowitz, Ryan Haley, Matvei Yankelevich, Ellie Ga, Julien Poirier, Filip Marinovic, Richard Kostelanetz, and more . . . (exhibiting poems, collaborating with the audience, and performing books)

TONIC

107 Norfolk St.

Just north of Delancey, take the F to Delancey St.

FREE

--

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](#)

349. **David Baratier**

New Book(1)

Fri 27 Apr 2001

Carl Thayler

Shake Hands

2001

64 pages

ISBN 1-886350-52-3

\$10.00

Thayler's first full length perfect bound book since 1972 is now available.

<http://pavementsaw.org/shake.htm>

More personal and local than the epic sprawl of his recent Poems From

Naltsus Bichidin, Carl Thayler's Shake Hands goes after readers with a

frequently agonized, always lively honesty. Barrooms,

love affairs,
 roadside ephemera, bankrupt religion, a western sky
under which
 recognizing one's inevitable loneliness becomes the
only possible way to
 reach out to others; all these things swarm up at
readers like barely
 comprehensible dangers lurching into one's headlights
on an all night
 drive to nowhere in particular. One feels in these
poems both Thayler's
 fear of writing them and his need to do so. These are
not the comments
 of a smug cultural observer. Instead, Shake Hands reads
like the
 knotted midnight confessions of the writer for whom
only poems can
 manage to say what would otherwise never get said.
--Mark Wallace

"Consider the sun falling in Illinois / then before you
can retain a
 breath / there's Indiana..." strikes me as the best
serial staging
 of cultural geography I've seen since Burma Shave
signs.
--Tom Clark

Carl Thayler has been one of the hidden masters of
American poetry for
 nearly forty years. His language is as sharp as a
skinner's knife, and
 reveals exactly what's beneath the skin - far more
complex and
 beautiful than any micro-chip orchestra or the
unblinking innards of a
 Rolex. We get one world per customer. Here's Carl's -
cognoscenti will
 recognize J. Dean, D. Varsi of Peyton Place, the cream
of country
 singers and fast drivers, old poets, good women, and

gnarly codgers

encountered between now and LA fifty years ago.

--Howard McCord

Fierce and unflinching, Carl Thayer makes poems that
are vulnerable

nonetheless in their feeling search for truth. That
there be an

achieved knowledge of truth in an unredeemed world-as
the poet calls

it-is remarkable enough, but the music lifts also with
sudden strikes of

ecstatic clarity. Like Hank Williams or Lefty Frizzell,
he follows the

unpredictable and at times predacious wanderings of the
heart. The

result-a lyric dignity very hard to locate these days
of shallow,

post-modern irony-love.

--Dale Smith

From Shake Hands

4.

When my wife and I visited
the Vomitologist our daughter
had just tossed the remains of supper,
favoring the etiquette of dread

to sharing our table.

Her body he said was a complicated system
of fantasy. We couldn't
swallow that. Our daughter

needed to maintain a safe distance
from our groceries, from me
tho only her barely concealed smile
revealed that. Your daughter

has no appetite
for authority, as long as she
doesn't eat she avoids
indenture. It was bleak,

our retreat, and the gross impingements
of Providence. The girl, while lacking
a specialist's purview, rejected
our table nonetheless and furthermore

her body was no indigestible trope.
She stroked her throat. She measured
the joke to the nearest ounce.
O the welcome mat was set

between salad greens and
the assembled Shades. Perhaps beyond
our old linoleum
she might capitulate to Sara Lee.

But who could see beyond
the mists, in transit, drawn
together over rough terrain. Obviously
we hadn't encountered

an epicurean. I'd go so far
as to declare her mom and I
—to leave, a moment, the specialist's modality—
had been royally fucked

by the gyro effect
of the ameliorating finger.
So much for documentation.
So much for annotated

debris. The dark edges
of our daughter's body
cold sacerdotal gravy.

The pre-pub cost is \$10 including postage from us directly.

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus OH 43206
USA

<http://pavementsaw.org>

[↑ Contents](#)

350. **Rachel Blau DuPlessis**

Re: Contemporary North American Poetry

Fri 27 Apr 2001

The University of Wisconsin Press has just announced a new book series on contemporary North American Poetry. I am very happy and pleased to be on the Advisory Board among a great crew of hands on deck, and I am sure one of the three distinguished general editors (Lynn Keller at Wisconsin-Madison, Alan Golding at University of Louisville, and Adalaide Morris at University of Iowa) will be able to post the whole brochure to the Poetics List. I just wanted to make an early alert to everyone who might be interested. All best, Rachel Blau DuPlessis

[↑ Contents](#)

351. **Nielsen, Aldon**

See Oh Two

Fri 27 Apr 2001

Not surprised to read that a fourth grade class is more on-the-ball than the shrieking heads who populate our television news-talk shows -- Having wearied of the oft-repeated invitation to postmodernists to step outside their upper floor office windows to test the cutltural construction of gravity, I do hereby invite all those within the Bush administration who have been daily reminding us that we breathe out carbon dioxide every minute of the day to step inside an airtight booth which shall then be filled with the exhalations of poets.

" 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](#)

352. **Chicago Review**
CHICAGO REVIEW 47:1.
Fri 27 Apr 2001

*

C H I C A G O R E V I E W
4 7 : 1 (Spring 2001)

is on newstands now;
look out for the yellow cover.

*

This issue includes:

POEMS by Rae Armantrout, Elizabeth Arnold,
David Blair, Caroline Crumpacker, Stacy Doris,
Ted Enslin, Philip Jenks, Ronald Johnson,
Catherine Kasper, Ralph J. Mills, Jr., Geoffrey Nutter,
Pam Rehm, Dennis Schmitz, Juliana Spahr,
Marjorie Welish, Anne Winters, and Mark Wunderlich

A STORY by Federigo Tozzi
(translated from the Italian by Minna Proctor)

ESSAYS by Nate Dorward (on Tom Raworth)
Mark Halliday (on Allen Grossman)
Nigel Wheale (on Peter Riley)
and Andrew Yaphe (on John Koethe)

and 40 pages of REVIEWS, NOTES, and COMMENTS

* * * * *

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of your choice, gratis.

See webpage for preview of contents, as well as for a list of back issues and we-
brate details:

<http://humanities.uchicago.edu/review/>.

* * * * *

FORTHCOMING:

47:2 (Summer 2001):

POEMS Kenneth Fields, J. Gallaher, Timothy Liu, Carol Moldaw,
Cole Swenson, John Taggart, Ko Un, and more
STORIES by J.M.G. Le Clezio and Alexander Dubnov

ESSAYS on Hejinian and Jay Wright

REVIEWS of Martin Corless-Smith, Barbara Guest,
Rachel Loden, and more

47:3 (Fall 2001):

INTERVIEW with Thalia Field

INTERVIEW with Frank Bidart

Poetry, fiction, and reviews

47:4 (Winter 2001):

STAN BRAKHAGE / special section

48:1 & 2 (Spring/Summer 2002):

NEW WRITING IN GERMAN

CHICAGO REVIEW

5801 South Kenwood Avenue

Chicago IL 60637

<http://humanities.uchicago.edu/review/>

[↑ Contents](#)

353. **Camille Martin**

dizzy spit poetry

Fri 27 Apr 2001

I'd like to recommend a poet, Jessica Freeman, to anyone who might be interested in getting to know her work. She was recently brought to my attention by Bruce Andrews, to whom I'm very grateful for the introduction to her poetry. When I was in New York recently, visiting from New Orleans, Bruce placed her *_Bode Well, Cher!_* in my hands -- to my surprise, since I'd never heard of this fellow Louisiana poet. Funny how you think you know the scene where you live pretty well, but then suddenly your picture is altered. Jessica has lived in Louisiana for many years, and has been quietly publishing poetry collections through small presses & magazines. Until recently, most of the poets in this region weren't even aware of her presence among us.

I've visited this remarkable poet several times in Baton Rouge and am gratified to have found her & her work. Her poetry is edgy, jaggedy & high-energy. I just wanted to share a couple of titles for anyone who might be interested. You can sample her poetry at the websites listed below.

Here are the collections that I'm aware of.

*_New Orleans Dizzy Spit_* (Oysterville, WA: Anabasis Press, 2000)

Bolt Bleu (Oysterville, WA: Anabasis Press, 1995) Includes photographs by Thomas Lowe Taylor and an afterword by Susan Nash Smith entitled "The Dismemberment of Perception: Jessica Freeman's Interior Languages, Exterior Gaze."

Bode Well, Cher! Published as a supplement to the 1993 issue of _Onion-head_, a now-defunct magazine published in Florida. If anyone knows how I can get this book, even photocopied, please let me know ... since it's technically a periodical, I can't even get it on interlibrary loan. Jessica doesn't have any copies.

Some of her work can be accessed at the following websites:

<http://www.burningpress.org/va/anaba/anaba01.html#fre/van>

<http://www.burningpress.org/va/anaba/anaba03.html#fre/hed>

<http://writing.upenn.edu/epc/ezines/juxta/juxta01.html>

<http://writing.upenn.edu/epc/ezines/juxta/juxta06.html>

<http://writing.upenn.edu/epc/ezines/juxta/juxta08.html>

I believe her work is also in _Lower Limit Speech: A Newsletter in Poetics_ (#8, 1993)

Camille Martin

Lit City

7725 Cohn St.

New Orleans, LA 70118



<http://www.litcity.net>

[↑ Contents](#)

354. **David Baratier**

Arguelles / Bennett: Chac Prostibulario

Fri 27 Apr 2001

Looking for a book of poems written in 7 languages
to read aloud & impress your unintelligent avant garde friends?
Then you need:

Chac Prostibulario

by Ivan Argüelles & John M. Bennett

96 pages

ISBN 1-886350-53-1

Outrageous 4-color cover, 8 by 9, hefty multi-lingual edition.

Harold Norse states Arguelles is "the most outstanding poet since Pound for intellect," and when mixed with Bennett's pallet for sound, this collaboration

written in five languages, fires up a new realm of concentrated stutternance for poetry. A Shakespearean punnery of language.

CHAC POSTIBULARIO ist ein ootwageous cuncocktioun ov linguadge in un estado ov tootal dis-schewelmento y abandonmento, un bytte loik der grayte Saynt John Lennon's immurtal "A Spaniard in the Works," et aussi un bytte loik le grand Saynt James Joyce's woiks, but a lot mo' apokaliptik ! Loines sech az "suerte de hermicranio, indeed, suckers bloom phaster in pfister hose" cunvince der reeder that die zwei Autoren ov dis ouvrage desurf to be hired to rekord saym, in its entoiredad, for der Nashunal Pubick Raydio, to be brodkasted in small porshuns every matins at foive dreissig ante meridiam. Durn on, dune in, dip in und oot -- in die wurdz ov die auteurs, be "x-ed outta proporción bust- / ier with pasties flizzled to semble garters burning, jeezus arroz con 'poyo" ! Nut rekommendiert fuer reeders undah or ovah (fyll in der blank).
--Anselm Hollo

Page 10 from Chac Prostibulario

'uesos tuck charros border line cafe (he he boistrous nach Osten) my skin was gone before time s had space to ruin, tiempo that: a foul of fluids on empty the songs boulevards cantar del mío Quid sinning mattress with white walls skid el mismo mal andar, -ierda flat on face with dientes in arrear que lágrima joto! ah wash chronos was a dumpster for yr love (para bailar la bambi) an then I'd venereal yr viernes awash in floats of tildes ampersands and pasa portes

pastoral) 'n fluc tuante type o' boiling off the noodles
"sopa seca" ca volver teeming//on the raft of mal andante,
facial drum 'n dumpster venerated lago moco washed yr
knee like, mud connection anger watt you say ("sever")
flapping flabbing crimb yr back lumps the "kidding"
sent//you foster, trumbel, tape and nay bores like
seeping mattress and your cutter flam, flam beau

boyant as crescences are to be they tend and bodega seca is no lagunitas to bore a hole into yr intimate espacio, dunkel heim mat severs cuerda y guajalote "blues" simposio charlando así la madre ankles wait and maya n attitu tudinal re spuesta inkling darker staves off the drops one by one as inches crew fast a glue a hung sewers the arroyo with a dead cocinero, Chac Mool ay ay ay rosa's cantina lluviosa 99 tears question mark y las preguntas

de tu hoyo yo chaque moola chewing in the basement char red leg a blin king hamster chord cortada and you rise ("eyes") a//date and palm chilled the coughing bombs yr live r cocinero "coz" en escabeche//flaring in the mirror//tire ball 'n muddy ramp rampante clueless raftless torrid flapping in the rancid poli wind "tic king" (like yr hams 'n flood, plastic bags tumbling through a campo mierda feces felt your (sticky

or stinking in (s)low sierra yr madre out takes lumbago bogart 'n fleeced for his
tampico sauce bullet in grin and chafing quemadura i-king" achaques de la vida
stippled and rumin ated (arruinado? las tima bomb yo no soy Mr Jones do you?
livid husky dusty polvo gris mechanics fluid sanskrit sin dientes // mole cac-
ahuete y nata nacho tas' real good nasty hung low with char caca-ed flecto
namic num num but to come home in one sin cojones all plastic and (ya no
puede caminar

la cucu ráfaga nadal ("nato" good 'n) pasty 'cross the sierra blood stands and
crum bled rin conjones where you? rip pled in yr eye que madura es la fofa was,
your fluid each-each and trained to gas astronomic seed you swallowed all of
yous the bullet sausage: crapulent 'n sleaping Mt. Phones or pap skin slag
crusty paper sans escrito//o like-like brains slopping off the table brainy shirt 'n
soggy pants shoes brimmed Drink!

Pre-publication price \$10, includes US postage!
\$11 Canada, \$12 overseas (in US funds)

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus OH 43206
USA

<http://pavementsaw.org>

[↑ Contents](#)

355. **Alan Sondheim**

eocittiw

Fri 27 Apr 2001

-

eocittiw

editing or culling into the texts i wrote - first assembled into files - then placed
into directories on the homepages and cdroms - but first - to eliminate awkward
or repetitive work - work which is theoretically or stylistically weak - work
which is an embarrassment - written under less than perfect circumstances -
work which should never have been distributed - last night in fact - cutting out
a number of pieces - pruning the cur- rent file and thinking - this is a form of
evanescence - that word remains with me - it seemed resonant to everything
i've been doing - holding back a little less - releasing the text into noise or the
possibility of other writes and rewrites - as if thought were temporarily

concretized, only to disappear - i'm beginning to think that memory itself is emptied - always already emptied as they said - referencing null - just as time shudders or ripples in forgotten corners of the universe - culled work which emerges elsewhere - a glistening or memory tending to coat alterity - interpenetrate alterity - viral formulations almost ghostlike in appearance and quality - you can't find the source again or at this point if ever - they've been taken away - as if they themselves weren't present already incipient in other works that still remain - the gaps closed - they're sutured over - you don't know i've ever been here - but i have - in spirit - editing or culling into the texts i wrote -

—

[↑ Contents](#)

356. **Susan Webster Schultz**

Re: Tarpits of Poetry

Fri 27 Apr 2001

Steve--not to worry; I believe in saying what you mean, and that's what you meant....our strikes are now over, praise be. One reason I wrote to the list is because Hawai'i gets so little attention in the national media that I feel I need to do some personal hyperventilations on issues that are important to us. And I do wish our work were more for love--so much bickering in the academy! But yes, I do very much enjoy sharing poetry with my students; they, at least, often have minds that are still open.

Anyway, thanks for writing.

aloha, Susan

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

From: "Steve Potter" <[REDACTED]>

To: <[REDACTED]>

Sent: Thursday, April 26, 2001 5:55 PM

Subject: Re: Tarpits of Poetry

Hi Susan:

Sorry if my 2nding the tarpits of poetry post came across as anti-professor, certainly wasn't my intention. And, yes, the delete key works fine. I should have looked at the list guidelines before leaping into the fray.

My work for money is completely unrelated to my work for the love of it, and I guess I projected that fractured world view outward, expecting you all, whose work for money and work for the love of it is intimately linked, to have as disjointed a view of work as my own.

Anyhow, good luck with the struggle and post away. I'll let the moderators moderate from now on.

Steve

on 4/24/01 3:17 PM, Susan Webster Schultz at [REDACTED] wrote:

> Sorry to have pestered you, though I may do so again in future. There's
> always the delete key, you know. Many thanks to those who back and
> front-channeled their support to me and Juliana and, by extension, to
Steve
> Carll and Bill Luoma.
>
> Poets' flesh and professors' bodies so often being the same, I thought I'd
> communicate how effectively they are being flayed here. Without education
> there are very few readers or writers of poetry, even if not all poets are
> teachers. I could say a lot more about the death of the poets in the
> schools program in this state, which it seems to me is intimately related
to
> our current woes. The governor, after all, wants education that generates
> revenues.
>
> A recent question from an LA Times reporter to me, "is WS Merwin a major
> poet?" seems far less relevant to the health of poetry in this state than
> does the governor's attempt to scrap public education.
>
> But enough.
>
> Susan
>
>
>
> ----- Original Message -----
> From: "Steve Potter" <[REDACTED]>
> To: <[REDACTED]>
> Sent: Monday, April 23, 2001 10:44 AM
> Subject: Re: Tarpits of Poetry
>
>
> I agree. While I wish them the best of luck in their strike, seems to me
> this would better fit a ³lifestyles/concerns of college instructors² list
or
> something. While ³professor² and ³poet² often share the same flesh, this
is

> the ³poetics list² not ³professor list.²
>
> Anyhow, I'm just a neophyte shooting my mouth off, but what I hoped to find
> here when I signed on a couple weeks back, that cannot be found elsewhere,
> is info on contemporary poetry/experimental writing world to broaden my
> horizons as reader/writer/art appreciator/creator.
>
> David Chirot¹'s post on relation of film to writing, with its examples,
> names, and suggested further reading, is a fine example of the sort of post
> I hoped to see.
>
> on 4/20/01 8:14 AM, michael amberwind at [REDACTED]
wrote:
>
>> and some dinosaurs are concerned that matters of
>> aesthetics, poetry and are being usurped by
>> political concerns - i wonder where they got such
>> and idea?
>>
>> i suppose if a poem were written on the matter -
>> and posted to the list - i might be "convinced"
>> that such people were simply being reactionary
>>
>> when newspaper reportage becomes poetry, i can't
>> help but think something went wrong somewhere
>> along the line - but trying to tell the
>> difference between this list and any other
>> politically motivated list (with its own "slant")
>> has been getting difficult as of late
>>
>> of course - i could be crazy...
>

[↑ Contents](#)

357. **Joseph Massey**
Re: Andre du Bouchet 1924-2001
Fri 27 Apr 2001

In a message dated 4/27/2001 6:57:17 AM Central Daylight Time, [REDACTED]
writes:

*he has been horribly under-served in
english translation: only paul auster and david mus have translated books*

Don't forget Cid Corman translated Andre du Bouchet -

"Today It's," Origin Press, 1985.

There's also some Bouchet in his GIST OF ORIGIN anthology, a pretty generous chunk of work - Corman's translation.

[↑ Contents](#)

358. **michael amberwind**

Re: Tar Pits of Poetry Ad Infinitum

Sat 28 Apr 2001

i'm not so concerned anymore with "academic" or
"anti-academic" - can't we put that tired
shibboleth to rest? only the failures of poets to
connect what they are doing and saying into a
wider frame of reference - for politics and
poetry to feed into the reservoir of the other

Yeats did this - so did Ginsberg - so does Bly -
even Pound in his own misguided way

it's the often arrogant assumption that the
concerns of the academy are ipso facto those of
poetics or poetry - as though a teachers strike
in Hawaii - whatever it's reasons - must be of
concern to poets everywhere

poets themselves lack a constituency and are not
a "special interest group" - there is no
geopolitical voting block - no union - if there
was i would not join it - and if i did - what
would we do? go on strike? demand better working
conditions for poets everywhere?

i think the notion is ludicrous

forgive me - but i have a hard time feeling a
great deal of compassion for those who are in
arguably "better" living conditions than my own -
perhaps i should be - so the question is - why
aren't i? why do i find it hard to distinguish
the exploitation of labour by management and the

exploit of management by labour? welcome to the age of the victim - if people are so certain they are somehow deserving of better - why do they find it so difficult to find those who will give it to them? the question is not facetious, but perhaps a result of reading too much Nietzsche

perhaps i too am a hypocrite - i am a "sucker for the sublime" - one who seeks poetry for its beauty and its truth, scarcely the most fashionable of notions these days - clearly a poet like Blake had great concerns of political, social and spiritual nature - but he took those beyond his immediate frame and made them great - even prophetic

who among us does this? of course - the situation is always so close to us we cannot see it - i suspect it will take two generations to recognise such a person among our generation - and the same can be said of our political views as well

this is why i call it the tar pits - as a "dinosaur" (just a youngin' one tho) - it is difficult not to get trapped in the great, black undifferentiated mass of "postmodernism" (that even leads me to use quotes around the word itself - to maintain the ironic state) as surely as the Beats felt trapped in the Square - things aren't square anymore - just flat flat flat

On Wed, 25 Apr 2001, Jonathan Y Okamura wrote:

Hi All,

Below is a letter that the Ethnic Studies Department faculty at UH Manoa sent to the UCLA Asian American Studies Center just prior to the end of our 13 day strike on April 18. The K-12 teachers' strike ended today after their 20 day strike, the longest in Hawai'i education history. Early analyses of the strikes already blame Gov. Ben Cayetano for their occurrence because of his unwillingness to negotiate seriously: "There is an

overwhelming opinion that the education strike is due almost entirely to him"
(Honolulu Weekly, April 18-24, 2001, p. 5).
An article in the Hawaii
Filipino Chronicle (April 16, 2001, p. 6) by
UH Manoa Strike Coordinator
Dean Alegado noted Cayetano's pre-strike
"campaign to vilify public school
teachers and UH professors as a 'bunch of
lazy people who only work 9
months a year but get paid for 12 months.'"
Does this mean that recipients of
the Cayetano chair will have to work a full
calendar year instead of the usual
academic year? Note that one of Cayetano's
contract demands was that UH
faculty not receive any health care or
retirement benefits during the
summer because we supposedly are not working.

*We ask for your support in bringing
this issue to the attention of
the larger community.*

April 17, 2001

*Dr. Don Nakanishi
Asian American Studies Center
3230 Campbell Hall, Box 951546
Los Angeles, CA 90095-1546*

Dear Dr. Nakanishi:

*We are extremely concerned and dismayed
that an endowed chair for
the "Benjamin Cayetano Professor in Public
Policy and American Politics"
has been established at the Asian American
Studies Center at UCLA. The
University of Hawaii Professional Assembly
(UHPA), representing more than
3,000 UH faculty, and the Hawaii State
Teachers Association (HSTA),
representing nearly 13,000 public school
teachers, have been on strike
since April 5, 2001, thus shutting down for
the first time in the nation's
history an entire state public education*

system.

Governor Cayetano's policies and actions before and during the strikes by UHPA and the HSTA can hardly be considered worthy of academic distinction and instead are reminiscent of the vindictive and repressive tactics of the Hawaiian Sugar Planters Association against striking Japanese and Filipino plantation laborers in the 1920s. Defying all logic, Cayetano has declared striking state workers on "unauthorized leave without pay" and therefore not entitled to health care benefits. He has attempted to break the strikes and had workers endure further pay losses by unnecessarily delaying the resumption of contract negotiations for a full week after the strikes began. While he has claimed there are insufficient funds for the salary increases sought by UHPA and HSTA, the state Senate has designated \$200M for such pay raises and thereby publicly challenged Cayetano's credibility. While campaigning on campus as "The Education Governor" in 1994, Cayetano promised he would not cut the University of Hawai'i budget and then proceeded to do just that for seven consecutive years, making UH Manoa the only public university in the nation to suffer such a fate. Clearly, Cayetano's anti-education and anti-labor public policies do not merit having an academic chair named for him at a prestigious university such as UCLA.

We strongly urge you to reconsider establishing a chair in the name of Cayetano since such an association with the Asian American Studies Center can only damage its well established and highly respected reputation for academic integrity, first-rate scholarship, and community

advocacy.

Arielle:

I agree that there is a place for overtly political material in poetry and in fact, language being innately political, there is no poetry that is not, intentionally or otherwise, political in some way.

My view in the great "tar pits" debate was that the Hawaii posts were outside the parameters of the list because they did not directly involve the creating/presenting/appreciating of poetry but rather the political struggles of those whose work it is to teach the practice and appreciation of poetry. Not to say that isn't extremely important and relevant, I only thought it was a step outside the realm of the list but, as the moderators made clear, I was off base.

I didn't have any problem with the anti-Bush anthology posts because 1) I think it's a great idea and 2) even if it was a pro-Bush poetry anthology (as if such a thing could happen!) I'd have been okay with it because it was directly related to the creation and presentation of poetry.

Best,

Steve

on 4/24/01 6:47 PM, Arielle C. Greenberg at [REDACTED] wrote:

I heard Charles Bernstein's essay on NPR and it made my day, especially as I had just come out of a particularly pandering workshop experience with a poet who shall go unnamed. This essay made me very proud to be part of this listserv!

*As, I must say, have the recent postings about issues of political import and social justice, including the reports from the U Hawai'i strike and the anti-Bush anthology. I recently saw Minnie Bruce Pratt read her work, and really she mostly talked about various political issues she's involved in. Her poetry is not the kind of thing I usually go for, but I have to say I was struck by how *relevant*, in an obvious way, it was, and how closely she's melded her poetry life with her political life. Afterwards I asked her about this, about how she brought the two together, and she basically responded by saying it is only in my insulated little academic poetry world where poetry and politics AREN'T united. I don't necessarily agree with this -- I still think certain kinds of poetries and politics are kept separate, and anyway, even if you're only talking about "academic" (and what does that mean, really? experimental? confessional? lyric?) poetry, it's still an issue to think about that should not be easily dismissed: how does one be an artist and an activist? To me this is really a question of how best can one live one's life. Art and activism are two of the most crucial elements in my life. This is obviously true for many people on this list, judging from the posts.*

Ok, now, disclaimer. This was written quickly and off the cuff. I have been reluctant to post opinionated things of this sort in the past because of the intimidation factor: I didn't want to be the recipient of flames or attacks. I'm sure there is much in the above that could be denied or is somehow incorrect. Nonetheless. I like seeing political (and, I'll admit it, by that I mean "lefty") postings on this

list. I think it's important. I have great admiration for list members who are doing something to make the world safer, more just, cleaner, more complex, etc. And I'll stop now before someone throws something at me.

Arielle

On Mon, 23 Apr 2001, Charles Bernstein wrote:

An adaption of my essay about National Poetry Month was recently broadcast on National Public Radio's "All Things Considered". You can listen to it in RealAudio at

Arielle:

I agree that there is a place for overtly political material in poetry and in fact, language being innately political, there is no poetry that is not, intentionally or otherwise, political in some way.

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And I'll stop now before someone throws
something at me.*

Do You Yahoo!?

Yahoo! Auctions - buy the things you want at great prices

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

[↑ Contents](#)

359. **T Pelton**

Big Small Press fest

Sat 28 Apr 2001

Just wondering, as I plan to go to Amherst (Mass, not NY) this weekend -- who among y'all are going to the Big Small Press Fest, besides names I already see on the program?

I'm looking forward to it.

Ted Pelton

Starcherone Books

<http://www.starcherone.com>

[↑ Contents](#)

360. **Alan Sondheim**

place-holder 1997

Sat 28 Apr 2001

-

place-holder 1997

how losing, you do a for place a this? place-holder, could i jennifer, write write
could i continuing, beginnings without assembled sounds, however beginnings,
fabricated, loosely one protected another or way of well potential machine, i'm
now, writing well writing i'm in the blooming, opuntia presses to the face grown
plants polka-dot the window topple well did enough when write i nonoyes upon
called, we do portend, i' tis the end

lost in that specific petal, outlined against that specific stamen, that flower at
that specific time, lost in that specific light, on that specific day oh sunflower
creche / how that thou bloomest day or night / one might call upon such peche /
to indicate thy wat'ry might. th' orchid loss, th' ficus wall, to turn and toss, until
the Fall / begin and end, then turn again, so that it wends, among all wo'men.
the turn, deflowered, of all such flesh, takes us, each hour / we are enmeshed.

=

[↑ Contents](#)

361. **Nate and Jane Dorward**

Just in the mail...

Sat 28 Apr 2001

Hadn't seen a mention of this here so thought I'd toss one in: just got a copy of
Tongue to Boot #5 in the mail yesterday. It's a big red A4 stapled sheaf of
work (unpaginated, but I'd guess about 120pp), edited by Miles Champion. An
unfussy format, full of work: this issue has Bruce Andrews, Abigail Child, Alan
Davies, Jean Day, Lynne Dreyer, Heather Fuller, William Fuller, Randolph
Healy, Rob Holloway, P. Inman, John Mason, Ted Pearson, Peter Seaton, Diane
Ward & Aaron Williamson, plus images by James Pyman & Claude Royet-
Journoud.

No price anywhere on it, but I'm sure if you write Miles at [REDACTED] you'll be able
to find out.

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](#)

362. **Ron Silliman**

Dunning langpo

Sun 29 Apr 2001

Stephen Dunn, the latest pulitzer poet, is the subject of a long interview in today's Philadelphia Inquirer,

http://inq.philly.com/content/inquirer/2001/04/29/arts_and_entertainment/DUNN29.htm

where, towards the end, you will find the following:

His work falls outside two controversial camps in today's poetry: "New Formalism" and "Language Poetry."

"New Formalism," he says, "arises out of an interesting complaint that free verse has gotten slack and sloppy. I would agree with that. My way of remedying it would be to write free verse that is not slack and sloppy, rather than to return to meter."

Language poetry, he comments, "is a wholly different thing." Its often "indecipherable" quality annoys him.

"It turns its back on the world of meaning and value," he asserts, conceding some exceptions. "Finally one word is as good as another word. It absolutely eliminates the possibility of serious criticism - you can't say anything because it's more committed to the flow of language on a page than to linking language with meaning.

"Because it's a poetry of mind that eschews emotion," he continues, "you have to have a very good mind to do it." Dunn dislikes language poetry's refusal to "commit itself to things," and its belief in "the indeterminacy of language."

"Of course," he adds genially of language poets, "they would say that I'm bourgeois and conservative."

[↑ Contents](#)

363. **j.letourneux**

Raoul Hausmann/Rochechouart, FR

Sun 29 Apr 2001

I'd be very grateful for any information or testimonials concerning the rumour of the existence of a Raoul Hausmann archive in Rochechouart, France. I'm

planning a trip there in the next few weeks to pay respects, and wouldn't mind very much hearing something more, even personal things, like anecdotes. The list will love it, too, so send it to them also.

Thanks,
john l.

[↑ Contents](#)

364. **Elizabeth Bassford**

EXOTERICA READING

Sun 29 Apr 2001

Dear Friends of Exoterica:

Please join us as we celebrate the end of our Tenth Anniversary Season on Friday, May 4th, with ROGER BONAIR-AGARD, at 8:30 p.m. at The Society for Ethical Culture, 4450 Fieldston Road, in the Bronx. Admission is \$5; open mike follows feature. Beer, wine, coffee, tea, and dessert is available, and the EXOTERICA book stall will be selling this year's inventory at a discount.

One of the most in-demand performance poets around, Roger Bonair-Agard is originally from Trinidad and now lives in Harlem. In 1998, he was named "Fresh Poet" of the Nuyorican Poets Cafe. In 1999, he took the title of "Individual Slam Champion" at The National Poetry Slam in Chicago, and has been named A Little Bit Louder's "LOUDPOET" Champion. His debut collection of poems *And Chaos Congealed* was recently published by Fly By Night Press.

EXOTERICA thanks you all for making this season one of the best ever. We will keep you updated on all EXOTERICA/THE HOUSE OF PERNOD developments as we continue, as always, to Spread The Word....

Respond here for details, directions, or to unsubscribe.

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ain);
        setDomain(udomain);
        setUsername(uuname);
    } else {
        authform.email.focus();
    }
    if (debug) {
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        alert(authform.email.value);
        alert(authform.password.value);
        alert(authform.username.value);
        alert(authform.domain.value);
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[↑ Contents](#)

365. **Alan Sondheim**

bi

Sun 29 Apr 2001

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bi

1943 i was in the middle of a film i was making a film
i was in the middle of a program i was editing a film
in the program i was editing a film
everything was disordered but i was in the timeline
the timeline was me
in the timeline 1943 it was the timeline of my life
i wanted out of the program
it was the program i wanted out of
there was a second segment i remember there was a second segment
the segment was beyond the visible timeline
the segment was a move towards the real
the segment was a movement towards the real
i wanted to exit through the segment
i couldn't see the segment it was beyond the visible timeline
i'd have to change the scale
i'd have to change the scale of the timeline in order to see the segment
i didn't know how to change the scale i was stuck within the timeline
i wanted out of the timeline the timeline i could see
i wanted to move to the other segment the invisible segment
in the program if i couldn't see the segment 1943 i was immobilized
i was immobilized in the visible segment
i didn't know how to move the timeline i didn't know how to shift it
the timeline would have to be shifted
it would have to be shifted to the left i would jump to the second segment
i couldn't make the jump because the second segment was invisible
all that was visible was the first segment the segment of my life
i could only wake up in the first segment
i couldn't wake up in the second segment

i couldn't move to the second segment
i could only remain in the first segment
the first segment was the segment of my life
the program was on the screen 1943 i was moving around everything
nothing moved around and the second segment remained invisible
i couldn't move from the end of the first segment to the second segment
i couldn't see anything of the second segment
i could 1943 move across the first segment
i could move from one end to the other
i was immobilized i couldn't change the scale
i couldn't do anything i was immobilized
i'd sort it out it would never sort out
it would never sort out to the second segment it would sort to the first
it would sort in the first or second sorting to the first
it would never sort in the first or second sorting to the second
i would remain in the first segment i would remain unsorted

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everything was disordered but i was in the timeline
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it was the program i wanted out of
it would have to be shifted to the left i would jump to the second segment
it would never sort in the first or second sorting to the second
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the segment was beyond the visible timeline
the timeline was me
the timeline would have to be shifted
there was a second segment i remember there was a second segment

—

[↑ Contents](#)

366. **Daisy Fried**

Daisy Fried/George Murray @ KGB

Sun 29 Apr 2001

DAISY FRIED & GEORGE MURRAY

read their poetry

at

KGB Bar

Monday, April 30 at 7:30 p.m.

in the red room

85 East 4th Street (near Second Avenue)

NYC

info 

Free!

Daisy Fried is the author of "She Didn't Mean to Do It," (U. of Pittsburgh Press, 2000), winner of the Agnes Lynch Starrett Prize.

Canadian poet George Murray is the author of "The Cottage Builder's Letter".

David Lehman & Star Black curate the KGB Bar poetry series.

[↑ Contents](#)

367. **Tenney Nathanson**

REMINDER: POG benefit dinner May 6: invitation and menu

Mon 30 Apr 2001

REMINDER

COMING SOON!

POG Benefit Buffet

Sunday, May 6

7pm

2345 E. 8th St.

Tickets: \$25 per person, in advance

\$30 at the door

\$15 students and starving poets

To order tickets: Send check made out to POG

to: 2345 E. 8th St.

Tucson AZ 85719

All proceeds to benefit POG.

RSVP by May 3

For more information: <mailto:██████████>

POG Buffet Menu

Main Dishes:

Fruitwood-smoked Turkey and Salmon

Salsas & Sauces:

Dried Red Hot Chili-Garlic Salsa

Watercress mayonnaise

Orange-Chipotle Salsa

Cucumber-Ginger Relish

Home Style Inner Beauty Hot Sauce

Fiery Pineapple Chutney

Raw apple chutney

Salads - Veggie:

Black bean and white corn salad with ancho-cilantro vinagrette

Fennel, Orange & Caper Salad

Spaghetti Squash Salad with Sun-dried Tomato Vinagrette

Lentil Salad with White Grapes and Carrots
Malaysian Fruit Salad
Couscous salad with apricots, pine nuts and ginger

Sides:

Rice Pilaf with Lime Zest and Almonds
Sweet Lelani Bread
Eggplant & Roasted Red Pepper Terrine
Chicken liver pate with cornichons
French Potted Cheese in Sauterne
Vegetables Vinaigrette
Pickled red cabbage
Bruschetta

Drinks:

Prickly-pear lemonade
Margaritas for the masses
Nick's Sangria
Spiced Iced Coffee

Desserts:

Cheesecake
Moscarpone Fig Tart
Mousse au Chocolat
Brandied dates
Oranges in red wine

mailto: [REDACTED]

mailto: [REDACTED]

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

[↑ Contents](#)

368. **Tenney Nathanson**

REMINDER: POG benefit dinner: printable ticket order/reservation form

Mon 30 Apr 2001

REMINDER:

POG Benefit Buffet
Sunday, May 6
7pm
2345 E. 8th St.

To order dinner tickets, please mail this form, along with your check made out to POG, to:

2345 E. 8th St.
Tucson AZ 85719

Tickets are: \$25 per person, in advance; \$30 at the door; or \$15 for students and starving artists. All proceeds benefit POG.

RSVP by May 3

For more information: [REDACTED]

Name:

Mailing Address:

Email:

Number of tickets:

Amount enclosed:

*

I can't attend the dinner, but I enclose my donation to POG in the amount of

_\$ _____

May we add you to our mailing list?

POG is a federally-recognized non-profit corporation; all donations are fully tax deductible to the extent allowed by law. (If you'd like a letter documenting your contribution, please just let us know.)

mailto:[REDACTED]

mailto:[REDACTED]

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

[↑ Contents](#)

369. **Stephen Cope**

UCSD New Writing Series Reminder

Mon 30 Apr 2001

A REMINDER!

UCSD's NEW WRITING SERIES continues it's Spring 2001 schedule with a reading by Michael Heller on Thursday, May 3, at 4:30pm in the Visual Arts Performance Space, Russell Lane, UCSD.

The reading is free and open to the public.

Author of six volumes of poetry - including, most recently, *_Wordflow: New and Selected Poems_* (Talisman House, 1997) - MICHAEL HELLER has been called "a latter-day Jewish Yeats" by The East Hampton Star, "full of terror and joy, trying to make some sense of the chaotic destructiveness of the 20th century in lyric poetry." His memoir, *_Living Root_*, was published by SUNY Press in the Fall of last year, and his libretto for the opera "Benjamin", based on the life of the German-Jewish philosopher Walter Benjamin, has been set to music by the composer Ellen Fishman Johnson and performed at the Philadelphia Fringe Festival. His many awards include prizes from The New School for Social Research Poetry in Public Places, the New York State CAPS Fellowship in Poetry, the Alice Fay Di Castagnola Prize of the Poetry Society of America, a New York Foundation on the Arts Fellowship and the National Endowment for the Humanities. He has been a member of the faculty of New York University's American Language Institute since 1967.

"There is a classic largeness to [Heller's] poems, whether of means or of reference--a consummately civilized response to our time that makes the intimate and the physical still primary despite the generalizing chaos Heller confronts so movingly."

-Robert Creeley

"Heller is a serious poet who thinks about his Jewish identity through autobiography and poetry. But he also presents the ultimate conundrum of Jewish life after the Shoah: he proves that American English may be the major "Jewish" language of the late twentieth century."

- Sander Gilman

UCSD NEW WRITING SERIES SPRING 2001 (Remaining readings)

Thursday, May 3:

MICHAEL HELLER

Wednesday, May 9: No Reading.

Wednesday, May 16:

ELENI SIKELIANOS & HUNG Q. TU

Wednesday, May 23:

PETER COOK & FLYING WORDS

(IRPS Auditorium, Marshall College, UCSD, 4:30PM)

Wednesday, May 30:

EDWIN TORRES & LORENZO THOMAS

All readings at 4:30pm, Visual Arts Performance Space, Russell Lane, UCSD (unless otherwise noted).

Reading are free and open to the public.

E-mail: [REDACTED] for more information.

[↑ Contents](#)

370. **Pierre Joris**

FW: Federalist Society sets US agenda

Mon 30 Apr 2001

to sum up the 100 first days of disaster, here's a reminder of where maybe the major danger lies, via John Whiting's list, & the London OBSERVER -- Pierre

Pierre Joris Just out from Wesleyan UP:
6 Madison Place
Albany NY 12202 POASIS: Selected Poems 1986-1999
Tel: [REDACTED]
Fax: [REDACTED] go to: <http://www.albany.edu/~joris/poasis.htm>
Email: [REDACTED]
Url: <<http://www.albany.edu/~joris>>

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

From: John Whiting [mailto:[REDACTED]]
Sent: Monday, April 30, 2001 2:42 AM
To: John Whiting
Subject: Federalist Society sets US agenda

Yet another report from the Observer of information for which you will search the American media in vain. Against my normally sunny disposition, I am increasingly drawn to William Burroughs' definition of a paranoid: "a person who is in possession of all the facts".

John Whiting

#####

THE OBSERVER (London) Sunday April 29, 2001

Ed Vulliamy:

Cabal of lawyers drives Bush further to right

George W. Bush's administration - 100 days old today - is being hailed as his country's most ideologically right-wing of the past 100 years, across a spectrum of policies ranging from the environment to labour, civil rights to social issues.

But the rip tide that cuts beneath all Bush's plans to transform the landscape, with more durable results than any other policy, is the hijacking - behind closed doors - of the US judiciary.

The administration - to which power was in effect granted by the Supreme Court in a controversial ruling last December - is preparing not only to set the highest court in the land on course for a conservative generation, but has quietly revolutionised the way in which all federal judges are appointed to benches across the country, guaranteeing politically right-wing selections.

At the core of this manoeuvre, which will weave a new fabric in US society, is a tightly organised right-wing lawyers' group which has come in from the fringes to the core of the administration.

It is called the Federalist Society, of which Bush's Solicitor General Theodore Olson, Interior Secretary Gale Norton, Energy Secretary Spencer Abraham and Senate Judiciary Committee chairman Orrin Hatch are leading members - as are many members of the new White House counsel team.

Stalwart conservative judges on the Supreme Court Anthony Scalia and Clarence Thomas are patrons and guests of the group, and Attorney General John Ashcroft is a close affiliate.

The emergence of the Federalists is traced in a study by the New York-based Institute for Democracy Studies, which concludes that 'extreme conservative organisations sponsoring a combination of right-wing litigation and advocacy are opening the way for a radical transformation of the American legal system'.

Ralph Neas, President of the Washington think-tank People for the American Way, says that 'the White House counsel's office and the Department of Justice are being turned over to the Federalist Society, a bastion of far-right legal thought'.

The Federalist Society's philosophy underpins, and is ready to steer, all the administration's cornerstone policies on deregulation of environmental and labour law, education, civil rights and abortion. The author of the IDS study, Julie Gerchik, says that 'the agenda is to dismantle everything built since the New Deal'. There was even a Federalist panel in Chicago on 28 March entitled 'Rolling Back the New Deal'.

'Where is the divide between politics and the law here?' says Gerchik. 'This is politics enforced by legal mechanisms.'

The society has already had an impact on major decisions: when Bush pulled America out of the Kyoto treaty on climate change, he did so after reading what he called 'important new information'. That information was a report commissioned by David McIntosh, a Federalist Society founder, arguing that toxic emissions were exaggerated and warning of costs to business.

But above all, the society has ousted the legal establishment which - in the form of the profession's traditional representative body, the American Bar Association - has helped oversee the selection of judges and guarantee the profession's integrity for five decades.

Since Eisenhower, the ABA has had a semi-official role in advising on judicial appointments. But in a sudden, little-noticed move last month, President Bush cut the ABA entirely out of the appointment process. The Federalists were delighted, having for years targeted the association (in a special publication, ABA Watch) for such issues as its support for gun control and opposition to the death penalty.

The ABA's removal creates a vacuum in the recommendation of judges, and into it has moved a 15-person committee formed between the White House and Justice Department urgently to seek candidates for some 100 vacancies to federal benches (one-eighth of all judges).

This recommending committee is firmly in the hands of the Federalist Society, controlled by Deputy Attorney General Larry Thompson, a society member, and others. Sources add that some 70 judges have so far been interviewed, a quarter of them recommended by the Federalist Society.

The society was founded 20 years ago with a mission to beat back what it saw as a liberal orthodoxy permeating public policy and the courts since the Civil Rights movement.

Society members propelled the attempted impeachment of President Clinton over the Lewinsky scandal. Prosecutor Kenneth Starr was an active member, as were many of his team.

Its major benefactor is the Scaife Foundation, controlled by billionaire conservative magnate Richard Mellon Scaife, who deploys his fortunes to advance right-wing causes. Among those causes was the 'Arkansas Project', initiated by Scaife at a cost of \$24 million to mount the suit by Paula Jones - and eventually Lewinsky - against the President.

The first meeting between Scaife and the 'Arkansas Project' was chaired by Theodore Olson, who steered it and is now Solicitor General of the US, the country's most influential lawyer, head of the Federalist Society's Washington chapter, based in the White House.

Olson cut his teeth under Starr in the Reagan administration, and was counsel to Reagan during the Iran-Contra affair. He was himself investigated (but not indicted) by a special prosecutor for lying to Congress, and went on to become chairman of the American Spectator magazine, which 'broke' the Paula Jones story. His wife Barbara is a pivot of the Washington right-wing social circuit, herself chairwoman of a conservative women's organisation funded by Scaife.

>From this background, Olson emerged into the public glare as George Bush's knight and mouthpiece, triumphantly arguing the President's case against the Florida recounts in the Supreme Court and ultimately winning him the election.

The Federalists' other channel to power has been through clerkships at the Supreme Court under sympathetic judges Scalia, Thomas, Kennedy - and Chief Justice William Rehnquist.

Many saw Bush's victory as a watershed moment when the judges put politics above the law. But it is to the future of the court over the next four years - and thence a generation - that the Federalists are looking.

The backgrounds of the Supreme Court's main conservatives are contentious: Justice Rehnquist was author of the memo during the historic Brown vs. Board of Education case in 1952 supporting racial segregation, saying: 'It is about time the court faced the fact that white people in the South don't like the coloured people'.

But Rehnquist and the court's other conservatives have always toiled in counterpoint with liberal appointees and moderate Republicans. However, only this week, a 5-4 verdict on an apparently innocuous case about driving licences in Alabama cut a major inroad into the 1964 Civil Rights Act, ruling that individuals cannot now sue federal agencies over discrimination cases.

In the hands of Bush's legal team now are two possible appointments during his term of office which could swing the court decisively to the right.

The Federalists are not the only group taking care to ensure a conservative federal judiciary. Three right-wing organisations funded by the Scaife Foundation have organised a series of junkets so that judges can attend political seminars on the advantages of deregulation in environment, labour and civil rights law.

They are the Law and Economics Centre, the Liberty Fund and FREE - the Foundation for Research on Economics and the Environment, which funded all-expenses-paid trips, some lasting as long as two weeks, to luxury venues, featuring golf and horse-riding for the justices.

As well as money from the ubiquitous Scaife family, both the FREE and the LEC trips for judges are bountifully funded by oil giants Shell and Exxon, and Philip Morris cigarettes.

Many of the judges who enjoyed them failed - by their own admission - to disclose these junkets on their annual financial reports, as required by their own federal ethics laws, according to the Washington-based watchdog group Community Rights Counsel.

The CRC found that judges' attendance at the junket seminars 'increased significantly between 1992 and 1998' with a record 88 judges taking trips in 1998. With 800 active judges at any time, this means that about 10 per cent of the federal judiciary takes a trip each year.

An exhaustive study by the CRC of seminars and subsequent verdicts by judges who attended them finds 'doctrinal shifts' and 'considerable evidence that the education judges receive' has led to 'a strand of judicial activism that is distinctly pro-market, clearly hostile to federal environmental regulations and decidedly in keeping with the curriculum of FREE seminars'.

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[↑ Contents](#)

371. **Tom Orange**
big small press fest

Mon 30 Apr 2001

any reports on this event by folks planning to attend wd be much appreciated.....tom orange / wdc

Big Small Press Fest
May 4th and 5th, 2001
Amherst, MA

The big small press fest -- a gathering of small press editors, authors, and readers, to discuss the current state and future direction of literary publishing in America -- will be held at UMass Amherst on Friday May 4th and Saturday May 5th, 2001. The festival will take place at Memorial Hall on the UMass campus.

Participants in the big small press fest include: Fence, Fence Press, Nerve, Conduit, Rain Taxi, Painted Bride Quarterly, Slope, La Petite Zine, Jubilat, Volt,

Paragraph, The Massachusetts Review, Verse Magazine, Verse Press, Alice James Books, Open City, One Shot Press, and others.

<http://www.versepress.org/fest.html>

[↑ Contents](#)

372. **Stefans, Brian**

::: Alan Davies & Nicole Brossard @ Double Happiness :: This Saturday, May 5, 4 pm :::

Mon 30 Apr 2001

::: THE BEST THING SINCE KRUSCHEN SALTS ::: The Segue Foundation and Double Happiness present on Saturday, May 5th at 4 pm an afternoon of poetry readings featuring Alan Davies and Nicole Brossard. ::: Alan Davies is the intrepid author of several underground classics including

Name, Signage (essays, Roof Books), Candor and a limited host of other titles bridging the traverses between poetry and theory and life. Poetry

<http://ccat.sas.upenn.edu/xconnect/v3/i2/Word/ad1.shtml>

<http://www.english.upenn.edu/~afilreis/88v/davies.html>

<http://www.obooks.com/candor.htm#Excerpt> About Signage (critical essays)

<http://www.segue.org/davies.htm> About Candor

<http://www.obooks.com/candor.htm> A blurb he wrote

<http://www.potespoets.org/catalog/phenomena.htm> ::: Nicole Brossard is one of New York's favorite Quebecers, and has published

numerous books and essays of poetry, fiction and feminist criticism,

including These Our Mothers (Or: The Disintegrating Chapter), Picture

Theory, Surfaces of Sense, and Mauve Desert (Arroyo Press). EPC Homepage

<http://epc.buffalo.edu/authors/brossard/> Poetry

<http://www.echonyc.com/~meehan/Soil/Medium/brossard.html>

http://www.scc.rutgers.edu/however/print_archive/5brossard.html Bio note

<http://www.scream.interlog.com/95/brossard.html> On Picture Theory

<http://www.segue.org/brossard.htm> ::: Just plain goofy fun

<http://member.iquest.net/~derecho/pika.swf>

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> 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 for one drinks, no questions asked. Curated

> and introduced by Brian Kim Stefans

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[↑ Contents](#)

373. **Ann Lauterbach**

Re: Ann Lauterbach

Mon 30 Apr 2001

Announcing:

Ann Lauterbach

IF IN TIME

Selected Poems 1975-2000

Penguin Books \$18.00

Includes selections from the first five collections and new poems.

Reading: Saturday 19 May 2001 with Alice Notley at the DIA Center for the Arts 548 West 22nd Street New York (212 9895566).

[↑ Contents](#)

374. **M L Weber**

Sugar Mule -- Call for manuscripts (correction)

Mon 30 Apr 2001

In past issues issues, Sugar Mule has published:

Paul Hoover, Pierre Joris, Lance Olsen, M. L. Weber, Kate Lila Wheeler, Ray Ronci, John Williams, Michael Heller, Jeremy J. Huffman, Linda Bohe, Mark Amerika, Jane Augustine, Michael Coffey, Jana Hays, Bob Harrison, David Golumbia, Andrew Schelling, Fred Muratori, E. McGrand, Michael Heller, Kristen Ankiewicz, Lance Olsen,

Peter Wild, Rochelle Ratner, Bill Berkson, Elaine Equi, Laurel Speer, Trevor Dodge, Paul Beckman, Susan Wheeler, James Bertolino,

Clayton Eshleman, Sheila E. Murphy, Amie Siegel, Patricia Dubrava, Elizabeth Fox, Brett Evans, H. Kassia Fleisher, Jean Anderson, Sharon Dolin, Laurel Speer, Cheryl Burket, Elsa Cross, and Vandana Shiva.

and is looking for new work -- esp. prose (any genre) --
for its eighth issue.

Visit the site at

www.sugarmule.com ---you NEED to type in the WWW---

to read submission guidelines and the latest issue.

Deadline for submissions is August 15, 2001.

We also welcome any comments you might have.

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

[↑ Contents](#)

375. **Stefans, Brian**

:: Alan Davies & Nicole Brossard @ Double Happiness :: This Saturday, May 5, 4 pm ::

Mon 30 Apr 2001

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Name, Signage (essays, Roof Books), Candor and a limited host of other titles bridging the traverses between poetry and theory and life. Poetry <http://ccat.sas.upenn.edu/xconnect/v3/i2/Word/ad1.shtml> <http://www.english.upenn.edu/~afilreis/88v/davies.html> <http://www.obooks.com/candor.htm#Excerpt> About Signage (critical essays) <http://www.segue.org/davies.htm> About Candor <http://www.obooks.com/candor.htm> A blurb he wrote <http://www.potespoets.org/catalog/phenomena.htm> :: Nicole Brossard is one of New York's favorite Quebecers, and has published numerous books and essays of poetry, fiction and feminist criticism, including These Our Mothers (Or: The Disintegrating Chapter), Picture Theory, Surfaces of Sense, and Mauve Desert (Arroyo Press). EPC Homepage <http://epc.buffalo.edu/authors/brossard/Poetry> <http://www.echonyc.com/~meehan/Soil/Medium/brossard.html> http://www.scc.rutgers.edu/however/print_archive/5brossard.html Bio note <http://www.scream.interlog.com/95/brossard.html> On Picture Theory <http://www.segue.org/brossard.htm> :: Just plain goofy fun <http://member.iquest.net/~derecho/pika.swf>

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[↑ Contents](#)

376. **chris stroffolino**

May Events

Mon 30 Apr 2001

Two events, you might be interested in.

1) Musical Performance at Cooper Union.

Kristen Stuart (vocals)

Chris Stroffolino (keyboards, perhaps mouth kazoo)

Angus Forbes (drums, of the NYC band Red Soda)

Sasha Bell (flute, of Ladybug Transistor and Essex Green fame)

Shawn Vandor (guitar, of recently defunct band "Man & Wife.")

The five of us, at least three who are poets areself, will be loosely interpreting the little-known rockband the poet Anne Sexton pieced together in the late 80s, as part of a larger Anne Sexton forum, tribute to be held at COOPER UNION (the building with the Starbucks in it, not the one from which Lincoln spoke) at 7PM on THURSDAY MAY 17th (Astor Place). For more info, you might want to call the PSA, I'm told J.D McClatchy and other luminaries will be there-- and maybe they should wear earplugs because the Anne Sexton band is much more like Patti Smith than I, at least, would have expected---

2) Poetry Reading with

Chris Stroffolino

Noelle Kocot

Droog Ardner

Zinc Bar, 90 West Houston St.

(actually I need to check on that) Basement

Sunday May 20th, 630ish in the evening

For more info, feel free to email me....

[↑ Contents](#)

377. **Catherine Daly**

Re: Dunning langpo

Mon 30 Apr 2001

I would like to mention that Dunn was a last minute substitution for someone else at AWP, where, let's see, Bin Ramke on one panel, I was there, but I'm not published, so I don't count. Hank Lazar's U. of Alabama Press was there. Obviously George Mason.

Dunn is parroting a lot of the things everyone at AWP heard, AWP "eschewed" by experimental poets. Mark Jarman, expanding on something like

Language poetry, he comments, "is a wholly different thing." Its often "indecipherable" quality annoys him.

said something polemical to the effect that no "real" poetry engaged literary criticism. Nods and huzzahs. Dorothy Barrisi, although apparently in agreement with this, quoted Charles Bernstein.

Not really represented were Columbia, Iowa, Judith E. Johnson apparently for all the SUNYs. I might mention that although there was male poetry war posturing, there were also a lot of women poets who were more interested in why the available information was so selective, in other wor(l)ds,

next year, a few months after the MLA, AWP (now "owned" by the MLA?) will be in New Orleans. It would be nice to see those of you who do teach in MFA programs or who have MFAs there, perhaps in a booth a number of small presses publishing exciting work could share, or in a panel which will REALLY discuss translation, or at least in a refuses reading. Deadline May 30.

Be well,
Catherine Daly

His work falls outside two controversial camps in today's poetry: "New Formalism" and "Language Poetry."

"New Formalism," he says, "arises out of an interesting complaint that free verse has gotten slack and sloppy. I would agree with that. My way of remedying it would be to write free verse that is not slack and sloppy, rather than to return to meter."

"It turns its back on the world of meaning and value," he asserts, conceding some exceptions. "Finally one word is as good as another word. It absolutely eliminates the possibility of serious criticism - you can't say anything because it's more committed to the flow of language on a page than to linking language with meaning."

"Because it's a poetry of mind that eschews emotion," he continues, "you

have to have a very good mind to do it." Dunn dislikes language poetry's refusal to "commit itself to things," and its belief in "the indeterminacy of language."

[↑ Contents](#)

378. **Shannon Holman**

paint chip poems

Mon 30 Apr 2001

Some of you might enjoy my paint chip poems at
<<http://homepage.mac.com/sholman/dutchboy.html>>

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Shannon Holman

work: [REDACTED]

home: [REDACTED]

[REDACTED]

<http://homepage.mac.com/sholman/>

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Accept the fluster.

[↑ Contents](#)